

VARIETY

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PRICE 25 CENTS

EXHIBS BURN AT PIX SALE TO TV

Percenter's Mapping Own Vidfilm Blueprint to Control Their Talent

Talent agencies, fearful of making the same mistake in video that they made in radio, are now blueprinting plans whereby they will make their own vidpix. Major percenter's feel that it was their talent that built up disk companies and daytime radio. They will thus keep their top names for themselves in making tele shorts.

Agencies are of the opinion that once the video freeze is lifted, small-town stations will be hard-pressed to fill daytime programming needs. They envision that video versions of disk jocks will be playing five-minute shorts. It will be these shorts that will make talent, and the agencies want to control the output.

Master plans are ready to be sprung, once the FCC gives the go signal on new station construction. Cost estimates are already on the ledgers, based on the current number of stations. It's felt that they can make a profit on that basis. Returns will be increased considerably when there are more video stands.

Firms like the William Morris agency, General Artists Corp. and Music Corp. of America are already in film syndication and are involved in the making of their own pix. It's felt that they are building up their distribution arm to get rolling in high, as soon as the number of stations is increased materially.

An outfit such as GAC has probably the largest number of recording toppers in the pop category of any percenter. Their ranks

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Dean & Jerry's \$2,000,000 '52 Overall Score; Pair Say TV No. 1 Exhauster

Minneapolis, March 4.

Martin & Lewis, appearing at Radio City here, told Minneapolis Star columnist Cedric Adams that they'll gross approximately \$2,000,000 from their TV, radio, theatre and nitery appearances and other income sources this year. They've established the York Corp., embodying all of their enterprises, and all income goes into it. It comprises their attorney in addition to themselves.

They take this income lightly, according to Adams' column, which quotes Lewis as saying: "Look, you can eat three meals, wear one suit, drive one car, have one house. What's money?" They told Adams that their TV shows take the most out of them physically.

It became necessary to delay the early evening Radio City stagershow 40 minutes on the final night, Thursday (28), of the Martin & Lewis stand when Lewis sprained his back during a fall at the preceding performance. Comic was taken to Northwestern Hospital, X-rayed and bandaged. He returned to the theatre, where he

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Dicker Hope, Horne, Spike for Helsinki

Hollywood, March 4.

Bob Hope and Lena Horne may play Helsinki this summer as top nighttime attractions during period of Olympic Games. Both already are set for the London Palladium by Lew & Leslie Grade Agency.

Grades are also dickering Spike Jones to play Helsinki three weeks at weekly guarantee of \$12,500. British musicians union ban hasn't yet cleared Jones, which could nix whole European junket.

Sees ASCAP Take Of \$5,000,000 Via Juke Amendment

Hollywood, March 4.

Speaking before the semi-annual meeting of Coast writers last week, Otto A. Harbach, prexy of the American Society of Composers, Authors and Publishers, estimated that ASCAP would get \$5,000,000 annually from the jukebox industry if the pending royalty amendment to the Copyright Act passes Congress. After detailing a report on the Society's record \$14,000,000 revenue for 1951, Harbach said the bill had strong chances to pass.

With ASCAP's 1952 income expected to rise still further this year due to increased take from video, the juke amendment opens possibility for a still sharper hike in revenue. Harbach said that the juke ops lost the initial battle in failing to get the Kefauver-Bryson amendment killed in the Congressional committee. The decision will probably come in a few months, Harbach predicted, adding that if the issue were not settled by election time, the whole picture could change.

Harbach's estimate of \$5,000,000 (Continued on page 78)

Murrow's 'See It' Sets H'wood Documentary; To Lens Goldwyn Story

CBS-TV's "See It Now" cameras will move onto the Sam Goldwyn lot in Hollywood next week to compile material for a 12-minute documentary on "Hollywood, 1952." Edward R. Murrow and Fred W. Friendly, co-producers of "See It," will attempt to depict how a major Hollywood producer, such as Goldwyn, has confidence enough in the film industry's future to invest \$4,000,000 now in his currently-shooting "Hans Christian Andersen" in

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TALK BOYCOTT VS. 'OFFENDERS'

Exhibs this week appeared to be turning from grumbling and threats to action in their anger at producers who have been making their old features available to TV. Reports suddenly began to crop up from a number of quarters that a definite boycott is now on.

Film-makers on whom the exhib wrath was turned were primarily Republic, Monogram, Pine-Thomas, Edward Small, J. Arthur Rank and Sir Alexander Korda. Their product in recent months has been appearing with increasing regularity on tele.

Curiously, the sudden decision to stop talking about boycotts and really refuse to book pix of offending producers appeared to have no common starting point. As far as can be ascertained, various exhibs in various parts of the country—particularly important indie circuit operators in the New York territory—seemed more or less by coincidence to have hit their combustion point at about the same time.

If there were any concert in the action, the theatremen certainly weren't admitting it. That's as expected, since a concerted boycott of any distrib would open the exhibs to charges of conspiracy. There seemed to be some small signs,

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For \$1,000,000 You, Too, Can Buy a TV Spot

Chicago, March 4.

The high cost of video living is underscored in the next-season negotiations currently under way between NBC and the participation bankrollers on its Saturday night "Show of Shows." The trio of spot sponsors—Libby, McNeill & Libby, SOS Cleanser and Benrus—are each shelling out slightly over \$16,000 weekly for their 60-second "Show of Shows" blurbs. And the tab is going up to \$17,600 next fall.

That makes the time and talent price for the minute spots just under a \$1,000,000 operation on a 52-week run. Actually, the three participating clients "buy" a 10-minute slice of the 90-minute display in which to sandwich their messages.

Errol Flynn and Wife's New Act Set for London

Hollywood, March 4.

Deal is set for Errol Flynn and wife, Patrice Wymore, to play a London Palladium fortnight starting Sept. 15.

They're working up a new act which probably will revolve strongly around Miss Wymore's dancing.

Equity Warns Chapman May Prove Actors Incompetent—Not the Play

Whiteman Juve Winner Goes Sour in Dope Rap

Philadelphia, March 4.

A 20-year-old jazz musician, Mike Furino, who recently copped the top prize on Paul Whiteman's "TV-Teen Club" video show, was picked up last week, charged with possession of narcotics. Whiteman's show has a juvenile welfare pitch aimed at getting kids into wholesome club activities.

Another jazz tooter, Wilbur C. Brown, was nabbed with Furino on the same rap.

What Happens If You Back The Wrong Horse?

Tex McCrary's NBC bowout last week on a leave of absence spotlighted for much of the entertainment industry the hazards of overzealous partisanship on behalf of any candidate by show biz personalities. McCrary is an Eisenhower campaigner. Issue is made particularly tough in the upcoming Presidential campaign by the seeming preference of so much of the industry for General Eisenhower—or at least the vocalness of that segment which "likes Ike."

Riding a bandwagon is great sport, according to sober and mature show biz execs, but what happens when your wagon runs second best? President Truman, Senator Taft or whatever dark horse may come up the winner in November could hardly be expected to look with any love or devotion on an industry that almost unanimously favored his opponent.

One top film figure with more than usual knowledge of his way around Washington pointed out that plenty of large corporations in

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Chi Strips Get 'B'-Minus Rating Under Cops' O.O.; No Drinks With Ginks

Chicago, March 4.

Strip joint operators here have been clamoring against the practice of placing uniformed cops in their bistros to see that shedders and "B" girls don't solicit customers for drinks. Members of the Chicago Cafe Owners Assn. say that business has almost vanished due to the watchful eyes of the constabulary.

In his appeal, Milton Raynor, attorney for the association, said: "The cops are discriminating" (Continued on page 64)

Members of the cast of the recent flop play, "Collector's Item," protested to Actors Equity last week over a column about the show that appeared in the N. Y. News a few days after the closing. The piece, under the by-line of John Chapman, the sheet's drama critic, allegedly implied that the actors in the cast realized the show was hopeless and deliberately gave poor performances with the idea of killing it quickly.

Matter was considered at last week's regular meeting of the union's council, which decided after considerable discussion not to make any formal protest or take other official action. It was pointed out that a public statement supporting the cast might invite a reply that if the actors weren't actually trying to give bad performances, they gave that impression. In other words, it was feared the critic might write another piece, explaining that the players must have been merely incompetent rather than deliberately unconvincing.

Although deciding against making an official statement on the situation, council members were reportedly indignant and authorized the publication of an editorial answer in the next issue of Equity, the union's monthly magazine. The council was informed that one actor

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Ricketson Sees Loss Of a Third of Theatres Good for the Industry

At least one-third of the nation's film theatres may be closed down in the next five years, and it will be a "good thing for the industry," it was prophesied this week by Frank H. (Rick) Ricketson, Jr., head of 20th-Fox's Intermountain chain. Ricketson, who headquarters in Denver, was in New York for huddles with 20th execs and is awaiting return today (Wed.) of prez Spyros Skouras from Switzerland.

With no television in his area, Ricketson said his own circuit was doing about as well as at any time in its history. He was pessimistic, however, about the effects of TV elsewhere.

Theatre closings which have been taking place in much of the country recently, however, were viewed by Ricketson as strengthening the industry.

"There are now too many houses splitting up what business is available," he said. "With fewer theatres, patronage will be more concentrated. Thus houses that remain in business will be doing better and will be able to pay more film rental for that reason. In addition, overhead of an excess number of theatres won't be eating up income, so the industry as a whole will be on a much firmer foundation."

N.Y. State Liberalizing Blue Laws Under Legislature's Streamline Bill

Albany, March 4.

Liberalization of New York State's blue laws on entertainment and sports is provided in a bill introduced last week by the rules committee of the Senate and Assembly to carry out recommendations made by the Joint Legislative Committee on Sabbath Law in a 35-page report. Inasmuch as Governor Dewey, in his annual message last January, urged appointment of such a committee and the submission by it of an interim report to remove from the law immediately "the more serious inconsistencies," passage of the measure is considered certain.

The committee, headed by Assemblyman Malcolm Wilson, of Yonkers, recommended repeal of Section 2152, which forbids the performance of most entertainments and sports on the first day of the week.

The committee also recommended repeal of Section 2152-A, added in 1932 to permit concert and recital dances, and Section 2153, added in 1919 to permit motion pictures and legitimate theatre productions after 2 p. m., all on a local option basis.

New Section

In their place, the committee suggested, and the bill proposes, (Continued on page 78)

Palace in the Spring: Hutton Buttoned, Then Lillie; Lauritz's Low Bow

The Palace, N. Y., two-a-day prospects look very bright as of early April when the house has Betty Hutton booked for four weeks starting at any point between the 8th and 12th, with Beatrice Lillie following around May 10. House booker Danny Friendly has packed Olsen & Johnson, Jose Greco and Jackie Miles for March 11, with two more acts to be booked, while no acts are set as yet for the March 25 bill.

Run of the latter layout will be dictated by the amount of rest and rehearsal that will be needed by Miss Hutton after she comes back from Korea where she's currently entertaining troops under USO-Camp Shows auspices.

Meanwhile, there are few complaints from RKO on the \$24,350 gross racked up by the first week (11 shows) of the Lauritz Melchior layout. It's below expectations and the house has even dropped a few quid with that bill, but with the Saturday (1) snowstorm and the opening days of Lent, the ultimate take wasn't too bad.

The Betty Hutton bill may have an evening preem. However, should the house be forced to open that bill on Saturday, it's likely that the initial show will be held on a matinee.

Miss Hutton confirmed the booking last week via cable to Abe Lastfogel, William Morris Agency general manager. Negotiations had been started prior to her departure on her troop entertaining junket. Before that jaunt, her last personal appearance had been at the Palladium, London.

Miss Lillie's date was set by Charles V. Yates. Supporting talent on either lineup hasn't been packed as yet.

B'nai B'rith Honors Jessel as 'Man of Year'

Hollywood, March 4. Not only Hollywood's noted names but biggies from California's business and cultural world will turn out Sunday night to see George Jessel acclaimed as "Man of the Year" by the Beverly Hills B'nai B'rith.

With Jack Benny as toastmaster, and Eddie Cantor, Danny Kaye, Danny Thomas, Bob Hope, Groucho Marx, George Burns and Gracie Allen as entertainers, Jessel will be honored for his contributions to patriotic and charitable campaigns for all races and creeds.

Drama Quartet No Skill For 'Worn-Out Artists,' Riled Kentucky Is Told

Lexington, Ky., March 4. A concert audience of 7,000 here last week pulled in the welcome mat for the Drama Quartet, and told the troupe not to come knocking at the door with its "Don Juan in Hell" presentation.

The Quartet wasn't going to knock anyway, since it backed out of a contract to appear here, the audience was informed by a spokesman for the association that sponsors the concerts.

Cancellation came after the Quartet's business reps had signed a contract to appear here, but twice had postponed the appearance. R.D. McIntyre, chairman of the local talent committee, read to the audience excerpts of a letter from Paul Gregory, president of Gregory Associates, Inc., Hollywood:

"I am not prepared now to sign a contract or to give you a return engagement date, if the Drama Quartet is going to be used as a headliner to sell all the worn-out artists and attractions that the major New York booking offices have sold you, by the mere fact that they are running in affiliation with you. If you want to offer the Drama Quartet as a special attraction, fine; but we will not, under any circumstances, be one in a series."

John L. Carter, president of the local association, said his group was not interested in booking the Quartet next year. The Quartet originally was booked here Oct. 5, but because of "picture commitments," McIntyre said, the date was advanced to Nov. 26. Thanksgiving holidays interfered with the Nov. 26 date, since the U. of Kentucky Coliseum is used for the presentations, and the university was closed for the holiday. It was then that the arrangement hit the skids. The Quartet went to New York for a brief stand, but proved so successful that its stay was extended. The (Continued on page 78)

Massey Sees Brother Sworn in as Gov.-Gen'l

Toronto, March 4.

With his brother, Hon. Vincent Massey, sworn in as Canada's first native-born Governor-General, Raymond Massey, stage and screen star, was up for the event, accompanied by his wife.

Both had Senate gallery seats.

Gosch, Lela Rogers Settle \$1,000,000 Suit

Hollywood, March 4. Libel and slander suit for \$1,000,000 filed against Mrs. Lela Rogers by Martin Gosch has been settled out of court for an undisclosed sum and dropped from the calendar.

Gosch charged personal and professional injury by Mrs. Rogers in a radio debate on "Town Hall" in 1947 when she stated that "Gentleman From Athens," a play he was about to produce at that time, followed the Communist Party line.

"Athens" author Emmett Lavery, in a similar suit last year, collected \$30,000. Other defendants include the estate of the late Sam Wood, James K. McGuinness, Morrie Rinkind, Robert Arthur and Ayn Rand.

Amus. Shares Up \$40,000,000 in Jan.

Composite value of amusement shares listed on the N. Y. Stock Exchange climbed to \$1,238,282,473 during January, according to figures released by the Big Board this week. Total represented a jump of \$39,835,683 over the year-end tally of \$1,198,446,790 and was well above the 1951 high attained in September. Amount at that time came to \$1,225,273,711.

Average price of amusement stocks showed a corresponding improvement. As of Jan. 31 the figure was \$20.36, compared to \$19.59 on Dec. 31. Per-share value, however, fell far short of the \$21.13 reached on April 29, 1950. But that period, observers point out, was prior to the outbreak of the Korean War.

Healthy start of amusement shares in 1952 is in line with a general upbeat in most other industries. Average market price of all stocks listed on the Exchange was \$42.48 at January's end. This compared with \$41.85 at the close of December, and was the highest registered since Aug. 31, 1946, when the average price was \$42.79.

A good portion of the increase is believed to stem from the steady upswing of television stocks such as Motorola and Zenith. Columbia Broadcasting also made notable advances. Aggregate market value of amusement bonds showed similar gains in January. They totaled \$6,873,893 as against the Dec. 31 figure of \$6,676,470.

Belated Nod to Fremont For Will Rogers Memorial

Flint, Mich.

Editor, VARIETY: I am nearly 17 years too late in sending in this little story, but late as it is, I want to tell you the circumstances of the establishment of the very first Will Rogers Memorial Fund.

My admiration for Will Rogers dates from his vaudeville days and from the time when, as a "Follies" star, other performers used to loiter in the wings during his act to catch the daily changes in his material. I had a more personal contact with Wiley Post, as we were both members of the Aviation Club, the QB's, and I had served as starter for his airplane, the Winnie May, when he landed at the airport in Milwaukee in 1929 or 1930, during the Ford Reliability Tour. The tragic crash in Alaska on Aug. 15, 1935, that took their lives was, accordingly, much more to me than the death of two headline personalities.

I was manager at that time of two theatres in Fremont, Ohio, for Mort Shea, and we had been running a money giveaway one night a week. The main office was not too sure of its legality and it had been decided to discontinue it. However, we had accumulated a giveaway fund of about \$300, and we knew that our patrons would be very unhappy if we discontinued the plan abruptly and retained the money. On Wednesday, Aug. 21, 1935, we found winners for all but \$25 and then with the unanimous approval of the audience, we gave that \$25 as the nucleus of a Will Rogers Memorial Fund to the Memorial Hospital in Fremont. At the time that Fund was established the bodies of Rogers and Post had not yet been brought back from Alaska. Both papers in Fremont carried a story about it, and there was an item in the Toledo Blade.

This little city of Fremont, Ohio, would rate recognition of the fact that the idea for the Will Rogers (Continued on page 69)

H'wood Criticized, Credit Was Due, D. C. Probers Feel on Reds Report

Grand Jury to Decide On Buchman Citation

Washington, March 4.

Federal Grand Jury here will receive Sidney Buchman contempt-of-Congress case later part of this week and may decide immediately whether to find a true bill of indictment against him. Case is to be presented by Deputy U. S. Attorney William Hitz, who successfully prosecuted the Hollywood "Unfriendly 10" on the same citation.

Buchman failed to show up in answer to a subpoena calling him to testify here before the House Un-American Activities Committee. As a result, the House of Representatives voted Feb. 5 to cite him for contempt.

Maximum penalty faced by the Hollywood producer is a year's imprisonment and \$1,000 fine.

Reds Czech-Off Fontaine For Her Idea to Polish Off the Iron Curtain

Washington, March 4.

The Communist Czech radio teed off last week on a proposal of screen star Joan Fontaine that American women should write letters to Iron Curtain Europe to bring about better relations and understanding.

Radio Prague sneered in a broadcast for home consumption: "A new panacea for the improvement of international relations has been invented in the United States. Unbelievable, but there you are. The inventor is none other than the Hollywood star, Joan Fontaine, who put her best thinking cap on her pretty head and, lo and behold, Hollywood's God himself, inspired her with the great idea: 'If only half of America's 75,000,000 women wrote messages of love and friendship to European men, international relations would be bound to improve.'"

"The answers from Europe might prove very enlightening for American women, especially if they set out European views on Marshall aid, the Atlantic Pact, and so forth. Even those people in the United States who still do not know, would realize that the Yanks are hated by the people of Democratic (Communist) Europe."

CANTOR'S \$11,340,000 'ONE-SHOT' FOR UJA

Eddie Cantor revealed in a fast in-and-out trip to New York over the weekend that he received pledges of \$11,340,000 for the United Jewish Appeal in a single luncheon at the Hotel Saxony in Miami Beach last week. Cantor left for Houston for another UJA luncheon Tuesday (4), prior to returning to the Coast for his next stanza on NBC-TV's "Colgate Comedy Hour" March 16.

Comedian will do four more shows for Colgate on a one-a-month schedule for the rest of the season. He scotched reports that he's seeking an out from his contract with NBC and Colgate in order to do a show for Welch's Grape Juice's new wine subsid, in which he has a 40% stock interest. Cantor coined the slogan, "Health, Welch and Happiness."

Englund Scripting Caesar-Coca Package

Hollywood scripts. Ken Englund, who went on Max Liebman's payroll for a \$25,000 fee to write a Sid Caesar-Imogene Coca film package, is about ready to turn in his story to the three. The NBC-TV "Show of Shows" threesome plan a film version of the Saturday night TV series as a package, selling the stars, story and Liebman's production services as a unit. Abe Lastfogel (William Morris) is handling it.

Englund has participated in similar packages with Bert Friedlob-J. Arthur Warner-William Marshall. Under the Liebman-Caesar-Coca deal there is also a \$10,000 bonus arrangement on film overage.

Washington, March 4. Rep. Francis Walter (D., Pa.), who ranks second only to chairman John S. Wood, on the House Un-American Activities Committee, said yesterday (Mon.) that he felt the attack on the film industry, in the committee's annual report, "went pretty far."

"I believe the film industry has tried to clean house. It is clearly proven that the industry has made real strides along these lines, and it should be given some credit for this effort," commented the legislator.

"Most of the evidence mentioned in the report occurred quite a while ago. For instance, not all the 300 names of Hollywood Communists refer to those now in the party. Many were members a decade or more ago. Quite a few withdrew from the Communist movement years back."

Similar observations have been made by Rep. Morgan M. Moulder (D., Mo.), also a member of the House investigating committee. Further, reports in circulation here are that even Chairman Wood believes Hollywood was the victim of an injustice in the committee's report.

The indication is that the committee originally was split on its treatment of Hollywood in its annual summary, with some members favoring a severe condemnation of the film colony and others leaning toward favorable report. What was finally decided upon represented a compromise, it was said.

In any event, indications are that the committee in the near future probably will do some backtracking via another report to supplement the original or an announced clarification of the original. Either way, it's figured, the Hollywood criticism could be substantially toned down.

Some time ago Wood declared on the record that the Coast studios had taken full measures to guard against Communists in key positions and reportedly told associates (Continued on page 24)

Rivkin Angrily Retorts To C. of C. Proposal On Show Biz Red Blacklist

Washington, March 4.

Recommendation by the U.S. Chamber of Commerce that motion pictures, television, radio and other branches of entertainment blacklist all Communists, drew an angry retort from Allen Rivkin, president of the Motion Picture Industry Council, who pointed out that such action would conflict with the California state labor laws.

Rivkin explained that the only way to prevent such conflict would be for Congress to outlaw the Communist Party as a recognized political party in this country.

C. of C. stand was taken in a report called "Communism: Where Do We Stand Today?" It charged persons in the entertainment and informational media bring both prestige and funds to the Reds, and hence should be kept out of those fields. Report comments favorably on Red Channels, asserting that the publication serves a helpful purpose, although it should not be the unsubstantiated reason for firings.

"These people ought to know," commented Rivkin, who is working on a Metro script here, "that the California State labor law says no man may be denied employment for his political affiliations and that, once he is hired, he can't be fired for political connections."

"If Congress and organizations such as the U.S. Chamber of Commerce want the Communist Party treated as a conspiracy, they must have it legally outlawed, so that it has no status as a recognized political party."

"It should also be made clear that motion pictures is the only industry which, since 1946, has patrolled itself to eliminate Communist influences. Whenever Communists have been pointed out to us, we have gotten rid of them although this has cost the industry millions of dollars."

According to the C. of C., "many have been cleaned out of radio but not all, known Communists and motion pictures."

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H'WOOD'S 'OFFBEAT' PROD. TREND

U in SEC Denial of Decca Control, But Merger Plan Ready in 6 Weeks

Decision as to the form the Universal-Decca Records merger will take is expected within six weeks. Committee of U board members assigned to explore the possibilities has completed its preliminary studies and made its report to the individual directors.

Meantime, U, in a renewal of its Securities & Exchange Commission registration this week, denied that it was controlled by Decca, though the Milton R. Rackmil-headed disk company owns 24.7% of the common stock and warrants for purchase of an additional 32,500 shares.

"There has been no election of directors of Universal since Decca acquired the common stock and warrants (last November), and to date Decca has not attempted to direct or cause direction of management or policies," company informed the SEC. "Decca will be entitled to vote the shares cumulatively, as provided in the certificate of incorporation, at the next election of directors. The desirability of combining business of the two companies through an ac-

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Johnston III; Cancels Brotherhood Speeches After Dallas Break-In

Following address in Dallas Monday (3), series of speeches by Eric Johnston, Motion Picture Assn. of America prexy, on behalf of Brotherhood Week were cancelled when Johnston came down with a cold. However, Kenneth Clark, MPAA's chief flack, will carry on for Johnston and will read the latter's speeches in the cities scheduled. National Conference of Christians and Jews, sponsoring Brotherhood Week, of which Johnston is general chairman.

Johnston's Dallas Warning

Dallas, March 4. Eric Johnston, Motion Picture Assn. of America prexy, teeing off a series of addresses this week in behalf of Brotherhood Week, sponsored by the National Conference of Christians and Jews, last night (Mon.) attacked self-appointed vigilantes who seek to dictate what films the public shall see. He spoke at a dinner sponsored by the Dallas Chapter of the NCCJ.

Speaking in his capacity as general chairman of Brotherhood Week, MPAA chief warned that "counterfeit Americans" and "bogus patriots," who use the pretense of fighting Communism to impose their views on the community, are a threat to our religious liberties, to American ideals and to our basic rights as citizens.

MPAA prexy called attention to the contribution American pictures have made to the religious life of the nation and in fostering democratic ideals at home and abroad. Johnston said that although the self-appointed vigilantes used the protective coloration of the flag and acted in the name of patriotism, "it is the spurious Americanism of the Know-Nothings."

Pat Casey Builds Golfery Into 10-Course Mealticket

Veteran showman Pat Casey, now 78, has snowballed his patented nine-hole golf course business into 10 such links in the U.S. and Canada. He has sold franchise rights to 22 such operations. Steve Fitzgibbon, v.p. and g.m. of Casey Enterprises, handles the outdoor game but Casey is also actively concerned and is currently in Hollywood supervising the new Crenshaw Park Fairways in the Crenshaw sector of Los Angeles.

Milton Reach, manufacturer of the official American League baseball and the non-lacing basketball, and one-time partner in the A. G. Spalding sporting goods business, (Continued on page 22)

BREAKING AWAY FROM TRADITION

Film-makers today are breaking away from the traditional lensing patterns. This is evidenced on a variety of fronts, including the announcement that "The Thief," next from the Clarence Green-Russell Rouse combo, will be devoid of dialog.

Ballet, long regarded as commercially unacceptable on the screen, is getting a heavy play. Multiple-part pix, based on short stories, are coming into vogue. Arthur Freed and Gene Kelly plan to break with convention via "Invitation to the Dance," which will not follow the usual story line. Sidney Franklin's next production at Metro will be a musical version of "Goodbye, Mr. Chips." Stanley Kramer's upcoming "Fourposter," like the legit play from which it was adapted, has only two characters. In short, Hollywood is treading the offbeat.

Green and Rouse for about a year have been promising a big switch from standard techniques in "The Thief." They disclosed Monday (3) that the film's story would be told via visual effect, with the complete absence of ya-ta-ta. They'll make it under the Harry Popkin banner for release by United Artists.

A special 11-minute ballet -

High Court's Conservatism in Recent Decisions Stirs Further Censor Fears

Stevens Exits Par April 12 Upon 'Shane' Completion

Producer-director George Stevens exits Paramount on April 12 upon completion of final work on his most recent pic for the studio, "Shane," Alan Ladd starrer. Stevens was one of the original owners of Liberty Films, entire stock of which was taken over by Par in 1948. He and Par have had differences in lensing policies, leading to his bowout.

Mull Reagan As COMPO Prexy If Skouras Sez Nix

Ronald Reagan, president of the Screen Actors Guild, has a chance of becoming the next president of the Council of Motion Picture Organizations. It's admittedly a long shot and obviously all depends on whether Spyros P. Skouras, who

Industry attorneys who have been doubtful about seeking a basic test of film censorship before the Supreme Court found further qualms yesterday (Tues.) in the bevy of actions which the tribunal announced the previous day. All were well on the conservative side, giving rise to further industry fears that the court may likely uphold the legality of censorship by states and municipalities.

Such a decision would undoubtedly encourage additional governmental units to adopt bluenose laws. A number of them have been on the verge and would need only such Supreme Court backing to make the move. Only seven states have censorship statutes now.

Meantime, however, the legal committee of the Motion Picture Assn. of America, decided last Thursday (28) to give MPAA support in the impending Gelling case. Philip O'Brien, MPAA attorney, is being dispatched to Austin, Texas, this week to help in presentation of an order to the Texas Court of Appeals as a step

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MPAA Clamp Silences MGM's Comparison Of 'Vadis' With 'Gone' Biz

Metro's practice of publishing boxoffice grosses raked in by "Quo Vadis" across the country and showing comparisons with "Gone With the Wind" has come to an abrupt halt. Company had been boasting that "Vadis" was running ahead of "GWTW" in most situations.

Reason for discontinuing the published reports in advertising copy is understood to be a protest from the Motion Picture Assn. of America. Various film companies, through MPAA, for years have had a standing rule against giving out b.o. reports. M-G got by with spotlighting the "Vadis" figures in a few rounds of trade-press insertions before the MPAA clamped down.

Sid

DEC. 11, 1898-MAR. 10, 1950

affidavit by I. B. Adelman, operator of theatres in Houston, Fort Worth and Dallas, who charged that UPT holds the same monopoly in the three cities as Interstate Theatres had exercised before its split with UPT.

Adelman asserted that the Interstate-UPT breakup was intended to create competition, but this never materialized. The Texas theatreman also said that even Leonard Goldenson, UPT president, has refrained from declaring that competition has been established in the area.

UPT bid for more divestiture time, which the Justice Department is contesting, will be argued before the court Friday (7).

Par Dishes Out 50G For Special COMPO National Ad Drive

Paramount will be the leadoff company in the Council of Motion Picture Organization's 1952 national advertising campaign. Par has appropriated \$50,000 for the special advertising, which will appear during the month of April.

Pub-ad managers' committee, which has been working out the COMPO-sponsored campaign, held another meeting yesterday (Tues.). Session further solidified the plan by which the larger and better-heeled companies would take newspaper space on their own, while some of the smaller companies might band together and use joint advertising.

Par has not worked out its copy yet, but Jerry Pickman, company's pub-ad v.p., is understood planning to devote about 25% of the space in each insertion to institutional copy for the industry and the rest to about three of the company's top upcoming pix. Metro, 20th-Fox and Warner Bros. are understood planning to place similar copy at intervals of about a month.

That will mean that the nation's newspapers will be carrying institutional advertising through much of the year and the industry will profit through repetition (Continued on page 19)

quence was added to M-G's "Singin' the Rain," apparently influenced by the applause given the toe-art material in the same studio's "An American in Paris." Samuel Goldwyn's "Hans Christian Andersen," now shooting, will spotlight tour-jet specialists in a lengthy scene.

Paramount will release "Encore" shortly. This is a J. Arthur Rank production in three parts, each based on a Somerset Maugham short story. It's a followup to Maugham's similarly produced "Trio" and "Quartet."

M-G has entered the trilogy field with "Story of Three Loves," now rolling. Jan Lustig and George Froeschel did the screenplay from three short stories: "Equilibrium" by Laszlo Vajda, "Mademoiselle" by Arnold Phillips and "Why Should I Cry" by I. A. R. Wylie. Players include James Mason, Agnes Moorehead, Pier Angeli, Farley Granger, Ethel Barrymore, Leslie Caron, Moira Shearer and Zsa-Zsa Gabor.

Gene Kelly now is in Vienna scouting talent and ideas for "Invitation." He'll be the star and director, with Freed as producer. Freed, who was in N. Y. recently, has stated the pic will not convey any plot material along conventional lines but he declined to discuss what form the departure will take.

68-YEAR-OLD PROMISE MADE GOOD BY 'SHOW'

Des Moines, March 4. Iowa premiere last week of "The Greatest Show on Earth" (Par), held at Swan, a community of 194 population, fulfilled promise made to the township by the Ringling circus 68 years ago.

When Tri-States Theatre Corp. heard the story of a Ringling promise of a free show that never came off, it got in touch with Cecil B. DeMille, who wired the mayor of Swan: "It gives me great pleasure to invite the residents of Swan to be my guests... in appreciation of the support given to the Ringling brothers in Swan, 68 years ago, and (Continued on page 75)

has been formally elected to the job, accepts it.

Skouras, who's been in Zurich, Switzerland, over the past two weeks, is expected back in N. Y. today (Wed.). He's been resisting all bids to take the COMPO reins so far because of business pressure. However, the industry's toppers will wait on the 20th-Fox prexy to urge his fronting COMPO.

That there's sentiment favoring Reagan was evidenced at the COMPO meeting in N. Y. two weeks ago. Skouras was the unanimous first choice. But the absence of full assurance from the 20th-Fox prez that he would take on the COMPO responsibilities led to some discussion of other possible candidates, including Reagan.

There's also some speculation (Continued on page 12)

Arthur Mayer Just Can't Get Away From COMPO; Another Delay

Arthur L. Mayer, exec v.p. of the Council of Motion Picture Organizations, apparently just can't resign. With the belief that he'd be finished with his COMPO chores following the membership meeting in February, he booked passage to Europe for March 11. When the membership failed to elect a successor, he pushed the date back to March 31.

Yesterday (Tues.), taking cognizance of the fact that March 31 is "less than four weeks away," he admitted he'd have to let that booking go by, too. Present plan is to give up his idea of a restful sea voyage to Europe and instead fly in April directly to Rome.

Mayer said he "just couldn't walk out under present circumstances," but that he was as adamant as ever on leaving the COMPO post as soon as possible. He figures he'll have to stay on at least a few weeks even after his successor is named, to show the new man the ropes.

Exec v.p. appointment is being left until problem of a prexy for COMPO is decided.

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DAILY VARIETY
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'Vadis' Tops Feb. B.O. for 3d Month In Row; 'Greatest Show,' 'Sailor' Next

Business at first-run theatres rebounded with remarkable vigor near the end of last month. Washington's Birthday providing the bulk of the stimulus. Result was that the four strongest films in February grossed over \$2,800,000, according to reports from VARIETY correspondents in 25 representative key cities.

Although challenged by two newcomers, "Quo Vadis" (M-G) finished first nationally last month for the third month in succession. The Italian-locale epic held at a high-money mark with over \$960,000 grossed in February despite it being on extended-run or holdover in many spots.

"Greatest Show on Earth" (Par) roared ahead from far back in the pack to cop second place easily. Phenomenal showing by the Cecil B. DeMille opus was made, although it wasn't out on any extensive playdates until the final week in the month. Like "Vadis," it also is playing at upped scales. The big circus pic hung up almost fantastically high totals in many keys. Film now is in its eighth session at Radio City Music Hall, and may continue on until late this month.

Third money went to "Sailor Beware," also from Paramount, with close to \$800,000 for the four weeks. The Martin-Lewis comedy shapes up as one of the outstanding grossers of the year for Par. "Bend of River" (U) copped fourth position, a great upsurge in (Continued on page 22)

Hitchcock-Bernstein Overcome Story Void, Plan 5 in 3 Years

With a sudden plethora of stories on hand, the Alfred Hitchcock-Sidney L. Bernstein indie unit, Transatlantic Pictures, is planning five films in the next three years. That was revealed by Bernstein in New York this week, prior to his return to the Coast.

Unit, which releases through Warner Bros., had been stymied for months by inability of the partners to locate a story the partners felt suitable. Among the projects they now have in work, Bernstein said, is "Catch a Thief," to be made in Europe in the fall. It's from a Random House novel by David Duncan.

Also on the schedule is "I Confess," which Transatlantic has owned for a number of years. It will be made in Canada and the U. S. Screenplay has been prepared by Leslie Storm from the French play of Louis Verneuil.

Some of the quintet will be made by directors other than Hitchcock, Bernstein said. Hitchcock will continue also to direct pic for WB under his combo studio-indie deal with the company.

PIC REPS, U.S. TALK BEFORE FRENCH HUDDLE

Washington, March 4. Reps of the American film industry will huddle with the State Department March 14 on preliminary plans for renegotiation of the French-American film pact. Agreement expires next June.

Eric Johnston, Joyce O'Hara and John McCarthy, plus James Mulvey, of the Society of Independent Motion Picture Producers, will represent the film companies in the groundwork discussions. No date has yet been set for meetings with the French government, nor are there any present plans for Johnston or any of his aides to trek to France.

Allison, Rivoli Co. Sued In Pittsburgh % Action

Pittsburgh, March 4. Ray Allison and the Rivoli Theatres Co. have just been named defendants in six percentage suits filed here in U. S. District Court. Separate suits were filed by Par, Loew's, 20th-Fox, WB, RKO and U-I.

Houses involved are the Rivoli, Altoona; Rivoli, Colver; Hollywood, Hastings; Hollywood, Johnstown; Rivoli, Ebensburg; Rivoli, Cresson; Rivoli, Portage, and Rivoli, Beaverdale, all in Pennsylvania.

M-G Options French Yarn

Metro has optioned an original story by John S. Toldy and Lewis Arnold, "The Story of Mme. Caillaux." Toldy also writes under the name of John Pen.

Option is for nine months, during which time the authors will seek to obtain waivers from principals and descendants of the people mentioned in the yarn. It is based on a true story that occurred in France in 1914. The Mme. Caillaux of the title shot and killed the editor of Figaro, a French newspaper, because of his abuse of her husband, a Cabinet minister.

See Change In Korda-Lopert Releasing Deal

Strong likelihood exists that there will be a change in the releasing deal between Sir Alexander Korda and Lopert Films Distributing Corp. before the British producer returns to London from New York next week. Lopert will continue to handle some of the Korda product in the U.S., but a change is being worked out in the financial arrangements.

Korda has been in N.Y. for the past month, but has transacted very little business besides that with Lopert and the signing of Maurice Evans last week to play Sir Arthur Sullivan in the forthcoming "Gilbert and Sullivan." Korda, suffering from a severe skin ailment, has been under constant medical treatment in N.Y.

Details of the new Lopert deal are still much under wraps. Since Lopert, which has been financed by real estate ops Robert Dowling and Robert Goelet, has been handing Korda large advances for blocks of pix, it is presumed that changes will be made in that arrangement and in distribution fees and recoupments. Lopert has turned over the lesser Korda pix to Snader Productions for sale to both theatres and TV.

Contingent upon being granted a labor permit by the British government, Evans will start in "G&S" April 15. He'll be in England until July 15. Robert Morley will play the other member of the musical team.

Korda's "The Outcast of the Islands," produced and directed by Carol Reed, will go into Dowling's Victoria Theatre on Broadway following "The Marrying Kind," which opens next week. Reed returned to England last week after two weeks in N.Y. for publicity interviews and some last minute changes in the pic.

Report Louis B. Mayer Buying Greene's 'Affair'

Hollywood, March 4. Louis B. Mayer is near purchase of "End of the Affair," Graham Greene's novel, from David Lewis, which would give him three properties. Lewis, when he optioned the Greene book, said he planned a package in which he'd serve as producer.

Other Mayer properties are "Joseph and His Brethren" and "Paint Your Wagon." Two will be made abroad, according to present plans, with "Joseph" slated first in Egypt if political conditions there permit. "Affair" would be made in England.

Europe to N. Y.

Julian T. Abeles
Helena Bliss
Daphne du Maurier
Anthony Hawtrey
Gloria Hove
Jack Hylton
Abe Olman
Leonard Patrick
Carl Perutz
Sylvia Rayman
Richard Rosson
Michel Safra
Spyros P. Skouras

February's Top 10

1. "Quo Vadis" (M-G).
2. "Greatest Show" (Par).
3. "Sailor Beware" (Par).
4. "Bend of River" (U).
5. "Lone Star" (M-G).
6. "Room One More" (WB).
7. "Salesman" (Col).
8. "Call Stranger" (20th).
9. "Woman Dang-rous" (WB).
10. "Girl in Port" (RKO).

UA, REP SNAGS NO PACT BAR WITH SPAIN

U. S. film industry's new agreement with the Spanish government became effective last Saturday (1) despite the fact the status of import permits for United Artists and Republic is still undetermined. Madrid has been unwilling to give any ground on an interpretation of the pact that is contradicted by the American companies.

Point at issue is physical possession of import permits for the indie companies. Spaniards insist on giving them to local distributors, with whom Rep and UA will have to deal, rather than giving them to the Yank firms, which could then choose their own distributors.

Americans had no choice but to accept the Madrid interpretation or let the whole deal fall through. Since it was generally favorable, it was decided to make the contract effective as of its stated starting date and continue to try to work out the UA and Rep aspects.

It is thought likely they will not have too much trouble if they divide their product among two or more Spanish distributors. UA has a total of seven licenses and Rep six.

Indies have a total of 20, and other U. S. distributors—those who have at least five branch offices in Spain—have 60. Monogram will get two under the indie allotment, which will present no problem to the company, and producers affiliated with the Society of Independent Motion Picture Producers will get five. In addition, a pool of 20 licenses is in the hands of domestic distributors and will be available to any comers after they've used their own permits.

Pact, worked out by John G. McCarthy, director of the Motion Picture Assn. of America's international division, calls for a 636,000-peseta (about \$6,000) charge per license. That's about half what the permits were bringing before the agreement became effective.

FWC Divorcement Sale Of 14 Houses Slowed By Lack of Exhib Interest

Los Angeles, March 4. Fox-West Coast has 14 California theatres to unload under the divorcement decree but is hampered by the insistence of the Department of Justice on the sale of the divested houses to other exhibs. There is no trouble in finding prospective buyers among commercial businesses or religious organizations, but exhibs who have been losing money in their own houses are reluctant to invest in theatres the majors are trying to sell.

F-WC houses being offered for sale in Los Angeles are the Fox Belmont, Melrose, Arroyo and Western. Theatres offered in Southern California are the Alpha, in Bell; the Rosemary, Ocean Park; Strand, Redondo; Avalon, Wilmington; Nuart, West L. A.; one in San Diego and one in either Pasadena or San Bernardino. Northern California houses are the Hiho, Paso Robles; the Fox, Turlock, and one in Oakland.

N. Y. to L. A.

Bert Allenberg
Lex Barker
Eddie Cantor
Wendell Corey
Arlene Dahl
George Forrest
F. Hugh Herbert
Alexander S. Ince
Burl Ives
Robert L. Lippert
Richard Rosson
Dan Terrell
Henry Tobias
Robert Wright
Adolph Zukor

Arbitration Committee to Spur Distribs To Spearhead Industry Huddle on Plan

Crown Holds U Options

Col. Henry Crown, Chicago industrialist, who is a member of the board of Columbia Pictures, holds 17,374 warrants for the purchase of common stock of Universal, according to a report filed by U with the Securities & Exchange Commission Friday (27).

Report notes that as of Nov. 3, 1951, U had outstanding 218,809 warrants for purchase of common stock. In addition to Crown, among warrant-holders are Decca Records, 32,500; J. Cheever Cowden, former chairman of the U's board, 64,438, and Charles D. Prutzman, former v.p. and general counsel, 20,250.

Other sources disclosed that Crown, his son, Robert and Arnold Grant, who's also a Col board member, jointly own 27,000 U warrants.

Holders of warrants are entitled to buy common stock at \$10 a share before April 1, 1956. As of yesterday (Tues.) the market price for U common was \$12.

117 Trust Suits Vs. U Reported In Fiscal 1951

Universal, at the close of its fiscal year, Nov. 3, 1951, had 117 civil antitrust suits pending against it, according to a report filed with the Securities & Exchange Commission Friday (29) by the company. Report notes that there were 100 such suits pending as of Oct. 29, 1950, and that 55 additional suits were instituted during the fiscal year of 1951. Of the latter suits, charging violation of the Federal antitrust laws, 38 were disposed of.

In listing salaries of officers and directors, the report indicates that J. Cheever Cowdin, former chairman of the board, received \$48,461 as a consultant. It's believed that this payment represents part of the company's settlement with Cowdin, who is no longer associated with Universal. Remuneration of all persons as a group who were directors or officers during the fiscal year totalled \$545,280. Of this sum, prexy Nate Blumberg received \$79,500, veepee John J. O'Connor, \$45,050; treasurer Leon Goldberg, \$39,750; studio manager Edward Muhl, \$51,650; global sales chief Alfred E. Daff, \$51,500. Goldberg received a \$7,500 hike over the previous year, Muhl \$7,450 and Daff \$16,225. Report says that no bonuses, shares in profits or pensions were made to any of the named individuals. However, it (Continued on page 28)

L. A. to N. Y.

Ben Babb
Vanessa Brown
Janis Carter
Hy Dabb
Roy Disney
Brian Donlevy
Jeff Donnell
Marilyn Erskine
Barbara Hale
Philippe Halsman
Paul F. Heard
Katharine Hepburn
Jack Hirschberg
John Hodiak
Connie Krebs
Wauhilla LaHay
Jesse L. Lasky
Robert L. Lippert
Ted Loeff
Eddie Mayehoff
Harrison K. McCann
Virginia O'Brien
Charles Palmer
Sid Pink
Aldo Ray
Maria Tallchief
James Wolcott

N. Y. to Europe

Betsy Blair
Lew Grade
Lennie Hayton
Lena Horne
Ben Rose
Uday Shankar
Tamara Toumanova

Mitchell Wolfson, president of Theatre Owners of America, will appoint an arbitration committee this week, and the group, in turn, immediately will ask the distributors to call an all-industry huddle looking to the adoption of an all-around acceptable arbitration system.

TOA last week made known its proposals, providing for a national administrator at \$25,000 annually plus local arbiters who'd collect \$50 per diem and traveling expenses. The national topkick would be selected by the Secretary of Commerce from a list of five names to be submitted with the approval of the Motion Picture Assn. of America and the national and regional exhib trade groups.

Expense entailed in TOA's recommended plan set off little reaction. Toppers of Allied States Assn., which has been clamoring for an "inexpensive" system, were silent on the rival org's offering.

This made it further apparent that the two outfits intend to treat the entire arbitration idea delicately; that is, refraining from any public statements on each other's proposals. Indication is that both Allied and TOA, plus the distribs, will seek to find as many mutually agreeable points in an overall plan as possible before going into the controversial subjects. These doubtless will include rentals as an arbitrable item and costs to exhibs.

TOA's argument for the money end of its proposed system is that any workable and reliable operation must be handled by competent persons, and they simply must be well paid.

It's further underlined that the Department of Commerce would have no voice or authority in any film proceedings. Commerce Secretary Sawyer offered his assistance in setting up a system when he addressed the TOA conclave on the Coast some time ago. TOA feels that Sawyer could hardly be suspected of partiality, that he's well backgrounded in commerce generally, including film operations, and consequently would be a good man to elect the national administrator. Sawyer at one time operated a few theatres in Ohio.

U-Decca

Continued from page 3

quisition of the assets of Decca by Universal is being studied."

U directors now are supposedly familiarizing themselves with the voluminous fact-finding by the board committee, chairmanned by Preston Davie. Board members also have before them two reports made by Ebasco Services, Wall St. financial survey outfit, with its recommendations.

Directorate will discuss these findings at a session later in the month and then probably meet with a committee of the Decca board, which has been doing similar exploration. At that time a decision will be made as to the most advantageous form of merger.

There are two possibilities, the board committee points out in its findings. One is an exchange of stock between U and Decca, and the other is the sale by Decca of its assets to U.

The second method is believed to be the one favored by the committee. There are two principal reasons for that. One is that from a tax standpoint U couldn't come out better via a buy of Decca's assets.

Secondly, a purchase would not require approval by stockholders at the annual meeting in July. This would eliminate the possibility of the merger being kicked over by the shareholders. A two-thirds affirmative vote is required.

J. Arthur Rank, who controls 14% of U, has looked somewhat askance at the merger move, although he has officially taken a strictly neutral attitude. Should he oppose it, there's a possibility that he could find stockholders representing an additional 20% of the outstanding shares to line up with him and thus kill the merger.

LEGALISTICS BALK SALES TO TV

'Majors' Pix Not Available to TV'—Fox

Matty Fox, board chairman of Motion Pictures for Television, Inc., said this week upon his return to New York from the Coast that he had been unable to consummate the deal he was working on with RKO. It envisaged the purchase by MPTV for television use of RKO's entire library of features, numbering about 650 pictures, for upwards of \$14,000,000.

Fox added that he had discovered during several weeks of talks with studio toppers on the Coast that none of the established companies was willing to sell its backlog of product for video. He said that he had come to the conclusion MPTV would have to rely at the moment on pix picked up individually.

Telemeter Nears Deal for Par Pix For Upcoming Palm Springs Test

Hollywood, March 4.

Marriage of motion pictures and television is aim of Telemeter, pay-as-you-see subscription system, which is near closing deal to buy Paramount pix and will also dicker for product from other major distributors in upcoming Palm Springs test, set for the fall.

A Telemeter exec explained that simultaneous showing of pix in a Palm Springs theatre plus homes equipped with Telemeter has okay of the theatre op, and because the exhibitor approves, the distributors are expected to go along with the test. "In this manner the distributor can not only have a free test of the system, he will get additional revenue, since all revenue but service and line charges will be turned over to the exhibitor. This test won't hurt the exhibitor or distributor, and that's why we feel we will get cooperation," the exec amplified.

Finalizing of negotiations with Paramount would mark first sale of major pix to video, and would be to a company in which Paramount holds a 50% interest. Carl (Continued on page 24).

Nassers Win TV Rights To 4 Pix Despite UA Theatre Distrib Deals

Los Angeles, March 4.

Benno M. Brink, referee in bankruptcy, opened a breach in the battle between the major film lots and television when he ruled that George and James Nasser, owners of General Service Studios, have a right to distribute four of their films to television, even though these properties are still being distributed to theatres by United Artists.

Granting the Nassers a continuance of their control over General Service until June 5, the referee declared that since television has become a commercial factor, it is an obligation by UA to distribute the pictures to TV. Commenting that UA had no intention of selling the films to video until the other major distributors did, he added: "television as a commercial practice doesn't begin when other majors enter the field."

Hershel B. Green, counsel for UA, agreed that such a decision would subject that company to (Continued on page 28)

ITALO SUBTTLER INTO STATE, N.Y., LOEW'S WEB

Loew's first-run State Theatre on Broadway has booked an Italian-language with English titles as its Easter program, representing the first time an important showcase of this type will offer an import. Additionally, the entire Loew's chain in N. Y. has packed for a five-day run of the film, including choice weekend time.

Film is "Tomorrow is Too Late," distributed in the U. S. by Joseph Burstyn. It copied the "Best Italian Film" award at the Venice Film Festival for 1950 and was 1951's top award winner in Uruguay. Leon Moguy produced with Pier Angeli, Vittorio De Sica and Loris Maxwell in the leads. Pic is love story which brings in the conflict over whether sex education should be presented in schools.

Ray Moon Joins U

Ray Moon, who quit as central division manager for 20th-Fox in January, will join Universal in an exec. domestic sales post on April 14. Meanwhile, Moon's former post in Chicago remains vacant.

Moon is a vet of more than 30 years in the distrib and exhib branches of the industry. He was distrib exec for 20th for almost 10 years before his resignation, joining that company as a special homeoffice sales rep in 1942. He had been central division manager since 1949.

See Warners, Kin Selling Big Block Of Stock to Co.

The Warner brothers and their families, it's anticipated, will offer a considerable block of shares for sale to the WB corporation as a result of the company's request last week for a tender of common stock. Move in no way is an indication that the Warners have any idea of pulling out, since the brothers can unload a large number of shares without jeopardizing their control. They now own about 25% of the outstanding shares, and there is no known group that can muster sufficient shares to challenge the Warner reign.

In the stock tender of July, 1951, the Warner family had indicated its intention of selling 100,000 shares of stock to the corporation. Only 50,650 of these shares were purchased at the time, leading many to believe that the Warners will offer a large block in the new tender.

Latest action, announced by the board last Wednesday (27), appropriated \$10,000,000 for purchase of outstanding common, and invited sealed tenders of such stock at (Continued on page 12)

Kansas Exhib Seeking Second Million-Dollar Victory From Majors

Kansas City, Kans., Mar. 4.

For the second time in two years W. D. Fulton, independent exhib here, has filed suit against the majors. This time he has entered suit in Federal Court here, charging six majors and subsidiary agencies with restraint of trade. He seeks injunctive relief and treble damages of \$1,050,000.

Clearances are at the base of this suit, Fulton charging the defendant firms with "conspiracy, discrimination and monopoly and attempt to monopolize" releasing of pictures to Kansas City, Kans., theatres. He claims that clearances which prevent showing of films on the Kansas side until after showings in downtown Kansas City, Mo., and adjacent Northeast Johnson County, are in violation of the Sherman anti-trust provision.

Fulton has operated the Avenue Theatre here since he built it in 1946. In that time, he asserts in (Continued on page 28)

EVERY CONTRACT REQUIRES STUDY

Mere legal mechanics of clearing a large number of films for television is almost as much a deterrent as any other consideration in causing major companies to shy away from recent offers to sell their entire film libraries to TV. Most companies figure it would take a squad of lawyers a year or more to untangle varied rights in any large number of pix.

Austin C. Keough, Paramount general counsel, made the point in testimony before the Federal Communications Commission last week. Other industry execs had been citing the same problem for a long time in answer to rumors of buyouts by tele of large blocks of product.

Each film constitutes a separate case. Attorneys would have to dig out and study every contract pertaining to a pic in order to ascertain whether the film could be made available to television. Restrictions may be contained in agreements with musicians, authors, actors, screenwriters or other talent.

While legal problems would likely be fairly simple in the case of minor pix, there are probably no important "A's" that wouldn't require extensive negotiation with various of the people who were involved in their production.

In the case of older pictures, the studios would also be faced with the problem of finding some of the talent involved to get the necessary clearances. The people associated with the pictures have either left Hollywood or are dead, and there would have to be national man-hunts to locate them or their estates.

Failure to take such precautions, it is felt by attorneys, would certainly (Continued on page 24)

Power in 8-Pix Deal With 20th for 7 Years

Hollywood, March 4.

New deal calling for eight pix over a seven-year period will be signed by Tyrone Power with 20th-Fox. His exclusive pact there terminated Monday (3).

"Pony Soldier," which Power starts for 20th this week, is the first under new deal.

It will be his only one for the studio this year.

National Boxoffice Survey

Storms Slough Biz; 'Show' No. 1 for 2d Week in Succession; 'Vadis' 2d, 'Bend' 3d

Year's worst snowstorm last Saturday the east and storms of varying severity during the week elsewhere cut deeply into the boxoffice of many key cities this session. Despite this handicap, big grossers are displaying marked stamina to hold near recent levels. Many stronger pix launched last week are doing well in their second stanzas.

"Greatest Show on Earth" (Par) is national boxoffice champ by a wide margin for second week in succession. Circus picture is big to terrific in many locations, and hit a new high in Denver as well as a near-record in K.C. Cecil B. DeMille epic goes into ninth week at mammoth N. Y. Music Hall tomorrow (Thurs.) and likely will stay nearly until Ringling Bros.-Barnum & Bailey opens at N. Y. Madison Square Garden early in April.

"Quo Vadis" (M-G), still a consistently great grosser, will wind up second although now on extended-run in many keys covered by VARIETY.

"Band of River" (U) is a strong third place winner with mainly nice to great dates. It is sock leader in Louisville, top new pic in Buffalo and pacing Denver in total money with a smash showing. "African Queen" (UA) will finish fourth, also with great to good sessions.

"Viva Zapata" (20th), first week out in key cities extensively, will

See Par Getting KTLA TV Renewal, But Being Ruled in Control of DuMont

He'll Never Work in TV!

One-man campaign to convince newspapermen that film biz is good and "it's smart to go to the movies" was initiated last week by Bernie Kamber, flack for indie producer Harry Popkin.

Kamber's talking-it-up routine resulted in a piece by N. Y. Journal-American radio-TV columnist Jack O'Brian to the effect that with pix getting better and tele shows worse, video better watch out that it's not pushed out of biz by the film industry. Earl Wilson also used the Kamber thesis as takeoff point in an interview with William Wyler to discuss how well good pix are doing.

Atlas as Investor Balks UPT Aim To End Stock Curbs

Annual report by Atlas Corp. discloses that the investment trust continues as an important investor in Paramount and United Paramount Theatres, and consequently was seen as at least partially blocking UPT's aim of putting an end to the trustee arrangement restrictions on its stock issue.

As part of the Par antitrust consent decree, the Department of Justice demanded that holders of Par stock could own only UPT certificates instead of regular UPT stock. The certificates instead of regular UPT stock. The certificates may be converted to regular stock upon disposition of the Par holdings. Certificate owners are permitted to collect only half of UPT dividends, with the balance held in trust until they're converted.

Justice Department will agree to eliminate these restrictions, which obviously are burdensome to UPT, when it is satisfied that there's no significant amount of common ownership. (Continued on page 22)

Washington, March 4. With the Paramount hearings before the Federal Communications Commission now in their seventh week, observers here see Par likely to come out triumphant on one aspect and lose another. Prediction is that the company will be granted a renewal of its license for KTLA, Los Angeles video station, but will be declared in control of DuMont Laboratories.

Experienced observers base their estimates on the outcome of the hearings on the trend of questioning by FCC examiner Leo Resnick and the jabs by Commission Counsel Frederick Ford. The trend varies somewhat with testimony from day to day, but attorneys here think that by now they've pretty well spotted it.

Of course, whatever recommendation is made by the hearing examiner must later be approved by the Commission itself. The hearings are a "package" proceeding that include various aspects of Par's video activities, as well as the request by United Paramount Theatres (now in no way associated with Par) for merger with the American Broadcasting Co.

Klaus Landsberg, general manager of KTLA, took the stand today (Tues.). His testimony will wind up for the time being the Par portion of the proceedings. That will be followed by the UPT-ABC phase, with UPT prexy Leonard Goldenson and other officers of the circuit and its subsidis slated as witnesses. They'll testify as to the acquisition of theatres by Par before Par and UPT split up, and (Continued on page 12)

Metro-Loew's Bankrolls 'Knot-Hole Gang' on TV In Theatre Pitch to Kids

Despite the studio's longstanding coolness to video, Loew's Theatres and MGM have signed to sponsor "Happy Felton's Knot-Hole Gang" on WOR-TV, N. Y.

While the studio and the circuit have occasionally used tele as an ad medium, this is their heaviest coin-outlay on video, since the half-hour "Knot-Hole" stanza will precede each of the 77 ball games of the Brooklyn Dodgers from Ebbets Field.

Exhib will use the stanza to sell kids in the New York area on fling-going, and at the same time reach adults who dial the diamond telecasts. One of the theatres' chief interests in the program is the exploitation possibilities. The airer, which gives sandlot baseballers a chance to work out with the big league players, has ties with various juve organizations, such as Police Athletic League and the Boy Scouts. This will give the (Continued on page 19)

B'KLYN DODGERS MAY BE THEATRE-TEEVEED

Possibility that some baseball games would be available for large-screen theatre TV was indicated Monday (3) by Walter O'Malley, prexy of the Brooklyn Dodgers. View was made in reporting deal whereby Loew's Theatres in the N. Y. met area and Metro will sponsor "Happy Felton's Knothole Gang," video show put on just before every Dodger home game.

Brooklyn prexy called move "a significant association among TV, the movie industry and baseball." He noted that this year's programs will be studied to determine if these groups can get together on future plans "to bring at least a portion of the big games to theatre TV screens."

He added that it was purely experimentation and that he didn't believe "this will take television of baseball games out of the home." O'Malley declared that he didn't think that would ever happen, "but we don't know until we see how this thing develops."

(Complete Boxoffice Reports on Pages 8-9)

When in Rome

Van Johnson, Paul Douglas in priest-convict chase drama with religious theme and Rome background. Fair b.o.

Hollywood, Feb. 28.

Metro release of Clarence Brown production. Stars Van Johnson, Paul Douglas; features Joseph Calleia, Carlo Rizzo, Tudor Owen, Dino Nardi, Aldo Silvani. Directed by Brown. Screenplay, Charles Schnee, Dorothy Kingsley; from story by Robert Buckner; camera, William Daniels; editor, Robert J. Kern; music, Carmen Dragon. Previewed Feb. 26, '52. Running time, 74 MINS.

Father John... Van Johnson
Joe Brewster... Paul Douglas
Aggusto Bonelli... Joseph Calleia
Antonio Sileto... Carlo Rizzo
Father McGinnis... Tudor Owen
Directed by Brown... Charles Schnee
Cubby... Aldo Silvani
Luigi Lucagetti... Mario Siletti
Mrs. Lugacetti... Argentina Brunetti
Rosa... Mimi Aguggia
Ship's Captain... Emory Parnell
Mr. Cates... Charles Fawcett
Father Segatini... Alberto Lolli
Father Mariani... Adriano Ambrogi
Dove... Amina Pirani Maggi
Monsignor... Carlo Borrelli
Baker... Giuseppe Pierozzi
Urchin... Guida Marletta
Cab Driver... Joe Faletti

Rome during the 1950 Holy Year provides the colorful background for this drama of priest and convict who are mixed up in a chase plot. Both the chase and religious phases are told good-naturedly and without stiffness, results are generally satisfactory. However, b.o. outlook is spotty.

Van Johnson and Paul Douglas costar as the priest and escaped convict, respectively. They help to make the characters likeable, and Clarence Brown's production and direction steer the plot and players along a pleasantly entertaining course highlighted by some chuckles, suspense and a Cook's Tour of the major cathedrals of Rome.

Johnson, on a pilgrimage to Rome, meets Douglas, fleeing a stateside prison, aboard ship en route to Genoa, and an attachment is struck up. However, when the boat docks, Douglas steals Johnson's robes and identification, and hotfoot it to Rome to lose himself among the Holy Year pilgrims, leaving Johnson to get out of a police mixup when they think he's the convict.

Chase aspect comes in when Johnson takes out after Douglas with the police in close pursuit. He catches up with the con man and yields to the latter's plea to let him finish his tour of Rome's religious centers before turning him in. The pair dodge the law, and during the pilgrimage religion has its effect on Douglas, finale finding him taking vows that sentence him to a lifetime of silence behind monastery walls in preference to returning to the states for a life's sentence in prison.

The screenplay by Charles Schnee and Dorothy Kingsley tells the Robert Buckner story with a welcome sense of humor and dialog that rings true. It has a mid-way lag but otherwise satisfactorily serves its purpose. Some of the more amusing sequences involve Douglas's acting the part of a priest while hiding out with a group of holy men.

Joseph Calleia, as a Rome policeman who has a Texas affection, is the only better-known player among the supporting cast, and does well. Carlo Rizzo, Tudor Owen, Dino Nardi, Aldo Silvani and Mario Siletti are among the more prominently used foreign players.

William Daniels used his cameras interestingly in lensing the picturesque effects of Rome, and the Carmen Dragon music score is good. The hymn, "Pans Angelicus," is sung by a choir effectively. Brog.

Steel Town

(COLOR)

Standard action-romance formula against colorful steel mill background. Okay for general situations.

Hollywood, March 4.

Universal release of Leonard Goldstein production. Stars Ann Sheridan, John Lund, Howard Duff; features William Harrigan, Eileen Crowe, Chick Chandler, James Best, Nancy Kulp. Directed by George Sherman. Screenplay, Gerald Drayson Adams, Lou Breslow; based on story by Leonard Freeman; camera, Technicolor; Charles P. Boyle; editor, Ted Kent. Previewed Feb. 27, '52. Running time, 83 MINS.

"Red" McNamara... Ann Sheridan
Steve Kostane... John Lund
Jim Denko... Howard Duff
John McNamara... William Harrigan
Billie McNamara... Eileen Crowe
Ernie Chandler... Chick Chandler
Joe Rakich... James Best
Dolores... Nancy Kulp
Valerie... Elaine Riley
McIntosh... Richard Owen
Taxi Driver... Frank Marlowe
Interne... Robert Karnes

A rather ordinary action-romance plot is bolstered with a colorful steel mill setting and Technicolor, giving "Steel Town" good chance for the general market. Cast names are good for re-

lease expectations, as are exploitation possibilities.

The Leonard Goldstein production uses the Kaiser-Fontana Steel Plant at Fontana, Calif., as the setting, and interior shots of blast furnaces, steel rolling and other technical detail have a bolstering effect on the formula, talky story. George Sherman's direction handles the action sequences with expected punch, but was bogged down otherwise in the wordy-romantic triangle phases that never rise above the trite.

John Lund, steel mill heir, is learning the business from the ground up, and his arrival in the town results in a rivalry for the attentions of Ann Sheridan, cafe cashier and girl friend of Howard Duff. When the two males are not bickering or slugging over Miss Sheridan, they are having trouble in the mill, where Lund has been assigned as helper on Duff's open hearth crew. Lund's failure to tend strictly to business costs the crew an employees' sweepstakes prize in a tonnage race and causes additional hard feelings, but there's never any doubt he will redeem himself and win the girl before the 83 minutes' footage are over. He does, vindicating himself when he saves William Harrigan, Miss Sheridan's father, after the latter has a heart attack and falls into a giant ladle about to be filled with molten metal.

Star trio furnishes the familiar characters and motivations with a personable touch that helps get them over for generally okay results. Less assured work on their part would make some of the situations laughable. Harrigan and Eileen Crowe, the parents, Chick Chandler, another mill worker, and remainder of the cast answer requirements.

Technicolor photography by Charles P. Boyle is a major assist in handling the interesting sight values that the steel mill background offers. Brog.

One Big Affair

Lightweight boy-meets-girl entry; routine supporting fare.

United Artists release of Benedict Bogeaus production. Stars Evelyn Keyes, Dennis O'Keefe; features Mary Anderson, Connie Gilchrist, Thurston Hall. Directed by Peter Godfrey. Screenplay, Leo Townsend, Francis Swann, from story by George Bricker; camera, Joe Orty Ramos; editor, George Cromie; music, L. Hernandez Breton. Tradeshown N. Y. Feb. 28, '52. Running time, 80 MINS.

Evelyn Keyes... Dennis O'Keefe
Mary Anderson... Dennis O'Keefe
Connie Gilchrist... Dennis O'Keefe
Thurston Hall... Dennis O'Keefe
Gus Schilling... Dennis O'Keefe
Joe Orty Ramos... Dennis O'Keefe
George Cromie... Dennis O'Keefe
L. Hernandez Breton... Dennis O'Keefe

"One Big Affair," an Evelyn Keyes-Dennis O'Keefe starrer lensed in Mexico, sets its sights on comedy romance but misses the target by a wide margin. Story of an American schoolteacher who turns her south-of-the-border tour into an amorous adventure has possibilities, but they're not realized in this Benedict Bogeaus production.

Yarn by George Bricker, adapted by Francis Swann and screenplayed by Leo Townsend, is a loosely told tale that wearily meanders across much of rural Mexico before the principals finally avow their love for one another. Picture will be helped to some extent by the names of Miss Keyes and O'Keefe. But its marketing prospects will be largely confined to a niche on the lower half of the duals.

Bored with sightseeing, Miss Keyes is accidentally left behind by an excursion bus in a small Mexican town. Her teacher-companions, Mary Anderson and Connie Gilchrist, assume she has been kidnapped and report their suspicions to the constabulary. Actually, she's been taken under the protective wing of O'Keefe, an American lawyer, who discovers her plight.

From this point on, as may well be imagined, the couple strikes up a mutual fancy. Their emotional fires are dampened somewhat by the prying police and interfering teachers. Nevertheless, the pair's cross-country trek to Acapulco ends in a climax of understanding chiefly through the aid of some friendly Mexicans.

Although Miss Keyes and O'Keefe give a valiant try to make the romance a credible one, it emerges as little more than a dalliance. Onus for this lies primarily on the slow-moving story plus Peter Godfrey's poor direction. Miss Anderson has little to do, and Miss Gilchrist is so-so. Routine support is provided by Thurston Hall, Gus Schilling and others in lesser roles. Bogeaus' production bespeaks an eye for economy. Much of the scenes appear to have been shot in the open country. The few interiors include a cheap hotel, police headquarters and a fairly attractive Acapulco villa, among others. Camerawork of Jose Orty Ramos is

fair as are most technical credits. Movement of the plot could have been speeded by sharper editing. Film is overlong at 80 minutes. Glib.

Jungle Jim in the Forbidden Land

Okay Jungle Jim adventure programmer with Johnny Weissmuller.

Hollywood, Feb. 29.

Columbia release of Sam Katzman production. Stars Johnny Weissmuller; features Angela Greene, Jean Willes, Lester Mathews, William Tannen, George Edwards, Fred Lewis, William Tannen, Samuel Newman; based on the King Features' "Jungle Jim" newspaper strip; camera, Fayte Browne; editor, Henry Batista. Previewed Feb. 27, '52. Running time, 64 MINS.

Johnny Weissmuller... Johnny Weissmuller
Angela Greene... Angela Greene
Jean Willes... Jean Willes
Lester Mathews... Lester Mathews
William Tannen... William Tannen
George Edwards... George Edwards
Fred Lewis... Fred Lewis
William Tannen... William Tannen
Samuel Newman... Samuel Newman

Johnny Weissmuller fights his way through another set of implausible adventures to shape this one as an okay "Jungle Jim" entry for the program houses. Based on the King Features' comic strip of the same title, film has a stock amount of derring-do for the kiddie trade and non-discriminating, mak-it-passable in its classification.

Weissmuller, as Jungle Jim, intrepid jungle guide, is sought out by Angela Greene, anthropologist, who wants him to lead her to the land of the giant people. He mixes the deal because of the dangers, and also turns down Lester Mathews, territory commissioner, who wants to go to the same place so a herd of flood-trapped elephants can be led to safety.

However, the Samuel Newman script involves the guide in a set of circumstances that forces the issue and finds him battling, with easy success, a hippopotamus, a black panther, a giant, and heaves Jean Willes and William Tannen, who want to slaughter the elephants for ivory. The stock thrills wrapped up by Lew Landers' direction will please moppet ticket-buyers.

The Sam Katzman production supervision presents the usual budget furnishings against which the players perform adequately. In addition to the human cast members, Tamba, a chimp, is added for comedy relief. Fayte Browne's lensing is standard and jungle values are shown in sepia-tones. Brog.

Rodeo

(COLOR)

- Good family trade feature for general runs.

Hollywood, Feb. 28.

Monogram release of Walter Mirisch production. Stars Jane Nigh, John Archer, Wallace Ford; features Gary Gray, Frances Rafferty, Sarah Hayden, Frank Ferguson. Directed by Jack Whittingham. Screenplay, Charles R. Marion; camera (Cinecolor), Harry Neumann; editor, William Austin; music, Marlin Skiles. Previewed Feb. 26, '52. Running time, 70 MINS.

Jane Nigh... Jane Nigh
John Archer... John Archer
Wallace Ford... Wallace Ford
Gary Gray... Gary Gray
Frances Rafferty... Frances Rafferty
Sarah Hayden... Sarah Hayden
Frank Ferguson... Frank Ferguson
Charles R. Marion... Charles R. Marion

A good round of family trade entertainment has been put together in "Rodeo" and it should find ready dates in the more general situation. The outdoor rodeo background is nicely used, the story and performers are likeable, and the Cinecolor lensing comes over excellently.

Plot involvements deal with Jane Nigh, who takes over the management of a rodeo troupe after its promoter skips, owing Miss Nigh's father an \$1,800 feed bill. The show begins to prosper as a co-op venture under her money-wise handling, and a romance develops with John Archer, bronc rider. Things go smoothly until Miss Nigh passes a thoughtless remark about Wallace Ford, an old wrangler who was once a top rider. He tries to prove he's not washed up, is seriously injured and other performers walk out on Miss Nigh.

Yarn comes to a satisfactory conclusion when they find she's paying Ford's hospital bills and everyone becomes friends again, with a wedding in the offing for Miss Nigh and Archer.

William Beaudine's direction of the Charles R. Marion script moves it along at a good clip and gets pleasing performances from the cast. Miss Nigh and Archer make an excellent romantic team, and Ford shows up strongly as the gabby old wrangler. Gary Gray, Miss Nigh's kid brother; Frances Raf-

ferty, Sarah Hayden, Frank Ferguson, Myron Healey and I. Stanford Jolley are among the others who add to the generally acceptable entertainment.

Walter Mirisch and his associate, Richard Heermance, give the story the proper production backing, stressing outdoor values and a neat rodeo background. Harry Neumann did the good Cinecolor lensing, and footage includes quite a bit of rodeo action montage. Brog.

The Card

(BRITISH)

Alec Guinness in attractive poor-boy-to-riches story, for fair grosses.

London, Feb. 25.

GFD release of Ronald Neame production. Stars Alec Guinness, Glynis Johns, Valerie Hobson, Petula Clark. Directed by Ronald Neame. Screenplay, Eric Ambler, from Arnold Bennett's novel; camera, Oswald Morris; editor, Clive Donner; music, William Alwyn. At Odeon, London, Feb. 25, '52. Running time, 91 MINS.

Alec Guinness... Alec Guinness
Glynis Johns... Glynis Johns
Valerie Hobson... Valerie Hobson
Petula Clark... Petula Clark
Eric Ambler... Eric Ambler
Arnold Bennett... Arnold Bennett
Oswald Morris... Oswald Morris
Clive Donner... Clive Donner
William Alwyn... William Alwyn

The principal character in Arnold Bennett's "The Card," depicting the progression of a washerwoman's son from poverty to wealth, from humble beginnings to the top of the civic tree, provides a made-to-measure part for Alec Guinness. He brings all his skill and polish into play, and makes this British offering an attractive proposition for the home trade, although its success in America is likely to be more modest than some of the star's more recent offerings.

Set in the Potteries, without any attempt to glamorize the grimy, smoky, slum-ridden district, Eric Ambler's script keeps the focus entirely on Guinness, and with a neat introductory commentary establishes the basis of the plot, which is subsequently unspooled to the accompaniment of gentle, restrained humorous situations.

The rise of the young lad is depicted in all its stages, from his dishonest beginning, when he alters examination results to insure a place in high school. And from there he gradually makes his name in the world, advancing from a humble lawyer's clerk to rent collector and to big business as head and founder of a loan club.

The major incidents form the background to much of the delightful detail contained in the story, which is enhanced by the star's capital performance. There is his first excursion into high society (self-invited), when he dances with the local countess; his attempt to collect overdue rents from the impoverished Glynis Johns and succumbing to her charms; and his final triumph when, as Mayor, with Petula Clark as his Mayoress, he stages a grand procession and turns up in his modest little horse-drawn cab.

Although the star's role dominates the yarn, other parts have been thoughtfully cast. The three major femme roles are expertly handled by Miss Johns, Valerie Hobson and Miss Clark. Edward Chapman plays the gruff lawyer with conviction, and Veronica Turleigh does first-class job as Guinness's mother—the one woman who always gets the better of him.

Ronald Neame has retained the spirit of the Bennett character by astute direction, and Oswald Morris has lensed the film intelligently. Olive Donner's editing is an expert job, and settings by T. Hopwell Ash are in keeping with the story. Myro.

Hunted

(BRITISH)

London, Feb. 19.

Mild British man-hunt meller; slim chances in U. S.

GFD release of Independent Artists production. Stars Dirk Bogarde, directed by Charles Crichton. Screenplay, Jack Whittingham; camera, Eric Cross; editor, Ted Holliday; music, Hubert Clifford. At Odeon, London, Feb. 13, '52. Running time, 75 MINS.

Dirk Bogarde... Dirk Bogarde
Jon Whiteley... Jon Whiteley
Elizabeth Sellars... Elizabeth Sellars
Kay Walsh... Kay Walsh
Frederick Piper... Frederick Piper
Julian Somers... Julian Somers
Jan. Aird... Jan. Aird
Jack Stewart... Jack Stewart
Geoffrey Keen... Geoffrey Keen

A new, but not very convincing twist on the man-hunt theme, this British thriller is an overlong suspense story, with a chase from London into the Scottish moors. A not very ambitious production, it can only be regarded as a modest grosser, with slim chances in the U.S.

The man-on-the-run is Dirk Bogarde, who, while hiding in a

bombed-out cellar after having killed his wife's lover, finds a little boy who has run away from home. For not very clear reasons, the wanted man allows the kid to follow him around the country when escape is in sight on a fishing boat stolen from Scotland. Bogarde returns to port because the youngster is critically ill.

Bulk of the footage is focussed on Bogarde and the boy, following them across country as they elude the police at every turn. It is to the credit of these two that they sustain interest in the yarn, and the child is played naturally by Jon Whiteley. Other members of the cast have little to do. Elizabeth Sellars appeals as Bogarde's faithless wife, while Kay Walsh is as competent as ever in a minor part of a Provincial landlady. Other characters are adequately played by Frederick Piper, Julian Somers, Jane Aird, Jack Stewart and Geoffrey Keen.

Charles Crichton's direction on conventional lines, playing boldly for suspense and using almost every cliché-ridden situation to achieve that purpose. Eric Cross's camera work is competent and Alex Vetchinsky's settings strike a realistic note. Myro.

Brief Rapture

(LEBBA-BIANCA)

(Italian)

Gangster melodrama about narcotics-peddling. Fair for language trade.

Jewel Productions release of Rocket Films presentation, produced by La Perla Films. Stars Loris Maxwell, Amedeo Nazzari, Umberto Spadaro, Ermanno Randi. Directed by Enzo Trapani. Screenplay, Adriano Bolzoni and Enzo Trapani; camera, Adalberto Albertini; musical director, Camillo Ferri, conducting Teatro dell'Opera di Roma Orch. At Holiday Theatre, N. Y., Feb. 27, '52. Running time, 80 MINS.

Loris Maxwell... Loris Maxwell
Amedeo Nazzari... Amedeo Nazzari
Umberto Spadaro... Umberto Spadaro
Ermanno Randi... Ermanno Randi
Enzo Trapani... Enzo Trapani
Adalberto Albertini... Adalberto Albertini
Camillo Ferri... Camillo Ferri

Like the first half of its title, the good moments of "Brief Rapture" are brief. Italian-language gets off to a good start by building up a degree of suspense, and then deteriorates into a run-of-the-mill gangster melodrama. It's the type of pic American producers have turned out by the dozens far more convincingly. It's strictly for the Italian-language trade.

Pic, dealing with narcotics addiction and peddling, lends itself to exploitation. It's obvious that several scenes have been scissored for the U. S. market. Story opens with the arrival of a young farmer in an Italian city in search of his sister. Quest leads him to her best friend, with whom he falls in love. He eventually learns that his sister had committed suicide as a result of having become a dope fiend, and that his new gal is also an addict connected with a narcotics ring. Gang, fearing that the investigation of the suicide would lead to an uncovering of its activities, forces the girl to aid it in its attempt to get rid of the inquisitive brother. Trick ending, with timely arrival of the police commissioner, results in gang's capture, gal's renunciation of the stuff and brings the lovers together.

In unfolding of the story, viewer is introduced to the usual unsavory all-night dives, a nightclub and a gambling joint. There's one particularly dramatic scene in a police station when an accused peddler goes berserk under the pressure of police questioning. It also sets the stage for an impassioned soapbox-like speech by a police inspector on the evils of narcotics and the nefariousness of the peddlers.

Somehow the Italian-style gangsters appear more hilarious than sinister, which is perhaps due to the arm-waving style of acting. Loris Maxwell, a Canadian with some Hollywood background, is effective as the narcotics-addicted nightclub singer. Ermanno Randi is believable as the searching brother, and Amedeo Nazzari and Umberto Spadaro make okay police officials. Enzo Trapani's direction is exceptionally good at the opening, but slows up as the film progresses. Adalberto Albertini does some nice camera work with the street scenes. Holl.

Messaline

(FRANCO-ITALIAN)

Paris, Feb. 19.

Filmsonor release of production. Stars Mimi Falcin, Jean Chevrier, Georges Marechal. Directed and written by Carmine Gallone. Camera, Andre Brizzi; editor, Nicolo Lazari. At Marignan, Paris, Feb. 19, '52. Running time, 111 MINS.

Mimi Falcin... Mimi Falcin
Jean Chevrier... Jean Chevrier
Georges Marechal... Georges Marechal
Carmine Gallone... Carmine Gallone
Andre Brizzi... Andre Brizzi
Nicolo Lazari... Nicolo Lazari

This is another Franco-Italian spectacle film on decadent Rome (Continued on page 22).

BACKLOG HIKE KEYED TO BALLY

WB, 20th Walkouts of Homeoffice Publicists Off as Talks Resume

Walkout of homeoffice pub-ad staffers at Warner Bros. and 20th-Fox scheduled for yesterday (Tues.) was postponed as staffers and companies resumed talks last week. Publicists, members of the N. Y. Screen Publicists Guild, indicated that the strike vote still existed but would not be called as long as the companies bargained in good faith.

WB execs have conceded the "double severance" provision, issue which caused the WB unit to reach the walkout decision. With this point out of the way, talks have been proceeding at a faster clip and there is a degree of optimism that an agreement will be reached in a day or two. At 20th, numerous confabs have been held, but there has been no hint of an impending conclusion. Main point being sought by 20th staffers is assurance that the company's advertising department would not be transferred to its ad agency.

Meanwhile, a lull has set in at Universal, where talks reached a stalemate last week. It's reasoned that the outcome of the negotiations at U hinges to a large extent on the pattern established at either (Continued on page 22)

Lippert Sets % Checker In Line With Plan For Release of Ambitious Pix

Avowed policy of Lippert Pictures to concentrate upon distribution of better-quality, percentage-rental product reportedly is a factor behind the company's retention of Jack H. Levin Associates as its checking agency on percentage product. Agreement was inked last week following confabs between Jack Levin and Arthur Greenblatt, Lippert sales chief.

Lippert expects to follow up its last season success of "The Steel Helmet," "Rocketship X-M," etc., with three George Raft pictures. Distrib also has a Veronica Lake-Zachary Scott starrer, "Stronghold," due for release this spring in addition to the Hall Bartlett documentary, "Navajo."

Fact that Lippert is handling "Navajo," Greenblatt declared in New York this week, doesn't mean that the company will make a point of distributing art product. But when pictures come along that merit special selling—such as "Navajo"—the distrib is willing to take 'em on.

Meantime, company prexy Robert L. Lippert returned to the Coast over the weekend after a five-day New York huddle with Greenblatt as well as division and exchange managers. Confabs were held with view toward laying the groundwork for expanded distributional operations. Accent on distribution follows Lippert's cessation of production on his own last fall.

Mutual Holding 2-Day Sales Meet in N. Y.

Mutual Pictures, production-distribution company recently formed by Moe Kerman and Jack Dietz, will hold a two-day sales convention at the Warwick Hotel, N. Y., starting today (Wed.). Marketing and exploitation plans on Dietz's recently completed "Models, Inc." will be aired before franchise-holders.

Kerman, who heads the company disclosed in New York this week that the firm's production program has been set at eight pictures for the first year, with 12 to follow for the second year. Distribution is set through the outfit's own franchise-holders in all 31 exchange areas.

Among those due to attend the sessions, besides Kerman and Dietz, are Albert Dezel and Sam Kaplan, who own the Mutual franchises in Chicago and Detroit. Dietz, incidentally, is the firm's veepee in charge of production.

Seeks Ingrid for Pic

Rome, March 4. Sam Spiegel, independent Hollywood producer, has been negotiating with Ingrid Bergman to star in a picture which he may turn out in Italy.

Miss Bergman, wife of producer-director Roberto Rossellini, expects a child this summer and won't be available until the end of August. Spiegel is also dicker with Marlon Brando, who would costar.

WB's Indie Deals Now Up to Seven

Increasing number of deals for the release of indie product are being made by Warner Bros. With announced arrangement for the distribution of "Three for Bedroom C," Edward L. Alperson-Milton Bren production in natural color starring Gloria Swanson, company now is releasing films for seven indies.

In addition to the one-pic deal with Alperson-Bren, WB distributes films of Fidelity-Vogue, Howard Welsch-A. Pam Blumenthal unit; Norma Productions, Burt Lancaster company; Abbott & Costello independently-produced pic; Transatlantic Pictures, Sidney Bernstein-Alfred Hitchcock firm; Cagney Productions, William and James Cagney outfit, and U. S. Pictures, Milton Sperling's indie unit.

WB also has a separate deal with Charles K. Feldman on an individual picture basis. Feldman delivers a complete package, including story and players, and works out a percentage arrangement with the talent involved. Warners provides the financing.

Indie distrib deals, today's market, offer a major company many advantages: 1. Additional pic can fill lapses in the production schedule. 2. With companies getting away from long-term exclusive deals with top stars, they can make arrangements with the players for distribution and partial financing of player's indie-produced pic in (Continued on page 24)

MAJORS NAMED IN 2 CHI ANTITRUST SUITS

Chicago, March 4. Two anti-trust suits involving Chicago theatres as plaintiffs were filed here last week. Federal Court.

First, a \$600,000 treble-damage action on behalf of the Wicker Park-Amuse. Corp., charges that the majors, Balaban & Katz and Warner Theatres circuits, conspired to keep product from the Royal Theatre from Jan. 1, 1935, until March 1, 1944. Case has been assigned to Judge William Campbell.

Second suit, a leasehold action for the Investors Theatre Corp.; is on behalf of the Paulina Theatre, which has been dark since June, 1951. It also names the majors and theatre chains but adds the Essaness circuit. Investors claims that it holds a 99-year lease on property, which has been damaged to a \$750,000 extent because of alleged refusal to permit operators of the theatre to lease pictures. House was subleased in 1944 to BPR, Inc., and Investors claims it, too, was unable to get better product. Suit will come up before Judge Philip Sullivan.

Attorney Richard Orlikoff represents both plaintiffs.

Rep's 25c Divvy

Republic Pictures' board last week declared a 25c. divvy per share on preferred stock.

Melon is payable April 1 to stockholders of record as of March 14.

PIX GET MORE TIME FOR TIEUPS

Placing more emphasis on the exploitation of pix over a longer period, Hollywood is building up the biggest backlog of features in recent years, with 177 pictures either in the can, in the editing and scoring stage, or in actual production. Sales and pub-ad execs apparently have convinced production toppers of the necessity of having the completed pix in the N. Y. offices far in advance of the actual release dates so that merchandising tieups and national magazine and syndicate breaks can be arranged over an extended period.

Backlog is in keeping with the announced policy of 20th-Fox in revealing its release sked for the entire year to exhibs. Thusly, it's believed, exhibs can adjust their thinking in terms of what they will be getting for the full year, and can lend some assistance in the pre-selling campaign. It's obvious that the other companies are acting similarly although they haven't officially announced the forthcoming product for a full year.

What stands out in the analysis of the available backlog is the preponderance of "big" pix, indicating that the film-makers are convinced that the "biggies" will draw the patrons to the b.o. Noticeably, too, is the stress on color, with anywhere from 25% to 40% in the tinted process. In addition, the power of star names is still evident, longtime Hollywood favorites heading a majority of the casts. Paramount, with 28 pix, has the largest current slate. Of these 15 are in the can, eight are being (Continued on page 19)

Non-Theatrical Pix Prods. Cited for Lack Of Festival Co-op

Washington, March 4. American representation at foreign film festivals suffers from lack of cooperation among producers of non-theatrical films, the State Department complains. In the past, it's pointed out, no central organization has sifted entries in advance as to quality and proper category. Consequently, the best U. S. documentaries are frequently overlooked.

Problem is best summed up by Miss I. A. Wright, chairman of the State Dept.'s Review Committee on Visual and Audio Material. "Unless the participation of producers of non-amusement films is organized," she warns, "and some center (like the Film Council) agreed upon with which the directors of film festivals may deal directly, U. S. participation will continue to be handicapped."

Report submitted to the State Dept. last fall by three U. S. Government reps at the Venice Film Festival (Aug. 8-Sept. 10) also took exception to the "unsatisfactory" method of determining U. S. film participation in the festival. "The feature film producers are comparatively few in number," report stated, "and well organized." But, it was noted, the non-amusement producers are "legion and unorganized." As a result the festival authorities find themselves "flooded with prints of films which they cannot possibly review, or classify in proper categories." For a solution the report urged formation of a joint committee with mem- (Continued on page 22)

UA's 2 for April

United Artists yesterday (Tues.) disclosed it has scheduled two releases for April. First of the pix, slated for April 11, will be "Captive City," initialed from the Mark Robson-Robert Wise unit. John Forsythe is starred.

Scheduled for April 25 is David E. Rose's "Saturday's Island," starring Linda Darnell.

See Congress Closing Tax Loophole On 1-Pic Cos. After Herbert Victory

U's Insurance

Making sure that no untoward event halts the flow of its bread-and-butter pix, Universal has built up a backlog of its "Francis" and "Ma and Pa Kettle" series. Company is already working on a "Kettle" production that won't be released until 1954. The 1952 and 1953 entries have already been completed. "Francis" pix are all set up to 1953.

Britain's Big Color Pix Sked

Hollywood's increasing trend to tinted films is being paralleled in England with British studios carrying their biggest color sked in years. J. Arthur Rank Organization heads the color parade, having five spectrums in various stages of completion. Two are awaiting U. S. preems.

Latter includes "Ivory Hunter," Royal Command performance film known in England as "Where No Vultures Fly" and "The Magic Box," produced as a joint effort by the British film industry for the recent Festival of Britain. "Magic Box" stars Robert Donat and includes in its cast 60 of England's top film personalities.

Editing are the film adaptation of Oscar Wilde's "The Importance of Being Earnest" (Michael Redgrave, Joan Greenwood, Margaret Rutherford) and "The Penny Princess," comedy starring Yolande Donlan and Dirk Bogarde.

Before the cameras are Noel Coward's "Meet Me Tonight," episodic treatment of three of his one-act plays from "Tonight at 8.30" and "Fanfare for Fig Leaves," story of Britain's fashion establishments. In preparation is "The Love Lottery," being made by Monja Danischewsky and Alexander Mackendrick, the producer-director team of "Tight Little Island."

METRO SETS 19 FOR RELEASE IN 6 MOS.

Metro has set 19 features for release during the six months beginning March 1, it was announced in N. Y. yesterday (Tues.) by Charles M. Reagan, general sales manager. Sked provides for three films each month, excepting May when four will swing into distribution. There will be one film in color each month.

M-G, meanwhile, is continuing its special handling of "Quo Vadis" on a bidding basis in all situations. Under new deals approved recently, the epic is now set to open 89 engagements this month, bringing to 165 the number which have been held or scheduled until the end of March.

O. F. Sullivan, Wichita Exhib. Under Tax Rap

Topeka, March 4. Federal grand jury here last week returned an indictment accusing O. F. Sullivan, Wichita, president of Central Theatre Co., of evading personal income tax and other taxes due from the company.

Jury charged that in 1945 he reported net income of \$18,284 and paid tax of \$5,309, but that true income was \$40,010 with tax due of \$17,776. The jury also alleged evasions for 1946, 1947 and 1948; the figures for 1946 were given as identical to those of 1945.

In another indictment Sullivan was charged with making false returns for his company. Central Theatres operates both conventional and drive-in theatres in Wichita and vicinity.

Even if the Supreme Court upholds the so-called "collapsible corporation," it's not likely to be of any future help to industryites who organize one-picture companies. Congress undoubtedly will pass a law closing the loophole. One-picture companies were ruled valid in a Los Angeles court decision last week ordering an income tax refund of \$198,515 to F. Hugh Herbert, playwright and screenwriter, and his wife. Government indicated that it would take the case to the high court.

If the Federal lawmakers pass a loophole-closing regulation, millions of dollars in extra taxes already paid still will be returnable if suits are filed against the Government, since no ex post facto (retroactive) laws are permissible under the Constitution.

Treasury officials, meanwhile, were confident that the Supreme Court would overturn the decision handed down Thursday (28) by Federal Judge Leon R. Yankwich, in which he ruled that film profits should be taxed on a capital-gains basis rather than as personal income for the Herberts. In all probability it will take several years before a Supreme Court decision is forthcoming.

The Herberts had brought suit to recover \$34,925 for 1945 and \$163,590 for 1946. Involved in the case was the picture, "Kiss and Tell," produced in 1945 by a company formed by Herbert and George Abbott for Columbia release. When the company was dissolved later and Herbert claimed a capital gain, the Treasury Department ignored the corporation and its liquidation, and levied income tax assessments against the Herberts.

Judge Yankwich declared that such corporations cannot be dissolved. (Continued on page 12)

Chi Boothmen's Union Win 2 Extra Men At Grand; House Reopens

Chicago, March 4. Chi projectionists' union last week won their demands for use of six operators at the RKO Grand House, shuttered since Feb. 2 due to demands for two extra men, re-opens tomorrow (Wed.) with "David and Bathsheba" (20th). "Phone Call From a Stranger" (20th) follows for two weeks, then "Viva Zapata!" (20th) comes in for extended run.

Deadlock resulted when union said the extra men, who were used on advanced-price pictures, should be kept on when spot returned to pop-price releases. RKO pointed out that in the past when this happened staff returned to normal in Grand and other houses.

Efforts to reopen a sister house, the Palace, which has also been dark, are not meeting with as much success. Union claims here are different from those at the Grand. House was used as legit from Sept. 1 to Dec. 23, then was to revert to films, but union said that the existing contract was abrogated and new pact was to be made.

13 Pix for Release By Col Thru Summer

Columbia this week completed its releasing schedule through to next August with the lineup including three films from Stanley Kramer, two from Edward Small and one from Louis deRochemont. Total of 13 pix are the list from the present through the summer months.

First of the new product from Kramer will be "My Six Convicts," which goes into distribution this month. deRochemont's pic, "Walk East on Beacon," goes out in April. Small will have "Brigand" in July and "Cripple Creek" in August.

Strong Pix Perk L.A.; 'Bend' Smash \$45,000, 'Texan' Light 16G, 'Point' Sharp 28G, 'Show' Big 40G in 2d

Los Angeles, March 4.

Local first-run biz is spotty, with some strong product being balanced by weak pix. Despite this uneven tone, session is running substantially ahead of same week a year ago. Pacing city is "Bend of River," sock \$45,000 in three Warner theatres, best this unit has shown since last August. "Sword's Point" also shapes good \$28,000 in two houses.

Only a slim \$16,000 is seen for "Return of Texan" in four spots. Combo of "Invitation" and "Just This Once" looms slow \$19,000 in two sites.

"Greatest Show on Earth" is dropping over 25% below first round but still is big \$40,000 or better in two spots, second week. "Quo Vadis" is up to near \$7,000 on first week continuous run, with new prices, or actual 14th week at Four Star. "African Queen" is steady near \$8,000 in 10th frame at Wilshire.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola (FWC) (2,097; 2,048; 1,719; 1,248; 70-\$1.10)—"Return of Texan" (20th) and "Hold Line" (Mono). Slim \$16,000. Last week, "Phone Call Stranger" (20th) and "Dark Man" (Indie), \$26,600.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-\$1.10)—"Bend of River" (U) and "As You Were" (Lip). Sock \$45,000. Last week, "Retreat, Hell!" (WB) (2d wk), \$19,700.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-\$1.10)—"Invitation" (M-G) and "Just This Once" (M-G). Slow \$19,000. Last week, "Lone Star" (M-G) and "Cloudburst" (UA) (Loew's only) (3d wk-5 days), \$10,000.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-\$1)—"Sword's Point" (RKO) and "Jungle Jim Land" (Col). Good \$28,000. Last week, "Las Vegas Story" (RKO) and "Harlem Globetrotters" (Col) (2d wk), \$21,600.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,430; 60-\$1.20)—"Detective Story" (Par) and "Old West" (Col) (L.A. Par only) (2d wk). Fair \$12,000. Last week, \$21,900.

Hawaii (G&S) (1,106; 60-85)—"Sailor Beware" (Par) (6th wk). Off to \$3,200. Last week, smart \$5,000.

Orpheum, Beverly Hills (Metropolitan-WB) (2,213; 1,612; 85-\$1.50)—"Greatest Show" (Par) (2d wk). Hefty \$40,000. Last week, socko \$54,800, below hopes but very strong.

Ritz, Vogue, Globe (FWC) (1,370; 885; 782; 70-\$1.10)—"Phone Call Stranger" (20th) and "Dark Man" (Indie) (m.o.s.). Mild \$9,500. Last week, "David and Bathsheba" (20th), \$6,300.

United Artists (UA) (2,100; 70-\$1.10)—"Midnight Kiss" (M-G) and "Solomon's Mines" (M-G) (reissues). Dull \$5,000. Last week, "Quo Vadis" (M-G) (13th wk-5 days) (upped scales), \$6,700.

Four Star (UA) (900; 90-\$1.50)—"Quo Vadis" (M-G). First week of continuous policy and new scale. Perked to \$7,000. Last week, (13th wk-5 days), \$4,400 on two-a-day, with \$2.40 top.

Fine Arts (FWC) (677; 80-\$1.50)—"Lavender Hill Mob" (U) (8th wk). Oke \$3,000. Last week, \$3,600.

Wilshire (FWC) (2,296; 80-\$1.50)—"African Queen" (UA) (10th wk). Sturdy \$8,000. Last week, \$8,300. Rialto (Metropolitan) (840; 80-\$1.20)—"Streetcar" (WB) (10th wk). Nice \$5,000. Last week, \$6,000.

'BEND' SOCK \$13,000, BUFF; 'SHOW' 19½G, 2D

Buffalo, March 4. Brightest newcomer here this week is "Bend of River," heading for great session at Lafayette. "Phone Call From Stranger," is okay at Century. "Greatest Show on Earth" continued so big in second Center Theatre round that it is holding a third. "African Queen" also is solid in second stanza at the Buffalo.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"African Queen" (UA) (2d wk). Looks to hold very solid at \$10,000 or better. First week was big \$17,000.

Paramount (Par) (3,000; 40-70)—"Bugles in Afternoon" (WB). Opens today (Tues.). Last week, (Continued on page 26)

Broadway Grosses

Estimated Total Gross
This Week \$479,200
(Based on 24 theatres)
Last Year \$448,500
(Based on 17 theatres)

'Queen' Mighty \$20,000 in Pitt

Pittsburgh, March 4.

"African Queen" at the Penn is the big noise here this week. Looks like the best thing at this house in some time. Holds. Holdovers "I Want You" at Fulton and "Phone Call From Stranger" at Harris doing okay but the other new films "Bugles in Afternoon" at Stanley and "For Men Only" at Warner are just so-so.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"I Want You" (RKO) (2d wk). Not so bad \$5,000. Last week, \$8,000, somewhat under expectations.

Harris (Harris) (2,200; 50-85)—"Phone Call From Stranger" (20th) (2d wk-4 days). Oke \$4,000. Last week, okay \$8,500.

Penn (Loew's) (3,300; 50-85)—"African Queen" (UA). Embraced by crit. Walloping weekend inures at least \$20,000, terrific here these days. Last week, "Lone Star" (M-G) (2d wk), \$10,000.

Stanley (WB) (3,800; 50-85)—"Bugles in Afternoon" (WB). Not much for this one, and will be lucky to get by with slow \$9,000. Last week, "Retreat, Hell!" (WB), big winner at \$14,000.

Squirrel Hill (WB) (900; 50-85)—"Song to Remember" (Col) (reissue). First Hollywood pic after three English films in new art policy here. Modest \$2,500. Last week, "Clouded Yellow" (Col) (2d wk), \$2,000.

Warner (WB) (2,000; 50-85)—"For Men Only" (Lip). Sluggish \$5,500. Last week, "Las Vegas Story" (RKO), \$6,500.

'5 Fingers' Huge \$11,000 In D.C.; 'Texan' Whiting Tall 22G, 'Bend' 11G, 2d

Washington, March 4.

Holdovers and lack of sock product giving town's mid-town houses a milder tone this week. Best bet is "Return of Texan" at Loew's Capitol, which is being hyped to solid take by a good stage show headed by Margaret Whiting. "5 Fingers," however, is the wow of week at the small Playhouse. "Bugles in Afternoon" at Warner is also bright.

Estimates for This Week

Capitol (Loew's) (3,434; 55-90)—"Return of Texan" (20th) plus vaude topped by Margaret Whiting. (Continued on page 26)

Cincy Soars; Martin-Lewis Boost 'Diary,' Wow 52G, 3 Days, 'Belle' 10G

Cincinnati, March 4.

Downtown biz continues to soar this week. Dean Martin and Jerry Lewis, with their own stage show, shattered all-time figure at the Albee for three days. "Quo Vadis" came in today with great opening trade. "Greatest Show on Earth" is holding Capitol close to its last week's modern house record.

"Belle of New York" is causing no complaint at Palace. "Green Glove," another new bill, is okay at Grand. "African Queen" and "Sailor Beware" are buxom holdovers.

Estimates for This Week

Albee (RKO) (3,100; \$150)—"Purple Heart Diary" (Col) plus Martin & Lewis heading their own stage show for three days only. Upgraded scale applies also to juves.

Comic duo jamming 'em in six performances daily. Record three-day high here, huge \$52,000. "Quo Vadis" (M-G) opened today (Tues.). Last week, "Las Vegas Story" (RKO), nine days, mild \$10,500.

Capitol (Mid-States) (2,000; 90-\$1.25)—"Greatest Show on Earth" (Par). Holding amazingly at \$25,000 in wake of \$28,000 preem, which was modern house record.

'SAILOR' STURDY 15G, ST. L.; 'QUEEN' 13G, 2D

St. Louis, March 4.

The 10-hour snowstorm Sunday (2), followed by rain on Monday, is slowing down boxoffice activity here this week at first-runs, with grosses off considerably from last stanza. Numerous holdovers also will clip the overall total. "Sailor Beware" is making about best showing with big session at the Ambassador, for third week downtown. "Las Vegas Story" is rated good at the Missouri, while "African Queen" is holding well in second Loew's week.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Bend of River" (U) and "Sword's Point" (RKO). Opened today (Tues.). Last week, "Sailor Beware" (Par) and "Aladdin and Lamp" (Mono), big \$15,000.

Fox (F&M) (5,000; 60-75)—"Retreat, Hell!" (WB) and "Globetrotters" (Col). Opened today (Tues.). Last week, "Sword's Point" (RKO) and "Congolaise" (UA), oke \$12,000.

Loew's (Loew) (3,172; 50-75)—"African Queen" (UA) (2d wk). Holding at \$13,000 following big \$18,500 opening stanza.

Missouri (F&M) (3,000; 60-75)—"Las Vegas Story" (RKO) and "Big Night" (UA). Good \$12,000 or near. Last week, "Phone Call Stranger" (20th) and "Japanese War Bride" (20th), \$13,500.

Pageant (St. L. Amus.) (1,000; 75-90)—"Fantasia" (RKO) (reissue). Okay \$4,000. Last week, "The Prize" (Indie), \$4,500.

Shady Oak (St. L. Amus.) (800; 75-90)—"The Prize" (Indie) (2d wk). Held at \$4,500 after \$5,500 fine initial session.

Storms Bop Prov; 'Zapata!' Lively 9G

Providence, March 4.

Two heavy snowstorms in one week are not helping at the boxoffice here. State "Belle of New York" is getting the most coin but only mild. Majestic, with "Viva Zapata!" is rated very nice.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Snow White" (RKO) (reissue) (2d wk). Dropping to \$8,000. First week was neat \$16,000.

Majestic (Fay) (2,200; 44-65)—"Viva Zapata!" (20th). Single feature turnover helping for very nice \$9,000. Last week, "Phone Call From Stranger" (20th) and "The Guest" (Rep), \$12,000.

Metropolitan (Snider) (3,100; 44-65)—"Hunchback Notre Dame" (RKO) and "Cat People" (RKO) (reissues). So-so \$4,500. Last week, "Room For One More" (WB) and "Hold That Line" (Mono) (2d wk), good \$5,000.

State (Loew) (3,200; 44-65)—"Belle of New York" (M-G) and "The Sellout" (M-G). Storm coincided with Saturday opening to give poor sendoff. Mild \$11,000. Last week, "Lone Star" (M-G), \$12,500.

Strand (Silverman) (2,200; 44-65)—"For Men Only" (Lip) and "Stronghold" (Lip). Opened Monday (3). Last week, "Death of Salesman" (Col), died at \$6,200.

Frisco Off; 'Something' Lean \$12,500, 'Bend' Nice 12G, 'Show' Big 23G, 2d

Key City Grosses

Estimated Total Gross
This Week \$2,450,700
(Based on 24 cities, 222 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,092,500
(Based on 24 cities, and 203 theatres.)

'Bend' Boff \$7,000, L'ville Standout

Louisville, March 4.

"Bend of River," new single bill at the Kentucky, is making the big boxoffice noise this week, marking the first time that this newest house in ranks of local first-runs has rung the bell boxoffice-wise. Current James Stewart starrer is sock. "Japanese War Bride" at the Strand is on the dull side while "FBI Girl" at Mary Anderson looks fair. "Girl in Every Port" at Rialto is about average.

Estimates for This Week

Kentucky (Swiftow) (1,100; 54-75)—"Bend of River" (U) Considering capacity of house, shapes as town's leader, socko \$7,000 or near. Last week, "Death of Salesman" (Col) (2d wk), \$3,500.

Mary Anderson (People's) (1,200; 54-75)—"FBI Girl" (Lip). Fair \$5,000. Last week, "Woman Is Dangerous" (WB), about same.

Rialto (Fourth Avenue) (3,000; 54-75)—"Girl in Every Port" (RKO) and "Man Bait" (Lip). Fairish \$10,000. Last week, "Phone Call Stranger" (20th), \$8,500.

State (Loew's) (3,000; 45-65)—"Belle of New York" (M-G) and "It's a Big Country" (M-G). Mild \$9,000. Last week, "Lone Star" (M-G) and "Calling Bulldog Drummond" (M-G), \$12,000.

Strand (FA) (1,200; 54-75)—"Japanese War Bride" (20th) and "Girl on Bridge" (20th). Slow \$3,000. Last week, "Las Vegas Story" (RKO) and "Trail Guide" (RKO), \$4,000.

'Quo Vadis' Terrif 20G, Mpls.; 'Retreat' Fair 6G, 'Bend' Nice \$8,000, 2d

Minneapolis, March 4.

After the Martin & Lewis Radio City boxoffice windfall, the local first-runs are back to normal again, and that is not so good. However, the turnouts for "Quo Vadis," which is playing with upped admissions at the Century, make evident that the comedy team didn't milk the town dry. Aside from "Quo Vadis," which looks terrific, first-runs are mainly sluggish. "Retreat, Hell!" looks fair.

Estimates for This Week

Century (Par) (1,600; 85-\$1.25)—"Quo Vadis" (M-G). Huge \$20,000. Last week, "Phone Call From Stranger" (20th) (2d wk), okay \$4,500.

Gopher (Berger) (1,000; 50-76)—"Cimarron Kid" (U). Mild \$4,000. Last week, "Red Skies Montana" (20th) (2d wk), \$3,000.

Lyric (Par) (1,000; 50-76)—"Bushwackers" (Indie) and "Tales of Robin Hood" (Lip). Fair \$4,000. Last week, "Sellout" (M-G) and "Shadow in Sky" (M-G), \$4,000.

Radio City (Par) (4,000; 50-76)—"Las Vegas Story" (RKO). First RKO picture to play this house. Tough going following Martin & Lewis. Modest \$10,000. Last week, "Reunion in Reno" (U) with Martin & Lewis, others, onstage, stupendous \$72,000, record for house and city at 85-\$1.50 scale.

RKO-Orpheum (RKO) (2,800; 40-76)—"Bend of River" (U) (2d wk). Has been a boxoffice sweetheart. Nice \$8,000 following smash \$12,000 initial stanza.

RKO-Pan (RKO) (1,600; 40-76)—"Meet Danny Wilson" (U) and "Harem Girl" (Col). Newspaper ads have Shelley Winters starred and played up. Okay \$5,000. Last week, "Big Night" (UA) and "Chicago Calling" (UA), \$4,000.

State (Par) (2,300; 50-76)—"Retreat, Hell!" (WB). Plenty of praise, but shapes only moderate at \$6,000. Last week, "Invitation" (M-G), \$5,000.

World (Mann) (400; 65-\$1.00)—"Lavender Hill Mob" (U) (3d wk). Has surprised by its healthy pull. Brisk \$3,500. Last week, \$4,600.

San Francisco, March 4. General slump at first-runs here this session is attributed to Lent and balmy weather. "Something to Live For" is not so good with light session in prospect at Paramount. "Just This Once" looks weak at Golden Gate. "Westward the Women" is rated okay at Warfield. "Bend of River" still is nice in second Orpheum round after smash opener. "Greatest Show on Earth" shapes big in second stanza at St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-95)—"Just This Once" (M-G) and "Waco" (Mono). Weak \$12,000. Last week, "Las Vegas Story" (RKO), \$13,800.

Fox (FWC) (4,651; 65-95)—"Phone Call From Stranger" (20th) and "Girl on Bridge" (20th). Drab \$13,000. Last week, "Big Trees" (WB) and "Steel Fist" (Mono), \$12,500.

Warfield (Loew's) (2,656; 65-95)—"Westward Women" (M-G). Okay \$18,000. Last week, "Pandora" (M-G), \$16,000.

Paramount (Par) (2,646; 65-95)—"Something to Live For" (Par) and "Stronghold" (Lip). NSG \$12,500. Last week, "Retreat, Hell!" (WB) and "Man Bait" (Lip), \$21,000.

St. Francis (Par) (1,400; \$1.25-\$1.50)—"Greatest Show on Earth" (Par) (2d wk). Big \$23,000. Last week, \$31,000.

Orpheum (No. Coast) (2,448; 65-95)—"Bend of River" (U) and "As You Were" (Lip) (2d wk). Nice \$12,000. Last week, \$21,500.

United Artists (No. Coast) (1,207; 65-95)—"The River" (UA) (2d wk). Down to \$5,000. Last week, fine \$9,500.

Stagedoor (A-R) (370; 85-\$1)—"Rasho-Mon" (Indie) (3rd wk). Good \$4,200. Last week, \$4,400.

Clay (Rosener) (400; 65-\$1)—"Pictura" (Indie) (4th wk). Down to \$2,200. Last week, neat \$3,100.

Vogue (S. F. Theatres) (375; \$1-\$1.20)—"La Ronde" (Indie) (15th wk). Holding at \$1,600. Last week, nice \$1,800.

Holdovers Hobble Hub; 'Mailman' Slight \$8,000, 'Room' Oke 14G in 2d

Boston, March 4.

Mainstem is loaded with holdovers this frame with "Snow White" in third week at Memorial still showing the way. Newcomer "Invitation" at Astor shapes fairly big but "Barefoot Mailman" at Boston looms sluggish. "Lone Star" in second week at State and Orpheum and "Room for One More" also in second at Paramount and Fenway loom okay. "Viva Zapata" in second round at Met is off.

Estimates for This Week

Astor (B&Q) (1,200; 90-95)—"Invitation" (M-G). Shapes to get big \$12,500. Last week, "Red Skies Montana" (20th) dismal \$6,000 in 10 days.

Beacon Hill (Beacon Hill) (682; 65-\$1.20)—"Another Man's Poison" (UA) and "Heir to Throne" (Indie) (6th wk). Down to \$3,000. Last week, poor \$3,500.

Boston (RKO) (3,000; 40-85)—"Barefoot Mailman" (Col) and "Harlem Globetrotters" (Col). Slow \$8,000. Last week, "At Sword's Point" (RKO) and "Young Scarface" (Indie), \$15,000 for 8 days.

Exeter (Indie) (1,300; 60-80)—"Browning Version" (U) and "Royal Journey" (UA) (6th wk). Trim \$6,000 following oke \$7,000 for fifth.

Fenway (NET) (1,373; 40-85)—"Room for One More" (WB) and "Steel Fist" (Mono) (2d wk). Dropped to \$4,000 after nice \$6,500 for first.

Memorial (RKO) (3,000; 40-85)—"Snow White" (RKO) (reissue) (3rd wk). Off to about \$16,000 for final round after tasty \$28,000 for second frame.

Metropolitan (NET) (4,367; 40-85)—"Viva Zapata!" (20th) and "Stars and Guitars" (Rep) (2d wk). Off to \$12,000 after mild \$16,500 for first.

Orpheum (Loew) (3,000; 40-85)—"Lone Star" (M-G) and "Son of Dr. Jekyll" (Col) (2d wk). Skidded to about \$14,000 following slick \$21,000 for first.

Paramount (NET) (1,700; 40-85)—"Room for One More" (WB) and "Steel Fist" (Mono) (2d wk). Not bad at \$10,000. Last week, fine \$15,000.

State (Loew) (3,500; 40-85)—"Lone Star" (M-G) and "Son of Dr. Jekyll" (Col) (2d wk). Off to \$6,000 after nice \$10,000 for first.

H.O.s, Lent Clip Chi Albert 'Queen'

Socko \$37,000; 'Retreat' Fast 18G,

'Bend' Hep 12G, 2d, 'Vadis' 55G, 3d

Chicago, March 4.

Chicago is heavily laden with holdovers and with the Lenten period underway the usual drop in biz is to be expected. However, slack is being taken up strongly by sock business of "African Queen" at the Woods. Strong promotional campaign sparked by first four color full-page amusement ad in the Chicago Tribune is boosting biz to smash \$37,000 in first frame. Other newie, "Retreat, Hell!" coupled with "It's a Big Country" at Roosevelt should do nicely, but sufferings apparently from lack of publicity. It looks like \$18,000.

"Quo Vadis" at the Oriental in third stanza is reaching for lofty total. "Bend of River" and "Lady From Texas" at the State-Lake is hoping for fat stanza while the Chicago, with "Room For One More" and Gene Nelson heading staghows on second frame looks moderate. "Pandora" shapes mild in second United Artists week.

Estimates for This Week
Chicago (B&K) (3,900; 55-98) — "Room For One More" (WB) plus Gene Nelson on stage (2d wk). Okay \$30,000. Last week, \$46,000.
Oriental (Indie) (3,400; 98-125) — "Quo Vadis" (M-G) (3d wk). Shooting for lush \$55,000. Last week, \$63,000.
Roosevelt (B&K) (1,500; 55-98) — "Retreat, Hell!" (WB) and "It's a Big Country" (M-G). Shapes fast, \$18,000. Last week, "Man Bait" (Lip) and "For Men Only" (Lip), \$12,000.

State-Lake (B&K) (2,700; 55-98) — "Bend of River" (U) and "Lady From Texas" (U) (2d wk). Holding nicely with \$12,000. Last week, \$20,000.
United Artists (B&K) (1,700; 55-98) — "Pandora" (M-G) and "Close To Heart" (WB) (2d wk). Passable \$10,000. Last week, \$17,000.
Woods (Essaness) (1,073; 98) — "African Queen" (UA). Zooming to socko \$37,000. Last week, "Death of a Salesman" (Col) (4th wk), \$12,000.

World (Indie) (587; 80) — "Titan" (Indie) (reissue) and "Dance Magic" (Indie) (2d wk). Fine \$3,000. Last week, same.
Ziegfeld (Lopert) (480; \$125-\$240) — "Tales of Hoffmann" (Indie) (7th wk). Strong \$3,000. "Rasho Mon" started today (Tues.). Last week, \$3,500.

Toronto Biz on Upbeat;

'Zapata' Wham \$20,000,

'Dreams' Bangup \$16,000

Toronto, March 4.

Biz is on upswing with "Viva Zapata!" topping the newcomers and "See You in My Dreams" right behind. "Quo Vadis" in third stanza is still heading the holdovers for a Loew's house record.

Estimates for This Week
Crest, Downtown, Glendale, Mayfair, Scarborough, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60) — "Drums Deep South" (RKO) and "Whistle Eaton Falls" (Col). Oke \$15,000. Last week, "Barefoot Mailman" (Col) and "Capt. Blood" (WB) (reissue), \$15,000.

Imperial, Northtown (FP) (3,373; 959; 50-80) — "Viva Zapata!" (20th). Socko \$20,000. Last week "Hong Kong" (Par), \$13,000.

Loew's (Loew) (2,743; 90-\$150) — "Quo Vadis" (M-G) (3d wk). Lusty \$22,000. Last week, \$30,000.

Odeon (Rank) (2,390; 50-90) — "Decision Before Dawn" (20th) (2d wk). Very good \$12,000. Last week, \$14,000.

Shea's (FP) (2,386; 40-80) — "See You in My Dreams" (WB). Big \$16,000. Last week, "I Want You" (RKO) (2d wk), \$11,000.

Towne (Taylor) (693; 65-\$1) — "Romeo and Juliet" (M-G) (reissue) (2d wk). Hefty \$5,000. Last week, same.

University (FP) (1,558; 40-80) — "Phone Call From Stranger" (20th) (3d wk). Fair \$7,500. Last week, \$11,000.

Uptown (Loew) (2,743; 40-80) — "Meet Danny Wilson" (U). Good \$8,000. Last week, "Bend of River" (U) (3d wk), big \$5,500.

Victoria (FP) (1,140; 40-75) — "Hunchback Notre Dame" (RKO) and "Cat People" (RKO) (reissues). Satisfactory \$6,000. Last week, "Citizen Saint" (Indie), \$5,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Zapata' Sockeroo

\$25,000, Philly

Philadelphia, March 4.

The biz last Saturday about halved normal trade that day and is putting a dent in trade this session. Sunday perked up despite traffic hazards. "Viva Zapata!" shapes as best newcomer, winning attendance honors although the higher-scale "Quo Vadis" will show a bigger gross. "Greatest Show on Earth" continues solid in second Boyd week while "Bend of River" still is big in second round at the Goldman.

Estimates for This Week
Aldine (WB) (1,303; 50-99) — "Just This Once" (M-G). So-so \$6,000. Last week, "Girl in Every Port" (RKO), \$7,000.

Boyd (WB) (2,360; 50-\$150) — "Greatest Show on Earth" (Par) (2d wk). Solid \$23,000. Last week, \$24,000.

Earle (WB) (2,700; 50-99) — "Hold That Line" (Mono) and "Man Bait" (Lip). Weak \$5,500. Last week, "For Men Only" (Lip) and "Stronghold" (Lip), \$6,500.

Fox (20th) (2,250; 50-99) — "Viva Zapata!" (20th). Sock \$25,000. Last week, "Phone Call Stranger" (20th) (2d wk), \$13,000.

Goldman (Goldman) (1,200; 50-99) — "Bend of River" (U) (2d wk). Nice \$11,000. Last week, giant \$23,000.

Mastbaum (WB) (4,360; 90-\$150) — "Quo Vadis" (M-G) (4th wk), big \$27,000. Last week, \$40,000.

Midtown (Goldman) (1,000; 50-99) — "Lady Says No" (UA). Okay \$6,200. Last week, "Green Glove" (UA), \$7,000.

Randolph (Goldman) (2,500; 50-99) — "Las Vegas Story" (RKO) (2d wk). Tame \$10,500. Last week, \$16,000.

Stanley (WB) (2,900; 50-99) — "Sailor Beware" (Par) (3d wk), great \$16,000. Last week, \$24,000.
Stanton (WB) (1,473; 50-99) — "Scandal Sheet" (Col). Nice \$8,500. Last week, "Retreat, Hell!" (WB) (2d wk), \$8,000.

Trans-Lux (T-L) (500; 85-\$1.20) — "Detective Story" (Par) (16th wk). Good \$6,500. Last week, \$7,500.

'Vadis' Great \$25,000,

Det.; 'Retreat' Mild 12G

Detroit, March 4.

"Quo Vadis" is taking the laurels this week, earning the top Adams gross of year. "Greatest Show on Earth" continues sock in second week at Madison. "Retreat, Hell!" shapes mild at Palms.

Estimates for This Week
Fox (Fox-Detroit) (5,000; 70-95) — "Phone Call Stranger" (20th) and "Cage of Gold" (Indie) (2d wk). Slow \$16,000. Last week, \$19,000.

Michigan (United Detroit) (4,000; 70-95) — "Sailor Beware" (Par) and "FBI Girl" (Lip) (4th wk). Nice \$12,000. Last week, \$15,000.

Palms (UD) (2,900; 70-95) — "Retreat, Hell!" (WB) and "Here Come Nelsons" (U). Mild \$12,000. Last week, "Sword's Point" (RKO) and "Woman in Dark" (Mono), \$13,000.

Madison (UD) (1,900; 90-\$1.25) — "Greatest Show" (Par) (2d wk). Sock \$25,000. Last week, \$28,000.

United Artists (UA) (1,900; 70-95) — "Just This Once" (M-G) and "Steel Fist" (Mono). Poor \$6,000. Last week, "Belle of New York" (M-G) and "Highwayman" (Mono), \$9,000.

Adams (Balaban) (1,700; 90-\$1.25) — "Quo Vadis" (M-G). Great \$25,000. Last week, "Salesman" (Col), \$3,000 in third week.

'Quo Vadis' Paces Port.,

Great 27G; 'Weekend' 9G

Portland, Ore., March 4.

Biz is hopping here this week. Hamrick's Liberty went to first-run policy for "Quo Vadis," great at roadshow prices. "Vadis" is on continuous-run deal and all-night policy. "Weekend With Father" is best of other new films.

Estimates for This Week
Broadway (Parker) (1,890; 65-90) — "Weekend With Father" (U) and "Unknown Man" (M-G). Good \$9,000. Last week, "Wild Blue Yonder" (Rep) and "First Legion" (UA), \$9,800.

Guild (Parker) (400; 65-90) — "Fame Is Spur" (Indie). Mild \$1,500. Last week, "Passionelle" (Indie) and "Torment" (Indie), same.

Liberty (Hamrick) (1,850; 90-\$150) — "Quo Vadis" (M-G). Great \$27,000. Initial pic on first-run policy here.

Mayfair (Parker) (1,500; 65-90) — "Boots Malone" (Col) and "Son of Dr. Jekyll" (Col). Mild \$3,000. Last week, "Bend of River" (U) and "Lady Pays Off" (U) (m.o.), \$6,200.

Oriental (Evergreen) (2,000; 65-90) — "Model and Marriage Broker" (20th) and "Never Forget You" (20th), day-date with Paramount. Oke \$4,500. Last week, "Big Trees" (WB) and "Captain Blood" (WB) (reissue), \$5,200 in 8 days.

Orpheum (Evergreen) (1,750; 65-90) — "Indian Uprising" (Col) and "The Harem Girl" (Col). Fair \$5,500. Last week, "Big Trees" (WB) and "Captain Blood" (WB) (reissue), \$7,500.

Paramount (Evergreen) (3,400; 65-90) — "Model Marriage Broker" (20th) and "Never Forget You" (20th), also Oriental. Passable \$7,500. Last week, "Double Dynamite" (RKO) and "Whip Hand" (RKO), \$7,400.

United Artists (Parker) (890; 65-90) — "Lone Star" (M-G) (2d wk). So-so \$5,700. Last week, \$10,000.

'Bend' Denver Ace,

36G; 'Show' 26½G

Denver, March 4.

Biz is soaring here this round. "Bend of River" is outstanding with terrific trade at Denver and Esquire for one of biggest figures at these two houses in months. Holds, naturally. "Greatest Show on Earth" is heading for a record at the Denham, with \$125 top. Stays on. "Here Come Nelsons" looms big in three spots. "Quo Vadis" still is great at Paramount and will stay at least a fourth week. Snow on Sunday (2) failed to dent business.

Estimates for This Week
Aladdin (Fox) (1,400; 40-80) — "Here Come Nelsons" (Par) and "Hit the Ice" (U), day-date with Taber, Webber. Big \$10,000. Last week, "Woman Is Dangerous" (WB) and "Capt. Blood" (Col), \$7,500.

Broadway (Wolfberg) (1,200; 40-80) — "Girl in Every Port" (M-G) (2d wk). Down to \$6,000. Last week, nice \$9,000.

Denham (Cockrill) (1,750; 90-\$1.25) — "Greatest Show on Earth" (Par). Record \$26,500. Holding, of course. Last week, "Sailor Beware" (Par) (3d wk), \$8,000.

Denver (Fox) (2,525; 40-80) — "Bend of River" (U) and "Finders Keepers" (U), day-date with Esquire. Terrific \$30,000. Holds indef. Last week, "Model and Marriage Broker" (20th) and "Chicago Calling" (UA), good \$16,000.

Esquire (Fox) (742; 40-80) — "Bend of River" (U) and "Finders Keepers" (U), also Denver. Smash \$6,000 or near. Last week, "Model and Marriage Broker" (20th) and "Chicago Calling" (UA), good \$3,250.

Orpheum (RKO) (2,600; 40-80) — "Lone Star" (M-G) and "Sellout" (M-G) (2d wk). Off to poor \$10,000. Last week, big \$19,000.

Paramount (Fox) (2,200; \$1-\$1.50) — "Quo Vadis" (M-G) (3d wk). Big \$23,000 or better. Stays again. Last week, \$27,000.

Rialto (Fox) (878; 40-80) — "Japanese War Bride" (20th) and "Marshall of Helderado" (Lip). Big \$5,000. Last week, on reissues.

Taber (Fox) (1,967; 40-80) — "Here Come Nelsons" (Par) and "Hit Ice" (U), also Aladdin, Webber. Big \$9,500. Last week, "Woman Is Dangerous" (WB) and "Capt. Blood" (Col), \$8,000.

Vogue (Pike) (600; 60-85) — "Secret of Mayerling" (Indie). Fair \$2,000. Last week, "Silent Dust" (Indie), poor \$1,600.

Webber (Fox) (750; 40-80) — "Here Come Nelsons" (Par) and "Hit Ice" (U), also Aladdin, Taber. Sock \$5,000. Last week, "Woman Is Dangerous" (WB) and "Capt. Blood" (Col), \$4,000.

Snowstorm Nips B'way; 'This Woman'

Plus Vaude Fair \$56,000, 'Show' Off

To 104G in 8th, Other H.O.s Hit

As if the start of Lent last Wednesday (27) were not a severe enough handicap, Broadway first-run business was really sloughed by last Saturday's (1) snowstorm. The snowfall was particularly rough for theatres because it came on Saturday. Transportation became badly snarled as a result, and radio warnings about bad driving conditions didn't help biz any. This all added up to Saturday's trade being off 15-25% from a normal Saturday. biz.

Especially hard hit were Radio City Music Hall, depending mostly on big weekend biz currently, and the Criterion, which leans heavily on juvenile patronage for "Snow White."

"This Woman Is Dangerous," with Georgia Gibbs, Buddy Lester, Billy Williams Quartet and Jerry Wald band onstage, is lone big newcomer and wound up with only a fair \$56,000 at the Paramount. A glaring example of what the storm did to the week's totals is shown by the Criterion and its "Snow White." Only a nice \$15,000 looms for second week in contrast with smash \$38,000 opening "round," which, of course, included Washington's Birthday.

"Greatest Show on Earth," with staghows, is down to \$104,000 in the current (8th) week at the Music Hall, representing a \$26,000 decline from the seventh session. Hall suffered a loss of about \$6,000 from what had been anticipated last Saturday. Cecil B. DeMille opus stays a ninth stanza and until the Hall's Easter Show opens late this month.

"African Queen" also was badly clipped, being down to about \$50,000, still very big, at the Capitol in second frame.

"Five Fingers," with staghows headed by Dorothy Lamour, also is way off from initial round, with nice \$72,000 in prospect for second week at the Roxy. "Viva Zapata!" is down to about \$21,000 in current (4th) session at the Rivoli. The storm also dropped "Sailor, Beware" to about its lowest point of the run at the Mayfair with about \$25,000 likely in fifth week, or \$17,000 below its fourth frame.

The new vaudeville bill headed by Lauritz Melchior and Ben Blue was not so good in its first week.

Estimates for This Week
Astor (City Inv.) (1,300; \$125-\$180) — "Quo Vadis" (M-G) (18th wk). Current round started yesterday (Tues.). The 17th week (9th of current continuous-run policy) dipped back to recent pace with \$20,000 after sock \$27,000 for 16th week. Now planned to wind up this month, with "My Six Convicts" (Col) due in March 27.

Bijou (City Inv.) (589; 80-\$180) — "Cry, Beloved Country" (Indie) (6th wk). Down to around \$7,000 in current session after solid \$11,000 for fifth week. Stays on.

Baronet (Reade) (430; 74-\$1.20) — "Navajo" (Lip) (3d wk). Second week ended yesterday (Tues.) slipped to \$3,900 after fine \$5,500 opening round.

Capitol (Loew's) (4,820; 70-\$180) — "African Queen" (UA) (3d wk). Initial holdover round ended yesterday (Tues.) slipped sharply, mainly because of bad weather break, to big \$50,000 after terrific \$80,000 opening week. Continues.

Criterion (Moss) (1,700; 50-\$180) — "Snow White" (RKO) (reissue) (2d wk). Way off at nice \$15,000, mainly because losing kid Saturday patronage. First week was sock \$38,000. Goes a third week.

Globe (Brandt) (1,500; 50-\$180) — "Hoodlum Empire" (Rep). Opens today (Wed.). Last week, "When Worlds Collide" (Par) (4th wk), dipped to \$7,000 after fine \$13,500 for third.

Fine Arts (Davis) (468; 90-\$180) — "Lavender Hill Mob" (U) (21st wk). The 20th frame ended Monday (3) held at \$5,900 after big \$7,000 for 19th week.

Guild (Newsreel) (565; 74-\$1.50) — "Royal Journey" (UA). Initial week of this first-run looks like record \$11,000 or near. Holds, naturally.

Holiday (Zatkin) (950; 50-\$180) — "Brief Rapture" (Indie) (2d wk). First week ended yesterday (Tues.) was very disappointing at \$4,000 or near. In ahead, "Return of Texan" (20th) (2d wk), \$4,500.

Mayfair (Brandt) (1,736; 80-\$180) — "Sailor, Beware" (Par) (5th wk). Continues in great style with \$25,000 after terrific \$42,000 for fourth week. Stays.

Normandie (Normandie Thea-

tres) (592; 95-\$180) — "Pandora" (M-G) (13th wk-final). Present frame ending tomorrow (Thurs.) does not look like more than \$3,000 after oke \$3,800 for 12th week. "Something to Live For" (Par) due in Friday (7), with "Encore" (Par) due to follow it into this house.

Palace (RKO) (1,700; \$120-\$480) — All-vaude, two-a-day topped by Lauritz Melchior, Ben Blue (2d final wk). First week with this new all-vaudeville lineup was on disappointing side at \$24,300, especially after the biz enjoyed here by Judy Garland and old lineup. Last week, final session for Garland bill was huge \$50,000. New bill headed by Olsen & Johnson announced to open March 11.

Paramount (Par) (3,664; 70-\$180) — "Woman Is Dangerous" (WB) with Georgia Gibbs, Buddy Lester, Billy Williams Quartet, Jerry Wald orch (2d-final wk). First frame ended yesterday (Tues.) was fair \$56,000. In ahead, "Girl in Every Port" (RKO) plus Phil Foster, Polly Bergen, Gene Krupa orch (2d wk), good \$64,000.

Park Ave. (Reade) (583; 90-\$150) — "Woman in Question" (Col) (3d wk). Initial holdover round ended Sunday (2) held fairly well at \$6,600 after big \$10,200 opening week.

Paris (Indie) (568) (\$120-\$240) — "The River" (UA) (26th wk). Th 25th frame ended Sunday (2) was \$6,000, off a bit from solid \$6,800 of 24th round.

Radio City Music Hall (Rockefellers) (5,945; 80-\$240) — "Greatest Show on Earth" (Par) with staghows (8th wk). Saturday's storm really ploughed into this, with mild \$104,000 likely since the Hall has been leaning heavily on weekend trade to hold the pace. However, goes a ninth and 10th, and maybe longer. Now planned to run through to Easter Show, which may open earlier, rather than try with a new pic for a brief run. "Singing in Rain" (M-G) and annual Easter staghows now may open March 27. Seventh session was great \$130,000, ahead of sixth.

Rivoli (UAT-Par) (2,092; 90-\$180) — "Viva Zapata!" (20th) (4th wk). Still very lively with \$21,000 after big \$36,000 for third frame. Stays.

Roxy (20th) (5,886; 80-\$220) — "5 Fingers" (20th) with Dorothy Lamour, Florence Desmond, the Szonys topping staghows (2d wk). Down from whopping initial frame but still big with \$72,000. First week terrific \$120,000 but not quite up to hopes due to midweek slump. Goes a third week.

State (Loew's) (3,450; 55-\$180) — "Belle of New York" (M-G). Opens today (Wed.). Last week, "Meet in St. Louis" (M-G) and "Babes in Arms" (M-G) (reissues) (3d wk-5 days), way down to thin \$5,000 after nice \$14,000 for second week.

Warner (WB) (2,756; 85-\$2) — "Bugs in Afternoon" (WB). Opened yesterday (Tues.). In ahead, "Retreat, Hell!" (WB) (2d wk), fell sharply to \$12,000 after big \$28,000 opening round.

Sutton (R&B) (561; 90-\$150) — "Tales of Hoffmann" (Indie) (11th wk). The 10th stanza ended Monday (3) held to \$4,800 after fine \$6,000 in ninth week. New pic is not set for house as yet.

Trans-Lux 60th St. (T-L) (453; 90-\$150) — "Magic Garden" (Indie) (5th wk). The fourth frame ended Monday (3) was \$3,200 after stout \$4,800 for third week.

Trans-Lux 52d St. (T-L) (540; 90-\$150) — "Love Is Better Than Ever" (M-G). Opened Monday (3). In ahead, "Lady Possessed" (Rep) (3d wk), did \$1,500 in four days of abbreviated session after oke \$4,000 in previous week.

Victoria (City Inv.) (1,060; 55-\$180) — "Death of Salesman" (Col) (11th wk). The 11th round ending today (Wed.) looks about \$10,000 after fine \$13,000 for 10th week. "Marrying Kind" (Col) due to open March 13.

'Vadis' Record in Pitt

Pittsburgh, March 4.

"Quo Vadis" wound up first-run date here, which lasted to few days over 15 weeks, to probably the biggest total gross of any film in the city's modern history, more than \$180,000.

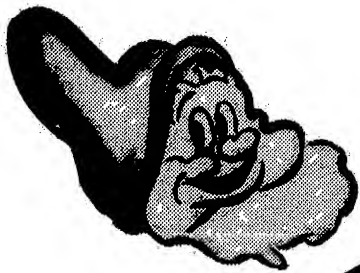
Most of this came from the early stages of the run at the Penn, where it ran five weeks. The other 13 were at the 900-seat Ritz.

THE MIRACLE PICTURE PROVES "Snow White" Snowballing to

NEW YORK—Outgrossed every picture in Criterion's 14-year history!

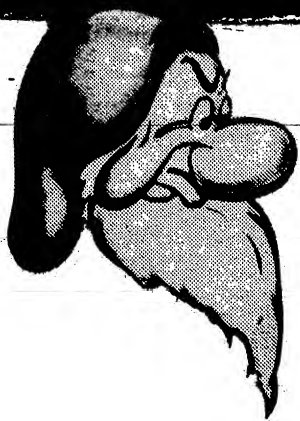
BOSTON—Biggest gross since sensational "Cinderella" in February 1950!

PROVIDENCE—Top-grossing attraction in the last three years!



Walt Disney's

Snow White



Color by
TECHNICOLOR

Re released by RKO Radio Pictures, Inc



IT AGAIN AT THE BOXOFFICE!

Record Grosses in Early Dates!

Elsewhere in NEW ENGLAND beating "Cinderella" in:

LAWRENCE Mass.

FALL RIVER Mass.

IPSWICH Mass.

BROCKTON Mass.

NEWBURYPORT Mass.

MANCHESTER N. H.

NEW LONDON Conn.

PITTSFIELD Mass.

PORTSMOUTH N. H.

Big town or small town,
it's the **MIRACLE** box-
office picture!



and the Seven Dwarfs

And an
**EVER-NEW AUDIENCE
OF 25,000,000***
is waiting to duplicate these
figures in your town!

*25,455,000 new children between the
ages of 5 and 13 have never seen "Snow
White" according to 1950 census figures.

Par's Just a Stranger to Its KTLA, Landsberg Sez: TV-er's 122G in '51

Washington, March 4.

Par's just a stranger to its video outlet, KTLA. That was the picture painted by Klaus Landsberg, general manager of the Los Angeles video station, in testimony today (Tues.) before the Federal Communications Commission hearing on Paramount antitrust issues.

KTLA has never obtained pix from its parent-Paramount Pictures library, but has gotten all its Par product from other distributors, Landsberg told the FCC. He stressed that the station had never gotten a pic direct from a major producer but always from a distributor.

The tele outlet has leased 500-600 films for future use, station exec testified, adding KTLA consumes about 25-30 pix a week. He said it needs a lot of celluloid fare for its Saturday and Sunday film shows.

Landsberg said that Par has earned \$437,000 for future film programs for KTLA. He also introduced a balance sheet showing that KTLA lost \$373,000 in 1950 but made a profit of \$122,000 in '51. The loss, he said, was due to its inability to sell kinescope recordings of its programs because of the TV freeze and because existing stations have too little time available for such programs.

Outlet has contracted for a series of 15-minute pix made by Erskine Johnson, "Hollywood Reel," which KTLA will distribute but not own, station topper revealed.

Questioned by DuMont counsel Morton Galane, Landsberg said that KTLA does not work with Chromatic TV Laboratories, in which Par has a 50% interest. No Par studio people are employed at KTLA, although the station draws on Par production facilities in its operations, he testified.

Reagan-COMPO

Continued from page 3

that Ned E. Depinet, whose term expired with the election of Skouras, might agree to stay another year. Depinet, though, is still intent on turning over the job to someone else.

Industry toppers who would give Reagan their vote, if Skouras nixes the spot, reason that the film player at many public and intrade functions has proved himself a valuable public relations asset for Hollywood production and the industry generally.

There's no thought that Reagan would be available to take on the post on a full-time basis because of his activity as an actor. The angle here is that he could give it about 60 full days, with the yet-to-be-appointed exec v.p. handling administrative affairs over the full-year's period.

Equipment Dealers Assn.

Becomes COMPO Member

The Council of Motion Picture Organizations has announced the addition to its membership of the Theatre Equipment Dealers Assn., which has forwarded its \$500 entrance fee and will take an immediate active part in COMPO activities.

Ray G. Colvin, TEDA's exec director, has been designated the equipment dealer's rep on the COMPO board of directors, with Nash Well, of Wil-Kin Theatre Supply, Atlanta, as alternate.

Invitation for TEDA to join COMPO was voted at the meeting of the COMPO exec committee in N. Y. Feb. 20-21. Invite was also extended to the Theatre Equipment Supply Manufacturers Assn.

Texas COMPO Conference In June

Dallas, March 4.

A Council of Motion Picture Organizations' Texas unit is scheduled for June 9-11, with approximately 1,000 theatre and other industry leaders due to attend.

The conference will deal directly with theatre-community relationship, instead of the usual inter-industry discussions. A roster of outstanding personalities has been selected as speakers, and a number of top stars will attend.

Highlight will be a testimonial banquet honoring Robert J. O'Donnell and Col. H. A. Cole for their service to the COMPO "Movie-time" campaigns.

Saranac San's 86G

Total of \$86,387.06 has been realized by the Variety Clubs-Will Rogers Hospital as result of the "Christmas Salute," according to a report issued by Abe Montague, prexy of the Saranac Hospital.

Montague estimates that the 1951 "Salute" will reach the \$100,000 mark when final returns are received from all exchange areas.

COMPO Would Enlist Other Cities' Schools For N.Y. Pic Course

Endeavoring to get exhibits in other cities to induce school authorities to institute a course on the motion picture as an educational potential in the school and community, the Council of Motion Picture Organizations is forwarding material used in the New York City curriculum.

N. Y. course, for academic and vocational high school and junior high school teachers, consists of a series of 15 lectures. Each lecture is given by a leader in the educational field or an authority in the film industry.

The Organization of the Motion Picture Industry of New York City arranged for the introduction of the course in the N.Y. school system.

Censor Fears

Continued from page 3

toward filing an appeal from that tribunal's decision to the high court.

Texas case is considered an ideal one on which to ask for the first Supreme Court decision on film censorship since 1915. William L. Gelling was fined \$200 for showing "Pinky" in violation of a local law. 20th-Fox pic concerns racial problems. Texas courts upheld the municipality.

MPFA member company attorneys, who make up the organization's legal committee, had been debating for some weeks the desirability of seeking a Supreme Court test in the Gelling case. Aside from coin involved, they were concerned about the temper of the tribunal at this particular time.

Its decisions, they felt, lacked any signs of deep regard for civil rights, the issue on which the film case would be argued. Specifically, application would be to the First (free speech and press) and 14th (due process) Amendments to the Constitution.

Monday's actions by the court were on several matters before it. It gave the industry lawyers good reason for pause. While virtually all the reviews and decisions were discouraging from the civil rights standpoint, the attorneys were primarily concerned with a Florida case that bore some parallels to the Gelling situation.

Court, by refusing to review a Florida Supreme Court decision, let stand a ruling that Negroes might be restricted in the use of a city-owned-and-operated golf course. They are permitted to use it Mondays. White golfers use it other days.

Supreme Court said it would not hear the case because Florida decision is based upon a "non-Federal ground adequate to support" the decision. Only two justices, Hugo L. Black and William O. Douglas, favored hearing the case.

Court, by a 6-3 decision, upheld New York's Feinberg Law banning Red teachers in the public schools. Civil rights issue was involved as indicated in the minority opinion which stated that the Law should have been nixed as an invasion of a citizen's privilege of freedom of thought and expression.

In still another case, the tribunal refused to pass upon constitutionality of a New Jersey law permitting Bible-reading in schools. This was another states rights and civil rights issue on which the court took the conservative view that industry attorneys fear it would follow on the censorship ruling.

Par Hearings

Continued from page 5

in general on the chain's competence to participate in running a network.

Temporary Status

Par is now operating KTLA on a temporary status pending the outcome of the present hearings. Landsberg's testimony is designed to show that the operation has been in the public interest and merits Par's license being given permanent status.

Beyond the matter of the operation itself, the FCC examiner has been searching extensively into Par's background as an anti-trust violator. Company was charged by the Dept. of Justice with Sherman and Clayton Acts violations and forced to enter into a consent decree with the Government. FCC is now determining if that disqualifies it as a radio or TV station licensee.

Testimony of prexy Barney Balaban, counsel Austin C. Keough, executive board chairman Stanton Griffis, former ambassador to Argentina and Spain, and studio chief Y. Frank Freeman is believed to have made a good enough case for Par to open the way for issuance of the KTLA license. That also, of course, would make the company eligible from an anti-trust standpoint to be granted other licenses.

Previous portion of the package hearing went into Par's association with DuMont. Par owns approximately 28% of DuMont's stock. While Dr. Allen B. DuMont and Par v.p. Paul Raibourn strenuously denied on the stand that film company exercises any sort of control over the network, observers here felt that on the basis of previous decisions, the FCC is likely to find Par's influence is dominant.

Effect of that will be to retard for both Par and DuMont extension of their station ownership. FCC rules prohibit any one licensee from owning more than five stations. Par has one and DuMont three, so they can't acquire more than one more if the FCC rules that Par controls the TV outfit.

Keough's Testimony

Keough completed his testimony last Friday after six and one-half days on the stand, the longest stint of any witness so far. As a veteran of 33 years with Par and predecessor companies, Keough, who is the firm's veepee and general counsel, has proved an important witness because of his tremendous knowledge of motion picture practices in selling film, acquiring theatres, and other matters pertinent to the Commission's effort to determine Par's eligibility, in view of its anti-trust violation, as a television station licensee.

In his questioning of Keough, DuMont counsel Morton Galane attempted to bring out that TV is another form of exhibition of films and that granting of TV licenses to Paramount would be circumventing the Supreme Court decision requiring Par to divest itself of theatres.

The implications of Galane's questioning, which found support in further examination of Keough by Commission counsel Ford, were quickly challenged by Par counsel Paul Porter who brought out that there's nothing in the consent decree to prevent Par from acquiring theatres today. But Keough observed that Par has the "good sense" not to get back in the theatre business.

In an apparent effort to show that in certain areas TV is able to compete with theatres for old pix, Ford unearthed a Par report of a test conducted in 1948 to determine whether there should be general reissue of films. The report showed that in two out of 31 exchanges tested Par realized from \$2,000 to \$9,000 per picture.

Following up previous questioning to determine whether there was intermingling between Par's sales department and its management of theatres, Ford asked Porter to furnish for the record information on Par sales employees who served on the board of Paramount Richards Theatres in New Orleans in pre-divorcement days.

Hedy's Wm. Morris Deal

Hollywood, March 4.

Hedy Lamarr inked a three-month pact with the William Morris Agency.

Agency will handle "The Story of Esther," indie picture which Miss Lamarr is producing and in which she'll star.

Inside Stuff—Pictures

Saturday Review (of Literature) last week did something unusual—carrying an attack by one of its columnists on the mag's own review, a few weeks previously, on 20th-Fox's "Viva Zapata." Bitter chastisement was administered by Laura Hobson, guesting the "Trade Winds" column for Bennett Cerf, who is on the Coast. SR's review had been written by its regular critic, Arthur Knight, who found considerable fault with the film.

Miss Hobson said that "since the picture has struck me as being sensitive, stirring, often noble, was I merely a pushover for bombast and cliché?" As a result, she phoned John Steinbeck, who wrote "Zapata," and queried him point by point on Knight's criticism. She gave his answers, including one that she said she felt so important she took down verbatim in longhand. It was: "Whenever a man disagrees with the ideas involved in a book, a play or a movie, and cannot publicly admit his disagreement, he attacks on grounds of grammar and technique."

"New Fashions in Censorship," commentary on recent forms of curtailment of freedom of expression posed by mass communications media and special interest groups, is discussed by playwright Elmer Rice in the March issue of The Survey.

Rice points out that there has been a decline in official censorship, but "there has grown up a great, complex structure of what may be called unofficial censorship." Latter group, he notes, consists of the various minority pressure groups "who have become more and more insistent that anything which runs counter to their beliefs or which might conceivably reflect unfavorably upon their members, shall be denied a public hearing."

Another unofficial censor group, Rice states, is the channels of public communication that have been taken over—by big business and who determine what is or is not good for business. Playwright discusses various censorship problems facing motion pictures, radio, television, newspapers and the national circulation magazines.

Other Philly exhibits found more than immediately met the eye in recent newspaper ads by William Goldman extolling a pic to play a rival theatre. In an "open letter," Goldman declared: "Rarely does a businessman purchase advertising space to recommend the product of a competitor. . . but . . . I have seen a new motion picture which so impressed me with its greatness that I must urge you and your friends to see it when it opens at the Fox Theatre soon. I refer to 'With a Song in My Heart' . . . an achievement of which 20th Century-Fox, its producers, can be very proud."

Joker in the ad, other exhibits were amusedly pointing out, was in the final paragraph, which said: "It was also most gratifying to learn that the Fox Theatre has elected to present this show at no advance in prices." That was seen as a crack at the Warner circuit, Goldman's traditional enemy in Philly. Warners recently upped admissions for "Quo Vadis" (M-G) and "Greatest Show" (Par).

Cecil B. DeMille gets a lambasting in the current North Central Allied (Minneapolis) Bulletin for allowing himself to be shown in a Saturday Evening Post ad enjoying television in his Hollywood home, "A home paid for by you (independent exhibitor members)."

"Shame, Mr. DeMille," Bulletin says, charging him with "nailing the lid on his customers' coffins" in the same Post issue "which buried the industry in its lead article." The latter referred to a TV-vs.-pix series in the Post. Other exhibits elsewhere have voiced the same sentiments.

A "nationwide laurel" for Ken Murray is recommended by Earl Hudson, Detroit circuit operator. Booklet issued by Theatre Owners of America this week carries Hudson's suggestion that top exhibs send an expression of appreciation to Murray for his Feb. 2 CBS-TV show, which paid tribute to the film industry.

Said Hudson: "We are all very quick to resent criticism, but too often are lacking in expressions of appreciation to our voluntary advocates."

Gene Autry, just back from a 36-day tour with his troupe, is sold on television as a means of plugging his traveling show. In towns where his TV pictures had been shown, he said, the attendance was at least 50% over any of his previous dates. In 36 evening and 32 afternoon performances, the Autry company played to a total of 243,833 customers and grossed an estimated \$445,000.

"Caesar and Cleopatra," a J. Arthur Rank production, was inadvertently credited to Realart Pictures in a story about the latter firm's foreign film distribution last week. Actually, Allied Films, Inc., is distributing "Caesar" in the U. S.

Warners, Kin Selling Stock

Continued from page 8

prices not exceeding \$15. Although announcement was expected, professional Wall Streeters were disappointed by the amount allotted and by the tender price. It was anticipated that the company would set aside \$15,000,000, the amount allotted for the company's July, 1951, tender and that \$16 would be the price. The \$15 bid caused considerable eyebrow-lifting since Warner stock was selling at 15½ on the open market the day the tender was announced.

Apparently the WB board of directors considered the 15½ price slightly inflated, due largely to the fact that a 25c dividend was forthcoming on April 4 for shareholders of record at close of biz March 3. They evidently felt that the price would return to around 14½ at the time the tenders are submitted, and that is actually what happened. As of yesterday (Tues.) the market price for Warner stock dropped to 14½.

Among theories advanced for the cut in the amount of the appropriation is that with the sale of theatres, as ordered by the Government's consent decree, reportedly moving slowly, extra cash anticipated by the company has not been forthcoming.

Because of the slice from \$15,000,000 to \$10,000,000, it's expected that the Wall St. pros will offer their stock at prices below \$15. It's reasoned that they may want to get out quickly because of the great number of stockholders

who'll be offering their stock at \$15, and that \$10,000,000 will not be enough to cover all the tenders submitted at that price.

In any event, WB has been cutting its capitalization via common stock buyups during the past couple of years. Company had 7,295,000 shares outstanding in May, 1950; as of December, 1951, this was sliced to 5,619,785. The company hopes to maintain a \$1 annual dividend rate despite any future decrease in earnings. The lesser number of shares outstanding makes this policy feasible.

Tax Loophole

Continued from page 7

regarded at will by the Treasury Department, holding that "even a single transaction, if of a business character, is sufficient to establish the identity of the corporation. And there is nothing in modern corporation law which forbids the organization of a corporation for the purpose of carrying on a single venture." He pointed out that the Supreme Court, as far back as 1874, had ruled that a taxpayer is legally entitled to so arrange his business as to minimize his tax assessment.

Judge's decision, if it is not upset, apparently paves the way for additional suits of the same nature in behalf of numerous indie film producers who organized companies to make one or two pictures.

Proudly from RKO...The Top Film for Selected Bookings!

The highly unusual and sensationally successful picture that's hitting a tenth-week pace almost in step with the first at New York's Little Carnegie Theatrel...Biggest grosses in theatre's history at regular admissions for the Stage Door, San Francisco;...Happy holdovers continuing strong at the Music Box, Seattle, and the DuPont, Washington, where it premiered before high U. S. and foreign dignitaries!...Watch the same wonderful boxoffice news flash in from openings at:

Little	Baltimore	Art Cinema	Bridgeport
Beverly Canon.....	Los Angeles	Exeter	Boston
Art Cinema	Pittsburgh	Ziegfeld	Chicago
Guild	Cincinnati	Studio	Philadelphia
Mayfair	Miami	Cinema	Buffalo
Art	Dayton	Lincoln	Miami Beach
Midtown	Syracuse	World	Columbus, O.
Lincoln	New Haven	Cinema	Rochester
		Art	Hartford

Rasho-Mon

The great, exciting Japanese production
...Introducing...the beautiful
MACHIKO KYO...TOSHIRO MIFUNE...MASAYUKI MORI
Distributed by RKO Radio Pictures



Unanimously acclaimed by newspaper critics as a major contribution to the screen...Hailed by N. Y. Times as "A rare piece of film art"...Featured in a two-page layout in Life magazine as "Japan's Great Film"...Accepted by the opinion-making periodicals, as epitomized in the Saturday Review of Literature, which calls it "One of the two or three films ever made for grownups"

WINNER OF THE
GRAND PRIZE 1951
VENICE FILM FESTIVAL

"THE BEST foreign film of the year...
THE BEST directed film of the year."

—Nat'l. Bd. of Review

See NFFC Coin Restoring British Production Stability; OK Huge Loan

London, March 4.

With the object of restoring financial confidence in British production, the House of Commons has given the second reading to a bill to enable the National Film Finance Corp. to borrow an additional \$5,600,000 from non-Governmental sources. Although not specifically stated, there is an implied belief that loans made by banking houses and other finance groups will carry a Gov't. guarantee.

No indication has been given either in Parliament or outside about the type of non-governmental source that will be used by the film bank in negotiating additional

Hitherto, NFFC loans to producers have carried interest rates varying from 4% to 5%, depending on the nature of the loan and the strength of the collateral. Normal banking loans, however, carry an interest rate of 5%, and if the NFFC has to borrow at that rate, it would have to let producers have money for 5½% to 6% in order to cover overhead and administrative charges. Unless more favorable borrowing terms could be arranged, this would seriously upset producer attempt to reduce production costs. Their success in this direction rated applause from the Board of Trade prez Peter Thorneycroft when he spoke the Commons debate.

In its three years of operation, the NFFC has received \$16,800,000 from the Treasury and currently has a balance of about \$2,200,000. Repayments at this time have reached nearly \$3,000,000. Major debtor is still British Lion, which was given a credit of \$8,400,000 on the inception of the film bank.

Importance of the British production industry as a dollar saver was stressed frequently during the debate by government spokesmen. The Board of Trade prez was particularly frank, emphasizing that the industry was also of extreme value to the Treasury with its annual contribution of \$103,000,000 admission taxes. British films were also earning between \$5,000,000 and \$8,000,000 in foreign exchange. Any drying up of British production now would mean that more American films would have to be let in.

3 French Films Pace Cinemas in Paris; 'Wind' Okay in 10th Month

Paris, Feb. 26.

Three French films currently are doing the biggest grosses here. All are light comedies, and two are musicals. Topper is "We Will Go to Monte Carlo" (Hoche), a situation-type musical. Pic took a big \$48,000 here day-dating at three big houses. Next money best is the Arletty starrer, "L'Amour Madame" (Siurs) in which Arletty plays herself for sock returns. Pic is too Gallic in reference and topicality to make it an important U. S. entry. Pic did \$37,000 on the first-run Marignan-Marivaux circuit.

Next big grosser is "Paris Still Sings," a musical-type film with all the big-name French singers getting a chance to warble. Though motivation is weak, singers are cast to good advantage, with Edith Piaf, Geroges Guetary and Yves Montand standout.

"Gone With the Wind" (M-G) is in its 10th month here with the French version, and continues indef. Also holding well are long-runs "Los Olvidados" (Danzigers), "14 Hours" (20th) and "The River" (UA).

In Lyon, top coin of \$22,500 is going to "Samson" (Par). Marseilles' big grosser is the French pic, "Hangman's Bait" (Richebe). Next best is "East Side, West Side" (M-G). Toulouse is also going for "Samson" with a \$23,000 weekly take. Lille top grosser is "Annie Get Your Gun" (M-G).

1st Live Scot TV Mar. 19

Glasgow, March 4.

First live telecast from Scotland will be done by the Glasgow Citizens' Theatre, leading legit group here. Group will be televised from its theatre in J. M. Barrie's "Old Lady Shows Her Medals" March 19.

Show will be seen in all parts of Britain.

ASFP Asks Disbanded Crown Unit Be Retained

London, Feb. 26.

A plea for the partial retention of the Crown Film Unit, which is being disbanded under the government's economy measures, was made by the executive council of the Assn. of Specialized Film Producers. A modified unit, it is asserted, would have an important part to play in the government plan for using films, particularly when pictures have to be made on subjects on the secret list or which involve questions of security.

The ASFP argues that the recent acquisition of Beaconsfield Studios, which are now to go dark, was unnecessary and extravagant, and led the Crown Unit towards an uneconomic expansion in a futile attempt to justify overheads. Pointing out that 40 production companies are affiliated to the ASFP, the association suggests that "it would be more economic to the public purse" if government filming was transferred to these commercial units.

See TV Gaining In West Europe

Paris, Feb. 26.

Recent survey shows that TV is rapidly gaining a foothold in western Europe with four of the 13 countries with actually scheduled programs now on the air. English video licenses are expected to rise from the present 1,000,000 to 1,500,000 in the near future. The English TV set owners must pay an annual fee of \$5.60 for the privilege of viewing video shows.

France has regular daily programs beamed to an estimated 30,000 set owners, most of them in the Paris area. New networks are rapidly being completed in Lyon and Nancy. France also requires a license since the radio and video outlets are nationalized. There are reports, however, that there may be some tie-ups with commercial sponsors for a possible partial series of programs which will carry commercials so long absent from the French scene.

Many French outfits beam in their commercials from Radio Luxembourg. Officials in France estimate that within 10 years the amount of TV sets in France will pass the 1,000,000 mark. Holland has two weekly TV programs lasting about three hours. Denmark has three weekly one-hour shows with only about 500 sets in operation.

Experimental programs are being carried out in western Germany at Hamburg three times per week. Soon to be in operation are four more stations at Landenberg, Cologne, Hanover and Berlin. Stations will be privately owned but as yet no commercial programs have been planned. Experimental transmissions are also being aired from Switzerland at Zurich, Basel, and Lausanne.

Viennese Gal Claims 'Eve' Like Dad's Play

Vienna, Feb. 26.

Opening here of 20th-Fox's "All About Eve" (in German synched version) brought on threat of a plagiarism action by the heiress of a Viennese playwright who claims the pic's theme is uncomfortably close to that of her father's play. Stage production question is "Behind the Curtain" by Marco Brociner. Play was produced here in 1909 with considerable success. Now his daughter, Maria Zeppebauer, on viewing "Eve," says her father's work also handled the theme of an aging female star, a youngster fighting her way to fame, a wise critic, etc.

Mrs. Zeppebauer said she has addressed a letter to 20th-Fox, pointing out similarities, although she admits the film has differences in details from her father's work. She stated she will present detailed financial demands later.

Hoyts Exec to U.S.

Sydney, Feb. 26.

George Griffith, in charge of Hoyt's circuit in Victoria and South Australia, leaves March 20 on an extensive U. S., British and Continental looksee, covering new ideas in film entertainment. Griffith also will look over the TV field during his trip.

Hoyts and Greater Union Theatres are the two most powerful film circuits operating in the Down Under zone.

Bernstein Blasts High Theatre Scales; Blames Eady Plan's Operation

London, March 4.

Opinion that current admission prices to picture theatres are too high is expressed by Sidney L. Bernstein, chairman of Granada Theatres, in his annual report, which will be considered at the company's annual meeting March 19. Claiming that current scales are governed by the present basis of entertainment tax, the circuit topper declares that the postwar tendency for higher priced seats was now operating in reverse.

Bernstein opines that the Treasury should not appreciate that the existing basis of the tax, which has the effect of keeping admission prices high and inelastic, needs early revision.

Tax schedules which, it is believed, will operate a percentage scheme, may be introduced in next week's government budget, date of which has been deferred from today until next Tuesday (11). Talks between the Treasury and the industry for a formula acceptable to both parties have been going on for some months.

Analyzing the distribution of receipts, Bernstein's report points out that admission tax absorbed 38% of the gross, and that income tax, local rates and the Eady levy accounted for a further 9%.

Emphasizing his quota comments of the previous year, the Granada chief claims that during the past year his group of theatres showed practically every British feature produced, but regretfully, "has to report that an increasing number proved unacceptable to the critic and the public. He also underscored the fact that the Eady levy to British producers has restricted rather than increased output. He pointed out that the voluntary levy paid by his company was four times the amount paid in dividends to ordinary stockholders.

Underlining the fact that many exhibitors contributing to the Eady fund are unable to secure British films in competition with the large circuits, Bernstein points to the "fantastic" fact that a substantial proportion of the levy is paid by exhibitors to producers, who themselves own the opposition theatres at which the films are being shown. For the year ended last Sept. 30, the company had a net profit, after taxation, of over \$152,000.

2 NEW BRITISH PLAYS FOR EDINBURGH FETE

Edinburgh, Feb. 26.

Two new plays by British dramatists will be premiered at this fall's Edinburgh International Festival of Music and Drama. In the first week Stephen Mitchell will present "The River Line," a new play by Charles Morgan, who is noted for his novels. He conceived "Line" as a play, but when plot difficulties arose, he wrote it as a novel.

In the second and third weeks of the Festival, Henry Sherek will present Christopher Hassall's new play, "The Player King." Both will play the Lyceum Theatre. Hassall has already written one full-length play in verse, "Christ's Comet," which was done at the Canterbury Festival. "King" was written especially for the festival here.

Govt. to Finance 36 Mex Pix

Mexico City, Feb. 26.

About 36 pix are to be financed for \$1,250,000 this year by the film trade's own bank, the semi-official Banco Nacional Cinematografico. Of the total, 26 are to be made by major producers and the others by indies.

Bank is now considering applications for financing of six major and two indie pix.

Metro's Takeover of 12th Aussie House Stirs Indies Vs. U.S. Majors

Melbourne, Feb. 26.

Laborite M.P. Calls 'Quo Vadis' 'Immoral'

London, March 4.

Christopher Mayhew, M.P., former under-secretary for Foreign Affairs in the Labor Government, who walked out of the preem of "Quo Vadis" (M-G) as a protest against the Colosseum scenes is asking the London County Council to review the film with the object of "making it more suitable for public showing." Mrs. Mayhew, who joined her husband in the walkout, has complained to the LCC about certain scenes in the picture.

Mayhew said his main objection was to the scenes showing Christians being devoured by lions, and he described the accompanying noises as revolting. It may be good boxoffice, but it is bad morals to produce films like this, he claimed.

Lisbon Legit Looks Solid

Lisbon, Feb. 26.

The legit season is in full swing here, every theatre reporting average to good biz. Teatro Nacional has just finished a three-month run with "Crime and Punishment," set for the stage by Rodney Acland and translated by Francisco Mata. Starring Augusto Figueiredo, it was produced along the line of the London Old Vic production of three seasons ago. Theatre now has "Romance," by Edward Sheldon, starring Amelia Rey Colaco and Alvaro Benamor. It is doing very well.

The Brazilian company of Dulcina Moraes and Odilon Azevedo, after completing four-month season at Teatro Avenida, bows in Oporto this month and will stay there six weeks prior to a provincial tour. Its biggest hit has been "Rain," by Somerset Maugham, translated by Odilon Azevedo and starring Dulcina Moraes. Plays by Brazilian authors which did particularly nicely were "Irene" by Pedro Block (starlet Teresinha Amayao was planned here from Rio de Janeiro to play the role lead she created in Brazil) and "A Strange Adventure" by Genolino Amado, starring Odilon Azevedo and Dulcina Moraes.

The Trindade, which until now experienced a rather spotty season, has a big hit in Noel Coward's "Hay Fever," starring Brazilian actress Alma Flora. It was sock in the first weeks. The Monumental is doing big with the Viennese Revue Co. of Arthur Kaps and Franz Joham. Revue played to capacity for weeks. Tours the provinces this month. Besides a line of 18 femmes, the revue has Hans and Marta Rigaro, adagio teams—Bela and Mary, jugglers; and Les Six Simontis femme acro batic ballet.

At the Apollo, the revue company of Irene Isidro, Ribelinho, Antonio Silva and Barroso Lopes is in its third month with "Everything is Allright." It continues until Lent when a Portuguese operetta will be premed.

Lift Mex Ban on Liquor Ads for Radio Shows

Mexico City, Feb. 26.

Radio and liquor firms are rejoicing at the Federal Supreme Court action in outlawing the ban on hard drink advertising on the air. Ban was enforced by the Ministry of Communications and Public Works, which controls radio affairs in Mexico, at the request of the Public Health and Welfare Ministry, which thought this was highly moral.

The Supreme Court, however, agreed with the plaintiffs that the ban was unconstitutional because it violated the constitutional concept of freedom of trade and freedom of expression. This stemmed from the contention that if it is legal to manufacture, sell and consume alcoholic beverages, it is logically lawful to advertise such by any medium.

Takeover by Metro of the Palais, St. Kilda 2,986-seat lush nabe spot operated by the independent Phillips' interests, as a further addition to its own fast-growing circuit, is seen here as the last straw by Aussie independent pic showmen. Move is said to be afoot now whereby powerful independents will plead with the government to enact legislation to stop American distributors from operating a chain in opposition to exhibitors of Australia.

Burn being done by Down Under exhibitors is over the fact that Metro first releases top product day-and-date in its own key suburban houses with city key spots. This was done with "Annie Get Your Gun" and "Show Boat." It will also be the policy with "Quo Vadis." Independents say that M-G is taking solid coin away from their boxoffices via this first-release suburban policy. They also aver that by the time top Metro films reach them "the guts has been played out of it."

Indies declare that with Metro's takeover of the Palais, they figure the amount lost to their own theatres will exceed \$250,000 per year. Metro currently operates own circuit of 12 houses, most of them obtained from independent operators.

The independent exhibs will ask the government why it has not allowed British capital to come into Australia on a buy into the commercial radio field, referring to a deal bid made by the Bartholomew newspaper group with the Macquarie network, and yet permits an all-American distributor to operate its circuit of houses, playing opposition to Australians.

Yank Hold on Distrib In Luxembourg, Denmark Slipping, Golden Claims

Washington, March 4.

Indication that the Hollywood hold on film exhibition in western Europe is beginning to slip somewhat, is implicit in reports on the Denmark and Luxembourg pix biz, issued today by Nathan D. Golden, director of the Department of Commerce Motion Picture Division.

While 72% of the new films shown in Copenhagen in 1951 were made in Hollywood they represented only 52% of the boxoffice receipts, compared with 60% of the boxoffice garnered by American films there in 1950. The 22-Danish-made pix grossed 25% of all boxoffice take. Away from the Copenhagen center, the share garnered by U. S. pix is smaller. The average U. S. film grossed less at the b.o. in Copenhagen than did Danish, British and French pictures. Danish film production is on the upswing, due largely to the fact that the 25% admissions tax on its product is rebated to producers of Danish films.

Exhibition of U. S. pictures in Luxembourg has taken a sharp nosedive in the last three or four years. Immediately after the war, Hollywood had 80%-90% of the market there. Today this is down to 38%, with German and Austrian films combined running neck-to-neck with Yank product.

Two reasons are advanced by Golden. First, the Luxembourg likes the German language dialog in the German and Austrian pictures. Second, they are willing to sell on a picture-by-picture basis but our distributors are insisting on block booking deals despite the fact that U. S. distibs ask higher rentals.

Renown Lands 5 U.S. Pix

Renown Pictures Corp., Ltd., one of the largest indie distributors in Britain, last week picked up United Kingdom distribution rights to five recently-made American films. Deal includes Hal Roach's "Sword of D'Artagnan" and "Hurricane at Pilgrim Hill," Lippert's "S.O.S. Submarine" plus "Pancho Villa Returns" and "The Mad Empress." Latter two were turned out by Miguel Torres.

Renown releases 10 to 15 American features annually in addition to its own British product. Accent in the past has been on major reissues, which drew good business until recently.

Lack of Film Financing Threatens Arg. Production; Ace Studio Closing

Buenos Aires, Feb. 26. The shuttering of San Miguel, one of Argentina's major motion picture studios, now looks definite, with the staff dismissed and several sets in process of dismantlement. This folderoo has cast an even deeper pall of gloom over the industry, which is faced with a severe financial crisis. Loans are tight in business generally and the official banks are finding it difficult to implement the government's protectionist policy towards the film industry. Additionally, the producers made poor use of the government's generosity by turning out only mediocre films, as long as the spur of competition from abroad was lacking, that the authorities are less inclined to help them out now.

San Miguel's folderoo is all the more impressive when recalled that last year this studio turned out one of the year's best pictures, "Los Isleros," which did great at the boxoffice, taking second place among the best grossers, with \$151,000 for a 12-week first-run.

It is no secret in the industry that Emelco studios has been at a standstill for three months because lacking operational coin. This studio was heavily financed by government tycoons in the past, but its losses on unsuccessful productions have been heavy.

The present film czar, Senor Raul Apold, has tried hard to unite the producers in an effort to overcome their difficulties. However, there seems no sign of any of them sitting down to think out why they are so much in the red. It is hard to see what local producers can do to overcome the present crisis. Their only solution seems to be to turn out a few good pictures. The time has passed when the local patrons look on native films as a novelty. There is an eternal sameness about most new productions, and the public ignores them when there are plenty of foreign releases available.

Provincial Cinemas Hard It
The best market for the local product formerly was in the provincial cities and semi-rural districts where foreign-language films are not so well understood. But this market now is menaced, because of the prolonged drought. Apart from this, many exhibitors in the hinterland have been forced out of biz by the high cost of operating their film theatres, inability to obtain material and higher taxes of all kinds. The going has been, so bad that in some important districts 30% of the exhibs have shuttered.

In addition to the distressing lack of coin, the industry is hampered by the raw stock famine, a corollary to the lack of foreign exchange. Apold has represented the industry in talks with the Central Bank to obtain exchange allocations for this raw material.

Permanent Europe Chief Looming for MPAA When Execs Huddle in Gotham

Paris, March 4. Permanent continental manager for the Motion Picture Assn. of America likely will be chosen following confabs between acting continental head Marc Spiegel and John G. McCarthy, veepee in charge of the MPAA's international division, in N. Y. this month. Huddles also will probe various other problems vexing the MPAA in the western European sphere.

Spiegel sails for the U. S. March 13 and plans to return April 18. Originally the MPAA's rep-in Germany, he has been doubling in both Paris and Frankfurt posts and reportedly is feeling the strain of commuting. Understood he would like to step out of the Paris post in favor of concentrating upon Germany.

During Spiegel's absence in the U. S., Eugene Van Dee will come from Rome to sub for him in Paris. Van Dee long was an aide to ex-MPAA continental manager Gerald Mayer. Latter resigned to join the U. S. State Department and is now at the U. S. Embassy here. Impending negotiations with the French and the unsettled local economic situation make it imperative that the MPAA have an interim rep here.

Brussels Lifts Ceiling On Rentals for 'River'

Brussels, Feb. 26. Local distributor-exhibitor association has waived the ceiling on film rentals for the upcoming release here of Ken McEldowney's "The River." Indian-made Technicolor film was exempted from the regulation following its classification as "au titre exceptionnel." Under an agreement made by American distributors and the Belgian distrib-exhib group a limit is set on rentals, except when a picture is accepted by a local committee as exceptional. United Artists will twin preem the film at the Galeries and Beaux Arts Theatres here late this month.

Baker Doing So-So Doubling in Mex

Mexico City, Feb. 26. Josephine Baker is doing moderately well two-a-daying, doubling at the Teatro Margo, minor vaudeville house, at a 96c top, and El Patio, top nitery. At the Margo she omits some of her best songs and costume numbers, to chat from the stage with the audience, and is gifting children accompanying parents with toys and candy. As highlight, Miss Baker is running a contest to select a Mexican child she can build into a show biz star. Colored star is booked here for three weeks, with mutual option of continuing.

La Baker started badly here this time, her third visit in five years. She had hard luck: ill for two days that postponed her opening, delayed or strayed costume arrivals, and immigration department refusing entry of her pianist, a German. She had to personally supervise the making, in four hours, of a costume for her bow. This time she depends on house orchestras. Husband and musical director, Jo Bouillon, is absent. Critics are mostly ignoring Miss Baker this time. Those who mention her do so kiddingly or tongue in cheek. One stressed her demand that her name in the Margo electric be five times bigger than the monickers of the other trouper. Another said she dresses too much for the Margo clientele.

WIERE BROS. MAY STAR IN STOCKHOLM REVUE

London, March 4. Val Parnell's revue, "Peep Show," at the Prince of Wales Theatre, is scheduled to close either March 22 or 29, with the Three Wiere Bros. having signed to open at the Falken Theatre, Stockholm, for four weeks, starting April 1, at \$3,000 per week. This is biggest money ever paid there to an imported act by this 780-seater. The management is also paying transportation from London to Sweden.

The Wieres are also dickering to star in a revue at the Circus Theatre in Stockholm for three months, opening June 19. This deal is being held up because of their previous Hollywood and N. Y. commitments.

Aussies Okay Commie Pic After Censor Nix

Sydney, Feb. 26. Chinese-made pic, "The White-Haired Girl," has been given the greenlight for Down Under by Appeals Censor J. G. Bayley after the film had been nixed by Commonwealth Censor Jack Alexander. Political and objectionable scenes have been deleted from it. Alexander had rejected "Girl" on political grounds.

Film is based on a Chinese play, the story of a landlord's oppression of villagers. Heroine lives in a cave until finally released by the Communist Eighth Army. It is doubtful whether "Girl" will find a regular outlet here, probably going through local Communist centres.

WB's Nat'l Savings Tieup

London, Feb. 26. An unique exploitation tie-up has been made by Warners by which 16m trailers of their upcoming product will be screened in mobile cinema vans operated by the National Savings Movement. The vans, which travel thousands of miles each week, reach an average annual audience of 2,500,000. New scheme tees off with "On Moonlight Bay" and "Distant Drums," for which sub-standard trailers are now being readied.

MPEA Sets 'Wind' Preem In Vienna But Socialists Moan Over Upped Scale

Vienna, Feb. 26. Motion Picture Export Assn. has announced the forthcoming preem of "Gone With the Wind" here. It is probably the most requested U. S. pic in this sector. The huge sales success of the German version of the Mitchell book plus endless accounts of the film's success in America and elsewhere have whetted the public appetite sharply. Engagement seems sure to be a financial hit.

But some newspapers already have started playing a sour note about fact that "Wind," like "King Solomon's Mines," which opened newly converted (from legit) Metro Kino, will play at advanced prices. They blame it on MPEA demands for hiked percentages, reportedly 62% for "Wind." One paper says this is patently unfair, for, despite the high cost of these pix, they have long ago repaid producers and registered handsome profits before coming to Vienna long after release. The blast by the Socialist daily to Kino, like more than half all Vienna houses, is owned by KIBA, because the Socialist party operating company which is partnered with city of Vienna, itself Socialist controlled. Usually Socialist enterprises can do no wrong in eyes of the party press.

Metro Kino was converted from the former Insel Theatre against protests of other film exhibitors in the center of the city who did not want additional competition. "Solomon," despite small 400-seat capacity, at the Kino, has been doing socko since Xmas.

'LA RONDE' NAMED BEST OF '51 BY BRITISH ACAD

London, Feb. 26. Although four Hollywood and eight British pix were nominated, the British Film Academy's award for the best film of the year has gone to "La Ronde," one of the two French finalists. The Yank entries were "An American in Paris," "The Red Badge of Courage," "The Sound of Fury" and "A Walk in the Sun." Award for the best British pic of the year was given to "The Lavender Hill Mob," an Ealing production starring Alec Guinness. It is released in the U. S. by Universal.

Walt Disney's "Beaver Valley" received the accolade for the best documentary, winning the prize in competition with five British and one Belgium subject. "Gerald McBoing Boing" was voted a special award for "work lying outside the feature and documentary fields."

The United Nations award for the best film embodying one or more of the principles of the United Nations charter was given to the Swiss-made "Four in a Jeep," which is being handled by United Artists in America.

Presentation of awards will be made by John Huston at the preem of "Penny Princess" on May 1.

Eggerth-Kiepora Click

Hamburg, Feb. 26. Martha Eggerth and Jan Kiepora are being hailed as bringing a "birth" of operetta to this country. Their production of Franz Lehár's "Tsarevitch" brought superlatives from the local press, with SRO for at least the first two weeks of their premiere.

They want to take the show on tour to Dusseldorf and Dortmund, then Vienna, Brussels, Antwerp, Paris, Marseilles, Lyon and Nice.

Other Foreign News
On Page 18

'Show' Terrif \$18,200 Paces London Film Biz; 'Well' Strong at \$7,800, 'Sailor' 4G, 'Town' 4 1/2 G, 1st Weekends

British Plan Safety, Censor Rules for 16m

London, Feb. 26. New bill to amend the Cinematograph Act of 1909, which aims at bringing 16m commercial shows within the orbit of safety regulations and censorship, is to have its second reading in the House of Lords on Feb. 28. Measure is sponsored by the government. Under the original legislation there was no jurisdiction over non-flam exhibitions, and mobile exhibs using 16m equipment did not have to comply with the Home Office rules, and, if they desired, could screen films which had not been okayed by the censor.

18 Nations Enter Cannes Festival

Paris, Feb. 26. Preparations for the Cannes Film Festival have started under the management of Robert Favre LeBret. Rules will be similar to those observed at the last fete. So far 18 countries have entered and sent pictures. It is also understood that Belgium, Brazil, Israel, Japan and Venezuela will be additional entries.

The U. S. participation will be wholehearted, with Motion Picture Assn. of America participating. Gian-Carlo Menotti's "The Medium" is likely to be shown.

Although few definite entries are set, the following are likely: Argentine, "Paso en Mi Barrio"; Brazil, "Tico Tico no Fuba"; Spain, "Surcos" and "Malibran"; Great Britain, "Sound Barrier"; "The Card," "Encore" and "I Believe You"; Greece, "Dead City"; India, "Mahal," "Immortal Song"; Italy, "Carne Inquieta"; Japan, "Benji Tales," "Harvest" and "The Meal"; Luxembourg, "Nice Little Country"; Poland, "Chopin's Youth"; South Africa, "Glimpse on South Africa"; and Venezuela, "Luz en el Parano" and "Territorio Verde."

As usual, there will be plenty of additional confabs held during the festival. These include the International Producers meet, the International Federation of Cinema-Press, the first International Congress of Film Writers and the International Film Academy.

SCOTS MULL CINEMA SHOWS FOR BLIND

Glasgow, Feb. 26. Cinema shows for the blind may be instituted as a result of an experiment carried out here at the Rex Cinema, Riddrie.

While a blind audience sat listening in the seats, a commentator in the balcony gave a live microphone commentary on Metro's "Great Caruso." It is believed the system could be adopted in any cinema at a small cost. Soundtrack and live commentary on visual actions in the pix were welded together.

Aussie 16m Distributions Seek Release Policy

Sydney, Feb. 26. Industry sees in the move by the major 16m distributors to get together with Aussie exhibitors on blue-printing a release policy, as a means to prevent any further box-office conflict, a sincere desire to offset any more flareups by regular exhibitors against the so-called "miniature film menace."

Understood that following these distributor-exhibitor huddles, a curb will be placed on the release of 16m feature films in order to protect regular 35m showmen on a nationwide basis.

For a long time Aussie exhibitors have been pleading for protection against the indiscriminate release of 16m product in factories, clubs, civic balls and private homes, pointing out that such patronage means that much coin lost at their boxoffices, especially when some 16m pic released have not completed 35m playdates.

Advent of some top ranking product has brought a new era of prosperity to the West End. Setting the pace during the last stanza has been Paramount's entry at the Plaza, "Greatest Show on Earth" with a resounding \$18,200 opening week. The total likely would have been even bigger if the death of the King had not necessitated cancellation of the big scale preem planned to launch the Cecil B. De Mille opus.

At the Carlton and the Ritz, "Quo Vadis" is still drawing big money. Fourth frame was strong \$17,000 for the two houses.

Among the other new entries, "The Well," opened strongly at the London Pavillion with \$7,800. "Steel Town" at Leicester Square did fairly well over the weekend but "Sailor Beware" was mild first four days at Gaumont.

Estimates for Last Week
Carlton (Par) (1,128; 70-\$2.15)—"Quo Vadis" (M-G) (4th wk). Still stand out at powerful \$11,800. Stays on indef.

Empire (M-G) (3,099; 55-\$1.70)—"Invitation" (M-G) and stage-show. A bit over average at \$19,000. Stays on, with "Belle of New York" (M-G) in next.

Gaumont (CMA) (1,500; 50-\$1.70)—"Sailor Beware" (Par) and "Warpath" (Par). Opened modestly but will do \$4,000 in first 4 days. Stays on for three weeks.

Leicester Square Theatre (CMA) (1,753; 50-\$1.70)—"Steel Town" (U) and "Flesh and Fury" (U). Opened fairly good at about \$4,500 for initial weekend. Continues.

London Pavillion (UA) (1,217; 50-\$1.70)—"The Well" (UA). Above expectations with strong \$7,800 opening round. Stays two more weeks.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70)—"Secret People" (2d wk). Down to moderate \$5,400 this round. "The Card" (GFD) opens Feb. 28.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70)—"Hunted" (GFD) and "On the Loose" (RKO) (2d wk). Holding up steady at \$7,000 this round. Stays another week with "I Believe In You" (GFD) following.

Plaza (Par) (1,902; 70-\$1.70)—"Greatest Show on Earth" (Par). Currently the town's boxoffice champ; doing record-making biz with \$18,200 or over opening week.

Rialto (LFP) (592; 50-\$1.30)—"Outcast of Islands" (Par). Opened its second West End run with trim \$3,000. Stays on.

Ritz (M-G) (432; 90-\$2.15)—"Quo Vadis" (M-G) (4th wk). Doing the Carlton business on smaller scale. Strong \$5,200 this stanza.

Warner (WB) (1,735; 50-\$1.70)—"African Queen" (WB) (7th wk). Down to nice \$7,500, still big for stage of run. "Streetcar" (WB) comes in Feb. 28.

Mex City Tourist Assn. Plans \$3,000,000 Resort On Mount Popocatepetl

Mexico City, Feb. 19. A novel tourist attraction for Mexico, year-round winter sports on a scale that Dr. Francisco del Rio Canedo, director of the government's tourist department, claims will equal most of those in the U. S. or Switzerland, has been presented to President Miguel Aleman for approval. The plan calls for a \$3,000,000 investment to convert the slopes of Popocatepetl, popularly called Popo, the snow-capped mountain 50 miles south of here, into a winter resort. The mountain is 18,000 feet high and already popular with mountain climbers, skiers and other similar sports events. At present facilities for tourists are very good.

Promoters intend to establish and maintain a resort rivaling the best abroad, with all comfort and safety services at pop prices. Pop is easily reached from Mexico City since it is on main section of the Pan American Highway, less than an hour's drive of Mexico City. President Aleman is expected to okay the plan pronto.

HITS ON EV



"5 FINGERS" (*The Story of the Highest Paid Spy in History*) starring JAMES MASON, DANIELLE DARRIEUX, MICHAEL RENNIE with Walter Hampden, Oscar Karlweis. Produced by OTTO LANG. Directed by JOSEPH L. MANKIEWICZ. Screen play by MICHAEL WILSON.

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EVERY HAND!

**AND GETTING
A BIG HAND
EVERYWHERE!**

DECISION BEFORE DAWN
The most acclaimed picture in years

DAVID AND BATHSHEBA
Technicolor
The Box-Office Champ of 1951 still breaking records

**PHONE CALL
FROM A STRANGER**
Ring up big grosses in every situation!

**THE MODEL AND THE
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The year's gayest comedy, doing sock business

RED SKIES OF MONTANA
Technicolor
Your big outdoor action attraction!

RETURN OF THE TEXAN
Big in Southwest saturation premiere!

VIVA ZAPATA!
Now in its fourth smash week at the Rivoli, N.Y.

and get set now to sing your
happiest box-office song with
your Easter Holiday show

**"WITH A SONG
IN MY HEART"**
TECHNICOLOR
The Jane Froman story

**BIGGEST BUSINESS
IN YEARS —
MIAMI 3-THEATRE
WORLD PREMIERE!**



20 CENTURY-FOX BUSINESS

New Pact With German Govt. to Close Allied Clubs, But U.S. Spots Excepted

Berlin, Feb. 26.

When the new contractual agreement with the Bonn Federal Republic goes into effect April 1, it will mean a considerable reduction in occupation expenses which have been borne by the Germans since the occupation started in 1945. In particular, the British and French occupation clubs will suffer the consequences of the new arrangement. The American clubs are not supported by occupation expenses as the British and French clubs are and are not expected to be affected by this agreement.

The British setup consists of as many as four CCG (Control Commission, Germany) clubs in each city in the British occupied areas of West Germany and Berlin. Some of these already have been closed, while the remainder are in the process of being returned to the German owners. Also affected is the British Press Club in Berlin, which will be closed in March. At present British and American press officials in Berlin are huddling over the prospects of establishing a new press one here to be known as the Anglo-American Press Club. It likely will be located in the American sector near the British border.

Prices at the British clubs are much lower than at the American-operated clubs. Service and food is generally better. Liquor is cheaper, a double Scotch old-fashioned costing 28c in the British club, while a single Scotch old-fashioned at the American Press Club is 45c. This poses a problem in merging the clubs.

The American Press Club in Berlin is more or less a press club in name only. At one time there were some 200 correspondents in Berlin. Today this quiet, uneventful city is lucky it has 15 American correspondents. While correspondents patronize the Press Club at lunch and in the afternoon, the Army people take over at night. The one Army Officers-Civilians Club, the Harnack Haus, is nothing but a white elephant. When the club was renovated, an extra long bar was installed in the block-long building so there would be room for plenty of stools. Shortly after the grand opening of Harnack Haus Club, the Army high command in Berlin issued an order forbidding anyone to sit at the bar in any officers' club in Germany. So the stools were tossed out.

Mex Producers' Plans To Curb Film-Making Irk Actors, Directors

Mexico City, Feb. 26.

The demand by film producers to hold down production this year to the relative low of 70, made at the weekly powwows which the National Cinematographic Board holds for government officials and trade reps in the Ministry of the Interior, has stirred the ire of the players, directors and technicians.

Producers assert that there must be fewer pix this year because of the costly headache caused by stockpiles in 1950 when the new high of 126 films was made. This surplus was swollen further by the 105 produced last year.

The production chiefs say the failure of many old films to find exhibition is caused by the lack of cinemas. But they also admit there is a lack of boxoffice demand. They argue that only 70 pix this year should help cut down this huge backlog by forcing exhibition of some of the oldies.

Players, directors and fellow travelers are provoked by the 70 pic-celling, claiming that it will mean much less work and pay for them. They point out that limiting imports of pix would be an out to the situation. They contend that with few U. S. and other foreign films available, cinemas here must use Mexican product.

9 Killed, Mex Film Blaze

Mexico City, Feb. 26.

Nine persons were killed and 50 injured, several seriously, by a fire that destroyed the Cine Alameda, top film house in Guadalajara, Mexico's second largest city.

Blaze caused a loss of \$500,000. It was caused by a careless smoker.

Hylton Dickering For Carlton as Legiter

London, Feb. 26.

Jack Hylton is negotiating with Paramount to take over the Carlton Theatre, one of the company's two West End showcases. Reported that if the deal materializes, the house would change hands at conclusion of the "Quo Vadis" run. That might be nearly two months.

More than a year ago Hylton was involved in protracted talks with the J. Arthur Rank Organization for acquisition of the Leicester Square Theatre. Substantial structural changes would have been necessary to make that theatre ready for legit productions. The Carlton, however, was originally built as a legit house.

Nip Commission Okays Yank Tele Standards For TV; Start in May

Tokyo, Feb. 26.

Television in Japan, slated to get under way later this year, will operate under American technical standards, according to a decision by the Japanese Radio Regulatory Commission. Japan's counterpart of the FCC, this commission culminated a month of hearings by formally adopting the U. S. formula of 525 lines per inch and six megacycle band width.

Decision marks an initial victory for the Nippon Television Network Corp., a privately financed organization set up recently to challenge a bid for TV supremacy by the 26-year-old Broadcasting Corp. of Japan. BCJ, which has been airing experimental video broadcasts for the last two years, at first favored the British tele standards of 625 lines and a seven megacycle band-width. It later switched to 525 lines but held out for a seven megacycle band. The new TV Network Corp. plumped strongly for across-the-board adoption of the U. S. standards so that Japanese equipment will be interchangeable with American. Decision also means American kinescopes can be more easily adapted to the new Nipponese medium, opening up new market possibilities for U. S. video film producers.

The Radio Regulatory Commission may authorize Japan's first regularly scheduled video broadcasts before in May. The TV Network Corp., if it gets the official nod, expects to begin broadcasts in Tokyo within six months after receiving its license, and will extend its facilities to Nagoya and Osaka within a year.

London Legit Bits

London, Feb. 26.

Sir Benjamin Fuller back from six weeks on the continent... Jack Hylton's "Kiss Me, Kate" plays one week at Streatham Theatre, soon after it closes at the Coliseum. Although Helena Bliss's contract calls for the Coliseum only, she will do the Streatham date to oblige Hylton... Peter Ustinov's "The Love of Four Colonels" is duplicating its London success in Germany.

J. L. Sacks off to South Africa, taking an ice show with him, which he will present, in association with Tom Arnold, opening in Johannesburg March 17. After that, he goes to New York to see the Broadway shows... Rumored that Prince Littler, head of Stoll theatres, is dickering with Nat Karson to stage a Coronation Revue at the Stoll Theatre, Kingsway, for the summer.

Jeanne de Casalis is dickering with Xenia Fields to star in her play, "The Difference Between Us," after she finishes in "The Hollow," currently at the Ambassadors... Louis de Wohl has dramatized his novel, "The Restless Flame," published in America by Lippincott, which he intends to stage on Broadway, with London to follow... French playwright Jean Giltene adapting Gilbert Lennox's thriller, "Third Party Risk," for production in Paris in the fall... Charlotte Frances' "The Carter Street Story" has had a successful opening in Amsterdam, following same author's earlier play, "Western Wind," which was a big hit in Amsterdam last year.

Ealing to Shoot 'Gunman'

Dublin, Feb. 26.

Ealing Studios will lens location work on Roger MacDougall's "Gentle Gunman," a play in London last season, here this spring. Decision follows the visit here of producer Michael Relph and director Basil Dearden to gander sites and Irish actors.

English stars will be signed for some leads, remaining roles going to Irish players. Film goes on floor at Ealing next month, with locations starting here late in April.

British Upbeat In Aussie Seen

Sydney, Feb. 26.

Making his first visit to Australia to look at the J. Arthur Rank Organization's holdings in the powerful Greater Union-Theatres' circuit of 128 houses and associate companies, John P. Davis, Rank's managing director, told reporters that he envisaged a major upbeat for British product in Aussie territory this year. Davis said the continued playing of British pix here naturally would give them added popularity as regular fare.

Davis said that Rank planned around 20 top films per annum. This year Rank would have six Technicolor pix before the cameras.

Questioned regarding the closing down of Ealing's Pagewood studio and the subsequent halting of local production, Davis said any decision made by Ealing was out of his jurisdiction. The Aussie shutdown was entirely one for the Ealing directors in London. He said that while the Rank organization filmed exteriors in many parts of the world, he would not say whether a production unit would be sent to Australia.

Davis will remain in this area for around two weeks on biz huddles with Norman B. Rydge, Greater Union chief, proceeding to New Zealand for further huddles with Robert Kerridge, boss of Kerridge-Odeon loop, in which Rank also holds a major interest. He will plane back to London via the U. S.

STOLZ PREPS MUSICAL FOR LONDON AND PARIS

Vienna, March 4.

Operetta composer Robert Stolz planned to Paris and London last week to negotiate for the production of a new musical. He is staying in London until March 25, when he returns to his Vienna home.

Stolz will go to New York in July for his annual batoning of a series of open-air concerts with leading symphony orchs in the U. S.

Shows Abroad

LONDON

(This Week)

(Figures indicate weeks of run)
"And So to Bed," Strand (20)
"Blue for Boy," His Majesty's (66)
"Colombe," New (12)
"Figure of Fun," Aldwych (20)
"Gay's the Word," Savoy (55)
"Hollow," Ambassadors (40)
"King Lear," Old Vic (1)
"Knights of Madness," Vic Palace (103)
"Little Nur," Lyric (74)
"Love of a Colonel," Windham (42)
"Lyric Revue," Globe (23)
"Much Ado Nothing," Phoenix (6)
"Navy at Sea," Comedy (1)
"Punchinello," Westminster (1)
"Pep Show," Prince of Wales (19)
"Penny Plain," St. Martin's (38)
"Puss in Boots on Ice," Empress (11)
"Red Letter Day," Garrick (2)
"Relative Values," Savoy (13)
"Reluctant Heroes," Whitehall (67)
"Seagulls Over Sorrento," Apollo (37)
"South Pacific," Drury Lane (18)
"The Vortex," Lyric (1)
"Third Person," Lyric (6)
"Two Gentlemen Verona," Old Vic (2)
"Waters of Moon," Haymarket (66)
"White Sheep Family," Piccadilly (21)
"Wings of the Morning," Vaudeville (20)
"Zip Goes a Million," Palace (20)

(CLOSED LAST WEEK)
"1st Person Singular," Duke York (2)
"Happy Time," St. James (5)
"Summer and Smoke," Duchess (6)

(OPENING THIS WEEK)
(Figures denote preem dates)
"Deep Blue Sea," Duchess (6)
"Summer Night," New Lindsay (11)

AUSTRALIA

(Week ending Feb. 23)

SYDNEY

"Brigadoon," Royal
"Present Arms," Dependent
MELBOURNE
"Kiss Me, Kate," His Majesty's
"Pep Show," Tivoli
"Merry Wives of Windsor," Comedy
"Lucie De Lammermoor," Princess

BRISBANE

"The Kiwis," His Majesty's
"Why Go to Paris?" Royal

British Likely Will Try to Trim Special Bonuses in New Pix Pact

London, March 4.

Musical of 'Long Legs' For Littler This Fall

London, Feb. 26.

Musical version of Jean Webster's "Daddy Long Legs" is to be presented by Emile Littler in the fall under a new title. Production is scheduled to preem at Bournemouth Sept. 2, prior to moving to the West End.

Hugh Martin, who wrote the music for "Meet Me in St. Louis," is sailing from N. Y. in April to prep the score and lyrics. Charles Hickman has been inked as director and Pauline Grant as choreographer.

30% British Pix Quota Asked by Films Council; Parliament Okay Likely

London, March 4.

The decision to keep the British film quota at 30% for a third year supports the policy of stabilization advocated by Harold Wilson when he was Board of Trade prez in the Labor Government. Recommendation to keep likely this figure was made by the Films Council last Thursday (28) and likely will be confirmed in both Houses of Parliament within the next two or three weeks.

While continuing the first feature quota at 30%, the Films Council also recommended there should be no change in the percentage for the supporting program. This continues at 25%, despite protest of exhibitors throughout the country that this target is impossible of fulfillment.

Confirmation of the quota for a third year at 30% justifies all the forecasts made within the industry in recent weeks. Although an attempt was made by the labor side to up the figure slightly, overwhelming opinion in the Council favored the status quo.

Films Council decision was based on statistics provided by producers of estimated production in the quota year beginning next Oct. 1, and the exhibitors subscribed to the product forecast. Total of new British films in the coming year is expected to be near 70. A similar estimate was made by producers last year, but exhibitors contended that only about 64 would be available. Recent survey, however, suggests that even this lower figure may not be realized.

WB Leasing Teddington Studios to Aircraft Co.

London, March 4.

Warners is closing a deal this week to lease out its Teddington Studios which have been idle for some months.

Direct sale is not contemplated because the arrangement calls for a longterm lease to the Hawker Aircraft Co.

London Film Notes

London, Feb. 26.

Steven Pallos has acquired film rights of the original, "Stolen Masterpiece" by James Daplyn which is expected to star Edward G. Robinson. Interiors will be filmed in the Tate Gallery... Val Guest's newly formed indie film company, Conquest Productions, bidding for film rights of Sir Arthur Pinero's play, "Preserving Mr. Fanmore," as starrer for American Yolande Donlan... Constellation Films, headed by Tony Havelock-Allan, to do Noel Coward film based on his former show, "Tonight at 8:30," done at the Phoenix theatre in 1936, with cast already lined up comprising Valerie Hobson, Ted Ray, Kay Walsh, Frank Pettigell, Bill Fraser... Film will be made in same format as Somerset Maugham's "Trio" and "Encore," and will consist of "Red Peppers," "Fumed Oak," and "Ways and Means," with Nigel Patrick being dickered for the "Means" vehicle. Shooting to start this month, with Havelock-Allan producing and Anthony Pelissier directing... Raymond Stross's epic "The Man Who Watched the Trains Go By" has been delayed until March 17, with Claude Rains (and wife), who is in the picture, due here from Hollywood March 3.

When negotiations on the Anglo-American monetary agreement are reopened in London later this year, the British negotiators are expected to attempt to knock off some of the inducements offered to Hollywood in the last pact, and thus save some of the \$6,000,000, which is being converted annually under these special bonuses.

Political experts close to the Treasury and Board of Trade are sufficiently realistic to appreciate that they could not get the American film industry to subscribe to a lowering of the basic \$17,000,000, which has been permitted annually since the first agreement was negotiated some years back. Indeed, it was all they could do last year to resist the increased American pressure to raise this basic minimum by a substantial sum.

Under the existing pact, three major methods of convertibility are offered as inducements to Hollywood. First, there is a bonus on amounts invested in British production; second, there is a percentage on British films acquired for American distribution; and, finally, additional coin received under the Eady plan is given free convertibility. Other permitted uses represent only a minor proportion of the net additional revenue of \$8,000,000, and the bulk has come from British studio activity.

There is only a negligible amount of iced coin currently held by the majors. Some companies who are still actively engaged in production have long since exhausted their frozen assets.

Although it is too early to forecast the date of the new talks, it is believed here they will begin either late in June or early in July. In any event, they must be concluded before the end of September, when the current agreement reaches the end of its first year. If it is not revised by then, it carries on for its second-year term.

O'BRIEN ATTACKS CEA IN ROW OVER BOOTHMEN

London, March 4.

A bitter attack on the Cinematograph Exhibitors Assn. was made by Tom O'Brien, M.P., general secretary of National Assn. of Theatrical & Kine Employees. He claims his group has been insulted by the "shabbiliest and meanest excuses" yet invented. Labor top-per's outburst follows the exhibitor decision to exclude the union from any machinery of examination and certification in the projectionists apprenticeship scheme.

Claiming that the CEA attitude is an affront to the Minister of Labor, who initiated the discussions, and a direct breach of the agreement, O'Brien contends that NATKE first advocated examination and certification schemes as far back as 1904. Since then they had pressed for them with a vigor that had only been exceeded by the energy exhibitors (the two modern circuits excepted) to defeat the plans. The CEA, he argues, has created a dishonorable precedent.

WB Sets Product Deal With Hoyts' Circuit

Sydney, Feb. 26.

Warners and Hoyts have consummated a further longterm product pact. Deal was signed by Stanley Higginson, Warners' local chief, and Ernest Turnbull, Hoyts' top-per.

Pix in the lineup include such toppers as "Capt. Horatio Hornblower," "Streetcar," "Tea for Two" and "Strangers on Train." The WB product will play some 150 houses of the Hoyts' loop.

'Seagulls' for Aussie

Sydney, Feb. 26.

The Williamson management has set "Seagulls Over Sorrento" for the Comedy Theatre in Melbourne with April 5 as opening date.

British cast will include William Hodge, Gordon Chater, Kenneth Thorne, Frank Taylor and Michael Anderson. John Casson will produce the comedy.

Backlog Hike Keyed to Bally

Continued from page 1

edited and four are shooting. Five out of the eight being edited and two out of the four in production are in color. Among Par's more important pbs already finished are "Son of Paleface" (Bob Hope, Jane Russell, Roy Rogers), "Shane" (Alan Ladd, Jean Arthur, Van Heflin), "Just for You" (Bing Crosby, Jane Wyman, Ethel Barrymore), Hal Wallis' "Jumping Jacks" (Martin & Lewis) and "Botany Bay" (Alan Ladd, James Mason). In production are "Military Policeman" (Bob Hope, Mickey Rooney), "War of the Worlds," filmization of the H. G. Wells yarn; "Stalag 17" (William Holden) and Nat Holt's "Hurricane Smith" (Yvonne De Carlo).

M-G, Col Have 26 Each

Metro and Columbia have 26 each. Former has seven shooting, three editing and 16 in the can, while Col has four shooting, six editing and 16 in the can. Metro's finished product includes the Technicolor "Singing in the Rain" (Gene Kelly, Donald O'Connor, Debbie Reynolds), "Scaramouche" (Stewart Granger, Eleanor Parker), also tinter; "Carbine Williams" (James Stewart), "Lovely to Look At" (Kathryn Grayson, Howard Kell), personal production of Dore Schary. In other phases of completion are "Pat and Mike" (Spencer Tracy, Katharine Hepburn), "One-Piece Bathing Suit" (Esther Williams), "Eagle on His Cap" (Robert Taylor), "Ivanhoe," in Technicolor (Robert Taylor, Elizabeth Taylor, Joan Fontaine); "The Merry Widow" (Lana Turner) and "Because You're Mine" (Mario Lanza). M-G is also working on "The Devil Makes Three," Gene Kelly-Pier Angeli starrer being shot in Europe.

Col, of course, has a group of Stanley Kramer pix and one with Rita Hayworth. Latter's pic, "Affair in Trinidad," is now shooting, as is Kramer's first musical and first Technicolor production, "5,000 Fingers of Dr. T." (Peter Lind Hayes, Mary Healy). Also available are Kramer's "The Fourposter" (Rex Harrison, Lilli Palmer), "My Six Convicts" (Millard Mitchell, Gilbert Roland) and "The Happy Time" (Charles Boyer, Louis Jourdan). In company's backlog are also "Walk East on Beacon" (George Murphy), the Louis de Rochemont story of the FBI smashing of a Communist spy ring; "The Marrying Kind" (Judy Holliday, Aldo Ray), "Paula" (Loretta Young) and "Rainbow Round My Shoulder," Frankie Laine Technicolor musical.

Universal, with a backlog of 25, 20 being edited or in the can and five shooting, is resorting to multiple shooting and turning out a "Ma and Pa Kettle" and a "Francis" pic year or two before its actual release date. In addition, company, for the most part, hires stars on a picture-to-picture basis and shoots the films when the players are available although actual release of the film is not contemplated for a long time. Among U's available are "World in His Arms" (Gregory Peck and Ann Blyth), "Against All Flags" (Errol Flynn, Maureen O'Hara), in Technicolor; the tinted "The Untamed" (Joseph Cotten and Shelley Winters), "Red Ball Express" (Jeff Chandler), "Scarlet Angel" (Yvonne De Carlo) and "Steel Town" (Ann Sheridan).

Among 20th-Fox's pictures, two shooting, eight editing, 11 in the can, are "With a Song in My Heart," the Jane Froman blog with Susan Hayward; "Wait Till the Sun Shines, Nellie" (Jean Peters, David Wayne), "The Pride of St. Louis," story of "Dizzy Dean" with Dan Dailey; "Deadline, U.S.A." (Humphrey Bogart, Kim Hunter, Ethel Barrymore), "Lydia Bailey" (Ann Francis), "What Price Glory" (Dan Dailey, James Cagney, Corinne Calvet), "Way of a Gaucho" (Gene Tierney, Rory Calhoun), "Les Miserables" (Deborah Paget, Michael Rennie), "Dream Boat" (Cliffont Webb and Ginger Rogers) and "Diplomatic Courier" (Tyronne Power, Patricia Neal, Hildegard Neff). Shooting is Darryl Zanuck's production of Ernest Hemingway's "Snows of Kilimanjaro," starring Gregory Peck and Susan Hayward. Warners' 19 available pix include "Where's Charley?" Technicolor production starring Ray Bolger; "Jack and the Beanstalk" (Abbott & Costello), "The Winning Team" (Ronald Reagan, Doris Day), "The Crimson Pirate" (Burt Lancaster), "About Face" (Gordon MacRae,

Eddie Bracken), "The Story of Will Rogers" (Jane Wyman, Will Rogers, Jr.) and "The Miracle of Our Lady of Fatima" (Gilbert Roland).

RKO, with 19 either in the can or in the editing stage, has no pix currently shooting at the studio. It's expected that a production sked will be announced following a confab between Howard Hughes and RKO prexy Ned Depinet. Meanwhile, RKO is banking on "Jet Pilot" (John Wayne, Janet Leigh), "Gypsy Blood" (Jennifer Jones), "Androcles and the Lion" (Victor Mature), "The Big Sky" (Kirk Douglas), "The Korean Story" (Robert Mitchum, Ann Blyth), "Sudden Fear" (Joan Crawford), "Story of Robi Hood" (Disney), and the Israeli import, "The Faithful City."

United Artists, although strictly a distrib outfit, also has product lined up far in advance, a unique situation for the company which has chronically been faced with a shortage of product. Presently, however, UA is on solid footing with 13 indie films either delivered or forthcoming shortly. Among these pix are "High Noon" (Gary Cooper), Stanley Kramer's last pic for UA; "Actors and Sin" (Edward G. Robinson, Eddie Albert, Marsha Hunt), Ben Hecht production; "The Fighter" (Richard Conte, Lee J. Cobb), Alex Gottlieb production; "Saturday's Island" (Linda Darnell), Aspen Productions' "Captiv City" (John Forsythe), Ben Bogaus' "One Big Affair" (Evelyn Keyes, Dennis O'Keefe), Sam Fullers' "Park Row" (Gene Evans, Dorothy Sarnoff), Jules Levy's "Without Warning," and Al O'Camp's "Strange World." Possibility for UA, though not officially set, are Charles Chaplin's "Limelight" and John Huston's "Moulin Rouge," story of Toulouse-Lautrec starring Jose Ferrer. About 25% of the pix set for UA release are in color.

Stress Shelley in Ads

Over Sinatra on 'Wilson'

Universal has revamped its advertising campaign for "Meet Danny Wilson," the Frank Sinatra-Shelley Winters starrer, with Miss Winters getting the big play in the new ads.

Although both players receive equal billing, the new campaign definitely puts the emphasis on Miss Winters. Rising popularity of the femme star, following her performances in "A Place in the Sun" and "Phone Call From a Stranger," have been attributed as reason for the campaign revision.

Par's Clooney Bally

In a promotion set up by Paramount, disk jockeys across the country are to receive a private Rosemary Clooney album, gift of Columbia Records. Col is putting the set together along with much ballyhoo material billing the platter performer as the "new motion picture star."

Miss Clooney, who signed with Par recently, is set for a spot in "The Stars Are Singing" with Lauritz Melchior and Anna Maria Alberghetti.

UA Names Pleskow

Eric Pleskow, former Continental Europe chief for Sol Lesser, has been appointed United Artists managing director in South Africa. He succeeds Gerry Taylor.

Metro-TV

Continued from page 5

pixites contact with moppets in the community groups.

As part of the heavy promotion plans which they have lined up for the program, Metro pictures and Loew's theatres, the houses will stage "Knot-Hole Gang Meetings" on Saturday mornings, with Felton and diamond stars as lures. Loew's is also mapping special events at Ebbets Field.

To promote the show, a newsreel sequence is being shot this week at Vero Beach, Fla., with Felton and the Dodgers. It will be included in the Metro-released "News of the Day."

Program will kick off with the Dodgers' opener April 18. Ad agency is Donohue & Coe.

Crawford's P.A. Trek

To Bally 'Sudden Fear'

Hollywood, March 4.

For the second time in her career, Joan Crawford will tour the country to plug a picture. This time it is the Joseph Kaufman production, "Sudden Fear," in which she stars and of which she owns a substantial piece.

Miss Crawford's only other bally tour was for Warners' "Mildred Pierce," in which she also starred.

10 Par Openings

Due for B'way

In Next 2 Mos.

Plenty bullish on the current market, particularly in the Broadway sector, Paramount plans to open 10 films in N. Y. first-runs within the next two months, a volume it hasn't matched in years.

Four of these are slated for Easter Week programs, including "Anything Can Happen" at the Mayfair, "My Son John" at the Capitol, "Carrie" at the Rivoli and "Encore" at the Normandie.

Par's showcasing spurge stems partly from the smash business chalked up over the Washington's Birthday weekend. The fact that virtually all spots in Gotham's downtown area drew strong returns established that the market is "hot," to the extent that lesser-calibre product can tap the overflow from the top-notch pix, Par feels.

Various of the film companies jazzed up the first-run sector with important product over the last holiday and likely will do the same over the Easter period. Par suspects that only a few choice releases can produce a big upbeat effect generally, and intends to cash in with its unusually high sked of openings.

Others slated for within the next eight weeks are "Hong Kong," Globe; "Something to Live For," Normandie, preceding "Anything Can Happen"; "Red Mountain" at a theatre yet to be specifically set, and "Flaming Feather," "Aaron Slick from Punkin Crick" and "Atomic City" at the State or Criterion.

Openings of all 10 films will be at least three months in advance of their national release dates. Another possibility for a big move-up is "Somebody Loves Me," Benny Fields-Blossom Seeley biopic starring Betty Hutton, which now is down for handling around Labor Day. This may be advanced lots earlier to capitalize on Miss Hutton's vaude stand beginning April 12 at the Palace.

Greater Flexibility

Par toppers have been thinking in terms of greater flexibility in both its production and distribution sked for some time. So far as releases are concerned, it's apparent the company now will send out its product as the market's ups and downs are determined. A strong N. Y. first-run market, such as at present, will result in efforts by Par to swing a heavy volume of bookings.

Film outfit's ad-pub department, meanwhile, is pulling all strings to bally the mass openings over the next eight weeks. Harry Sobol has been added to the payroll for promotion on "Anything Can Happen." Legit publicist Sam Friedman has been taken on as a special press rep on "Son John." Jack Hirschberg, Coast publicity rep for George Seaton and William Perlberg, has been brought to N. Y. to work on the "Aaron Slick" buildup.

Herb Steinberg, Par's publicity director, now aiming to hire known newspaper byliners to do special features on the upcoming pix, to be peddled on a freelance basis. Helen Hayes, star of "Son John," her first film in 17 years, is set with a tour of radio and newspaper appearances and interviews behalf of the pic. Jose Ferrer and Kim Hunter similarly are drumbeating for "Anything Can Happen."

William Wyler was in N. Y. last month for a round of interviews on "Carrie," and Olivia de Havilland expectedly will do the same shortly. Robert Merrill will aid in the promotion for "Aaron Slick" before leaving on a concert tour April 1. Dinah Shore and Alan Young will participate in promotion for the same film.

Metro, Col, 20th, Par Loosen Up Ad-Pub Budgets for Big Push

'About Face' Preem Nabs 18G for Nashville Charity

Nashville, March 4.

Premiere of Warner Bros.' musical "About Face," plus personal appearances by Joe E. Brown, Gordon MacRae and other film players, garnered an estimated \$18,000 for the Florence Crittenton Home (for unwed mothers) at opening of the Tennessee Theatre here last week.

New 2,020-seat house is most recent addition to more than 70 theatres which Crescent Amus. Co. chain operates in Kentucky, Tennessee and Alabama.

Event got local radio and television coverage, and prompted The Nashville Tennessean, a. m. paper, to get out 24-page special edition saluting Crescent and the film industry.

la-Neb. Allied Raps

'Lack of Imagination'

In Industry Ballyhoo

There's more imagination and freshness in advertising layouts for Kellogg's Corn Flakes than in film copy, moans Allied Theatre Owners of Iowa and Nebraska. In an organization bulletin, the theatre association declares that the cereal outfit's ad in a recent issue of Life is the type that holds attention for a full minute.

However, the complaint has it, "the movie industry stands pat with the same old adjectives, superlatives, lithographs, repeated mats, same old standard 'grind'-em-out-like-sausage' press releases and always toss in a little sex." Metro was particularly rapped by the theatremen, who criticized the copy for both "Quo Vadis" and "Angels in the Outfield."

On another subject, the outfit counsels its members to base their evaluations of pix on knowledge of their customers' tastes and local conditions, not on reports on product's b.o. performance elsewhere. This is followed with "performance reports" on a number of new films.

Given "above average" ratings were 20th-Fox's "Let's Make It Legal" and "Desert Fox," Paramount's "Here Comes the Groom" and Universal's "Jungle Headhunters." Metro's "Red Badge of Courage" was considered "very good."

RKO Buys Spot Time

On TV Pic Programs

RKO Theatres is pitching for film patrons in the N.Y. metropolitan area via spot announcements on video film programs. Theatre chain recently started a series of spots twice weekly on "The 11th Hour" show, WNBC's after-11 p.m. feature pic presentation.

Feeling of RKO is that this audience, though 10st for the night, is film-minded and is a likely theatre patron. "If these people are satisfied with an old picture," an RKO exec pointed out, "they might go for some of the good new ones we have, and we're calling them to their attention."

Although use of spots on tele film programs is a recent policy, RKO has been using video advertising for about a year. It started off as a three-month experiment and the circuit has been extending the contract periodically. About 20% of chain's ad budget is allotted to radio and TV advertising.

Einfeld Sets Goodman

As Head of Ad Dept.

Abe Goodman has taken over operations of 20th-Fox's advertising department under pub-ad chief Charles Einfeld with departure of Alec Moss from the post last Friday (29). Goodman, with the company for many years, had been administrative assistant in the department and before that in advertising production.

Moss took the ad post temporarily when Jonas Rosenfield resigned some months ago. Moss, however, has outside interests and refused the job on a permanent basis.

With an eye on the big money amassed by top-calibre product, various of the film companies are loosening the pursestrings on ad-pub expenditures. Theory is that the bigger the promotion push, the bigger the b.o. return.

Metro this week began reorganizing its field force, with an exploitation man to be appointed in each of the outfit's six sales divisions. M-G has 20 field reps on the payroll at present and indications are that an additional 10 may be taken on before the end of the year. Dan Terrell, exploitation chief, hops to the Coast from N. Y. on Friday (7) to confer with ad-pub v.p. Howard Dietz on the realignment.

Columbia reportedly has set an advertising budget for this year which about doubles that of any previous year. Twentieth-Fox, in stressing long-range promotion, now issuing special booklets containing exploitation angles for films months in advance of their release. Twentieth also has been adding to its staff with special ad pub personnel assigned to each pic earmarked for an unusual buildup.

Paramount now engages in this same practice. Par this week named Sam Friedman, veteran legit press agent, as its special publicity rep on "My Son John." Angle is that the star of the film, Helen Hayes, has a big reputation in the legitimate field. Frank Braden, vet circus advance man, was hired by Par for "Greatest Show on Earth" bally.

M-G's Division Press Heads Metro's newly-appointed division press chiefs, all selected from the field staff, are: Emery Austin, southern; Arthur Canton, eastern; E. B. Coleman, southwestern; Ivan Fauldner, midwestern; E. C. Pearson, central, and Ted Galanter, western. They'll join in studio confabs on new product beginning next Monday (10).

WOODS, CHI, FULL PAGE IN COLOR ON 'QUEEN'

Chicago, March 4.

Preem of United Artists' "African Queen," last Tuesday (26) at the Woods was announced by a full-page, four-color ad placed the same day in the Chicago Tribune by Essaness Theatre Corp., operators of the house.

Unprecedented piece of promotion on the back page of the Tribune's amusement section was spotlighted to readers via an ad inserted by the paper itself on its film page. Text was topped by the heading: "Exhibitors and Producers! Theatre Color Page Today Demonstrates Impact of Newsprint Color... Sells Color With Color!"

Specially prepared "Queen" ad, Essaness topper Edwin Silverman declared, has its genesis in the circuit's belief that "motion picture merchandising should not remain static. While this is costly," he pointed out, "we feel that it enhances the picture greatly and last, but not least, adds to the preeminent stature of the Woods Theatre."

Trib's own announcement, a 63-line insertion on two columns, stressed the effectiveness that the Woods had availed itself through "use of all the mighty selling power of big-space newspaper color." Paper also noted that this was the first time that any film advertiser had ever placed a full-page, four-color newsprint ad in any Chicago newspaper.

Par-Compo

Continued from page 3

of the message. Companies are deciding among themselves what institutional aspect each will play up in their ads.

Plan also meets with the announced intention of the pub-ad managers to point up the "movies-are-better-than-ever" type message by direct application of it to specific pictures.

Par hasn't worked out yet how big its ads will be or in how many papers the 50G budget will permit insertions. However, individual company campaigns will, of course, be much smaller than the full-page ads in some 1,700 papers that the majors used in their joint effort last year. That cost around \$350,000.



THE REDBOOK SILVER CUP

AGAIN M-G-M!

One award after another, starting with Modern Screen Magazine, Photoplay Medals, Christopher Awards, Look Magazine—and now one of the most coveted tributes of the year, the Redbook Silver Cup, announced in March Redbook:

“For their production of fine films throughout 1951, Dore Schary and the M-G-M Studio win Redbook’s Silver Cup.”

Memorable box-office hits of the year from the M-G-M Studio selected by Redbook editors (*top to bottom at the right*): the gay, dancing “An American In Paris”; magnificent and spectacular “Quo Vadis”; “Father’s Little Dividend”, a rollicking comedy; a revival of the great favorite “Show Boat”, and the popular musical biography “The Great Caruso”.



"AN AMERICAN IN PARIS"

Producer: Arthur Freed
Director: Vincente Minnelli
Screen Play by: Alan Jay Lerner



"QUO VADIS"

Producer: Sam Zimbalist
Director: Mervyn LeRoy
Screen Play by: John Lee Mahin and
S. N. Behrman, Sonya Levien



"FATHER'S LITTLE DIVIDEND"

Producer: Pandro S. Berman
Director: Vincente Minnelli
Screen Play by: Albert Hackett and
Frances Goodrich



"SHOW BOAT"

Producer: Arthur Freed
Director: George Sidney
Screen Play by: John Lee Mahin



"THE GREAT CARUSO"

Producer: Joe Pasternak
Director: Richard Thorpe
Screen Play by: Sonya Levien and
William Ludwig

AND IN 1952 TOO!

Just a few of the
many M-G-M
Big Ones that
will be leading
contenders for
M-G-M honors.



"SINGIN' IN THE RAIN"
(Technicolor)



"THE WILD NORTH"
(new Ansco color)



"THE BELLE OF NEW YORK"
(Technicolor)



"SKIRTS AHOY!"
(Technicolor)



"SCARAMOUCHE"
(Technicolor)



"LOVELY TO LOOK AT"
(Technicolor)



"IVANHOE"
(Technicolor)



"CARBINE WILLIAMS"



"THE MERRY WIDOW"
(Technicolor)



"BECAUSE YOU'RE MINE"
(Technicolor)

Film Reviews

Continued from page 6

Messaline

and the rustlings of early Christianity. Following "Fabiola" and "Last Days of Pompeii" this has more story line and character development than its predecessors and enough sumptuous pageantry and arena massacres to give it a good chance for U. S. boxoffice. The story of the oversexed Empress Messaline has some exploitation pegs and careful placing in sure-seaters and special situations should give this a good chance for real coinage in America.

This has the marks of the early Italian epics centering on the intrigues of Rome before it came falling down. Acting ranges from ham to restrained, and in some cases presents completely in effectual playing. The wily Emperor Augustus is married to Messaline whose sensual appetite is the talk of the Empire. Her whims rule the land and in her search for a perfect love she even goes out in the streets to pose as a prostitute.

Crowd scenes are very well handled. A side issue concerns a little dancing girl and her lover who end up being thrown to the lions.

Maria Felix, Mexican star, is properly sensual as the selfish, self-indulgent Empress, and fills out her togas admirably. Jean Chevrier and Georges Marechal are adequate as the would-be reformers, but remain pale characters besides the conniving, unscrupulous courtesans. Memo Bessemi hams his role of the Emperor and is cranky rather than diabolical. Jean Tissier is fine as one of the palace plotters. Delal Scala supplies pulchritude as the dancer but not much in the line of thesping. Lenses are lush and production values excellent. Editing gives a good scope to the film. Direction, though ponderous in spots, gives the film locale and color and shines in the mob scenes. Mosk.

Dupont-Barbes (FRENCH)

Paris, Feb. 19.

Comptoir du Film Francais production and release. Stars Madeleine Lebeau, Henri Vilbert. Directed by Henri Lepage. Screenplay, Andre-Paul Antoine; camera, Charlie Bauer; editor, Yvonne Martin. At Le Paris, Paris. Running time, 110 MINS.

Film uses the slice-of-life technique in dealing with the unsavory aspects of French cafe life and a basic theme of the regeneration of prostitution. Situations are old hat and direction gets no pace. Characterizations lack the necessary depth, but pix theme and exploitation pegs might give this a chance for special slotting and dualers. Film can stand some heavy pruning.

Story deals mainly with the bad boys and joy girls and their relationships with the clientele of the Cafe Dupont-Barbes. Main character is Madeleine Lebeau, a respectable prostitute, who solaces tired businessmen and then puts the squeeze on by crying baby. Into this unwholesome setup comes a middle-aged, magnanimous businessman who goes for the girl. His tenderness, trust and love begin to soften the prostitute.

Direction is erratic. Lenses below par and editing does not give the film much. Madeleine Lebeau manages to give the role of the prostitute warmth and some poignance. Henri Vilbert fails somewhat, the blindly adoring businessman. Lysiane Rey stands out as the hardened gun moll. Pic obviously will encounter censorship troubles. Mosk.

Anna (FRANCO-ITALIAN)

Genoa, Feb. 12.

Lux Film release of a Ponti-DeLaurentis production. Stars Silvana Mangano, Raf Vallone, Vittorio Gassman, Gaby Morlay, Jacques Dumesnil. Directed by Alberto Lattuada. Story and screenplay, Giuseppe Bertolotti, Dino Ris, Ivo Perilli. Screenplay, Roberto Soneo; camera, Otello Marrelli; editor, Gabriele Variale. Previewed in Genoa. Running time, 110 MINS.

Commercially one of the slickest Italian productions, this pic, which reunites the "Bitter-Rice" combo of Silvana Mangano, Raf Vallone, and Vittorio Gassman, should draw sock returns in most European and Latin American countries. In the U.S., it probably better suited for dubbed general release, exploiting the star and

story angles, than for the more artistic arty theatre market.

Skilfully acquired, but still a glorified soapopera, story deals with a young convert working as a hospital nurse, torn between true love and marriage to a country boy, a lustful past with a violent bartender and a future as a nun. Boldly-stroked, it has obvious possibilities as a crowd-gripper. The producers get maximum values by using flashbacks.

When her ex-fiance, hurt in an accident, is wheeled into her ward, the convert's past catches up with her. Flashing back to a sexy dance number, the fight to overcome her lover's sinister spell is revealed along with a rival's fight for her culminating in the accidental shooting of the lover. Miss Mangano decides to become a nun. After their accidental meeting in the hospital, Vallone tries to get her to quit her new vocation and marry him. But she stays on duty with her patients. Some trimming, especially in drawnout finale, would help tighten action.

Miss Mangano, in partial switch from previous roles, is fine as the convert with a past while both Vallone and Gassman are ideally cast as her oppositely-styled loves. Others, including her two real-life sisters and some amusing hospital patients, are competently sketched. Lattuada's direction preserves the story's broad, popular flavor. Other credits are of top Italian caliber. Hawk.

Hon Dansade En Sommar (One Summer of Happiness) (SWEDISH)

Stockholm, Feb. 5.

Nordisk Tonefilm release of Lennart Landheim production. Stars Folke Sundquist, Ulla Jacobsson. Directed by Arne Mattsson. Screenplay, W. Semtjof from novel by Per Olof Ekstrom; camera, Goran Strindberg; music, Sven Skold. At Grand, Stockholm. Running time, 102 MINS.

Boy meets girl in a rural setting is the basic theme of "Hon Dansade En Sommar." Subject has a tragic overtones, but generally adds to good entertainment for adult Scandinavian filmgoers. Picture may have some appeal in the U.S. market. However, the film's effectiveness likely will be dulled by the American censor inasmuch as there are several torrid scenes in the footage.

Adapted from a novel by Per Olof Ekstrom, the yarn spins the tale of a just-graduated college boy who finds romance on his uncle's farm. His love for a neighboring farmer's daughter is a sincere manifestation that's sternly opposed by a local clergyman. Later an accident kills the girl, and the lad has only his memories to console him.

From an artistic standpoint, this Lennart Landheim production is a rousing success. But the story is hardly a true version of contemporary Swedish life. For the clergy and older people are much more broadminded about boy-and-girl romance today than a generation ago.

Performances are good under Arne Mattsson's direction. Folke Sundquist and Ulla Jacobsson score as the young couple while Erik Hell stands out among the long supporting cast. Camerawork of Goran Strindberg is excellent as is Sven Skold's musical score. Couple of sequences in which the principals are in a relative state of undress presumably will be scissored in the U.S. Winq.

Guardie e Ladri (Cops and Robbers) (ITALIAN)

Genoa, Feb. 19.

Lux Film release of a Ponti-DeLaurentis-Golden production. Stars Aldo Fabrizi, Totò, features William Tubbs, Ave Ninchi, Rossana Podesta, Gino Leolini. Directed by Steno and Monicelli. Screenplay, Steno, Monicelli, Fabrizi, Maccari. Story, Vano. Screenplay, from story by Piero Tellini; camera, Mario Bava; music, Alessandro Ciocchini. At Olympia, Genoa. Running time, 107 MINS.

The richly human vein of top Italian comedy has been tapped for this film which finally combines the talents of two major comedians, Totò and Aldo Fabrizi, in a heart-warming chuckler. It has a bright

future at local boxoffices. Abroad, both art and lingual customers rate a good look, and returns should satisfy. Sureseaters might find it worthwhile as a change-of-pace from usual weighty Italo diet.

Yocks, chuckles and the human touch have been scrambled and served up in a story by Piero Tellini which gives cop Fabrizi three months to find thief Totò, who has eluded him after robbing a visiting American (William Tubbs). Alternative is to lose both job and pension. Fabrizi succeeds in befriending Totò's family in his attempt to get at the thief himself. When the two finally meet at a family get-together, they agree philosophically to let the law have its way without letting their families know about it.

Both the figure of the warm-hearted cop who regrets having to jail a man whose predicament he has come to understand, and the sly but human and humorous thief, are sharply sketched by Fabrizi and Totò. Neither has rarely been better. William Tubbs registers as the blustering American duped by Totò, and others lend good support. Gino Leolini and Rossana Podesta, as youthful romancers, will please the younger set. After the hilarious marathon chase between cop and robber in opening reels, pace slows down to steadier but equally satisfying clip. And the humor acquires more depth. A fine musical accompaniment again has been scored by Alessandro Ciocchini, while Mario Bava's camera and other credits measure up. Hawk.

Filumena Marturano (ITALIAN)

Genoa, Feb. 12.

Variety Film release of an Arco production. Stars Eduardo DeFilippo, Titina DeFilippo, Tamara Lees. Directed by Eduardo DeFilippo. Screenplay, DeFilippo and Piero Tellini from the play by Filippo; camera, Leonida Baronti; music, Nino Rota; editor, Gisa Levi. At Cinema Orfeo, Genoa. Running time, 100 MINS.

One of Eduardo DeFilippo's best plays reaches the screen virtually unchanged, with few outdoor sequences added to give it essentially indoor structure a breath of air. Result is a splendidly acted, but frequently static and unnecessarily wordy film, with a proportionately limited popularity potential. Pic will principally appeal to lovers of fine Neapolitan acting. Might do for some Italian language spots in U. S.

Story concerns the efforts of an aging Neapolitan housewife with three grown boys to force a former lover into marrying her. Despite his penchant for youth, she succeeds in hooking him legally via a fake illness.

As guided by DeFilippo, himself, tale unfolds at leisurely pace, with some chuckles relieving the tension. Acting is top-drawer, with Titina DeFilippo repeating her stage role as the mother who finally succeeds in giving her sons a legal name and a father. DeFilippo gives depth to his portrayal of a man who finds he's wasted the greater part of his life. British star Tamara Lees lends her beauty as the man's last romance. Camera work is standard, and sets and Nino Rota's music competently fill out pic's Neapolitan locale. Hawk.

'Vadis' Tops B.O.

Continued from page 4

final week of February carrying it this high. Launched pre-release in Portland, Ore., and Seattle, along with about 100 other dates in the Pacific northwest, the James Stewart thriller is repeating in key-city runs. "Bend" not only promises to be Universal's biggest grosser this year, but is running ahead of the biz registered by "Egg and I," previous highest grosser for company.

Fifth money went to "Lone Star" (M-G), Clark Gable starrer, "Room For One More" (WB), which gave every indication of going places late in January, finished sixth.

"Salesman" Seventh "Death of Salesman" (Col) landed seventh, although not measuring up to expectations in some keys. "Phone Call From Stranger" (20th) was a close eighth, but not up to the fine showing at the N. Y. Roxy. "This Woman Is Dangerous" (WB) was ninth, while "Girl In Every Port" (RKO) rounded out the Top 10 list with an uneven showing.

"I Want You" (RKO), "Meet Danny Wilson" (U) and "Pandora" (M-G) were runner-up films for the month, in that order. "African Queen" (UA), which

started out strong, was not included in the February totals, since it was only out one week on extensive release. Seven playdates in cities covered by VARIETY in final week of the month produced more than \$180,000 total gross and placed it high on the list for the final week. Prior to that, however, it had been playing almost entirely in one Los Angeles theatre. Majority of dates resulted in sock to terrific totals, indicating it will rank high in the weeks to come.

"Retreat, Hell!" (WB) was in a like category as regards playdates, but made an impressive showing in final week of February. "Viva Zapata!" (20th), which teed off smash in N. Y., also looks very promising based on few additional dates. "5 Fingers," also from 20th-Fox, gave the N. Y. Roxy one of its biggest weeks in months on the initial session. "Las Vegas Story" (RKO), just getting under way as the month ended, did okay to hefty in a majority of spots.

"Snow White" (RKO), launched during the Washington's Birthday holiday week, came through with some sock totals, despite fact it is an old reissue. "Sword's Point" (RKO) is disappointing thus far, while "Big Trees" (WB) has done badly in most engagements to date.

"10 Tall Men" (Col), 11th in January, added some additional strong coin to its total last month. "See You in My Dreams" (WB), second in January, also showed up well for a couple of weeks during the past month. "Westward the Women" (M-G) likewise had a few scattered dates. It was sixth the previous month.

"Japanese War Bride" (20th) was a runnerup one week last month, tained some additional profitable playdates in February, while "The Well" (UA) showed up favorably on a couple of sessions.

"Red Skies of Montana" (20th) was among the top 10 pix one week but did not fare strongly subsequently. "Another Man's Poison" (UA) finished ninth one week during the month. It was 10th in January.

"Lavender Hill Mob" (U) was 12th one session and fared nicely other weeks. "Decision Before Dawn" (20th) wound up seventh one week after being eighth in January.

Atlas-UPT

Continued from page 5

ership of Par and UPT. Atlas owns 25,000 shares of Par stock and the same number of UPT certificates.

Atlas, which is headed by Floyd Odium, reported no change in its film company stock holdings, on the basis of shares numerically, since its previous report six months ago. Market value of the Par stock, however, increased from \$537,500 as of June 30, 1951, to \$628,125 at Dec. 31, '51. The UPT certificates are valued at \$490,625.

Atlas's portfolio also includes 93,050 shares of Walt Disney common stock, value at \$767,663; 76,500 shares of RKO at \$286,975, and 750 shares of Motion Picture Capital Corp. \$5 preferred and 150 shares of common at \$75,000. MPCC is an independent film financing outfit headed by N. Peter Rathvon. Rathvon was board chairman of RKO when Atlas held control of that company.

Festival Co-op

Continued from page 7

bership representing all phases of U. S. film production.

This group "should make selections on a national basis for each of the competitive categories, and preferably for all festivals, its decision to be final." Report emphasized that "continuation of the present divided-interests selection practices within the U. S. will remain detrimental to America's interests insofar as entry and award action is concerned."

Lack of a central body to screen and select U. S. non-theatrical films is also deplored by Norman Wilson, chairman of the Edinburgh Festival. In a letter to Elliott A. Macklow, State Dept. delegate at last season's Edinburgh fest, he asserted America could achieve a much better showing if "only the best and most suitable" films were entered. Nearly 100 subjects from various U. S. sources were submitted at last year's event.

HEFTY FEATURE PIX

SALE ON CHI VIDEO

Chicago, March 4.

Hefty purchases of feature films by Windy City video sponsors continues with Paul (Bud) Hauser shelling out \$50,000 for a bundle of 39 Associated British-Pathe pix distributed by Atlas Films. Tab includes a year's exclusive rights and two screenings.

Latest buy brings the Chi car dealer's investment in TV films to \$200,000. He paid out \$150,000 last fall for 27 Edward Small releases bought through Motion Pictures for TV. Hauser is slotting the pix on the eight hours weekly he bank-rolls on WNBQ.

Percenters Mapping

Continued from page 1

clude Perry Como, Patti Page, Frankie Laine, Mindy Carson, Johnny Ray, Les Paul-Mary Ford, Billy May orch, among others. Outfit feels that had it been in position to make its own recordings it would have cleaned up considerably more than it did by merely agenting these names.

The coin that can be made from vidpix, it's felt, is considerably higher than can be realized from flat diskings. In the present market it's figured that the residual value of a half-hour film is \$10,000 after the first run has been played out. Value will increase as more stations come in. They also figure that five-minute films will have considerably more inherent value than a half-hour job, because of the fact that a five-minute shot can be repeated considerably more — just like disks. It will be these repetitions that will make new talent, according to agency men.

They have also figured that a top singer can come into New York for two days and do 10 shorts for about \$25,000 outlay, with singer getting in on a profit-sharing arrangement. The original outlay will be realized even before the short has completed a fraction of its first run.

It's also felt that even a mediocre short can bring more to an artist and an agency than a moderate disk hit. Potentialities, according to agency men, haven't been tapped. If this plan works out the percenters feel that they'll be hitting their highest grosses in history, and acts will be making more than is thought possible today.

Pat Casey

Continued from page 3

invented the Casey-controlled golfery. It is not miniature golf. It is actually a variation of conventional golf excepting that the nine holes embrace only 15 acres against the 72 acres that the usual nine-hole course might require.

When Casey saw Reach's idea (latter is now in his mid-80s), he devised one near the Casey home in Springfield, Mass. Since then there have been courses built near Idlewild (N.Y.) Airport, the Newark Airport, Dayton, O., Chattanooga, Philadelphia, Saugus (near Boston) and elsewhere. The finest is the course in Toronto, operated by Nat Taylor, who bought the Canadian franchise.

The game permits useage of every club in the bag, can be played day and night, but cuts down on the walking and acreage.

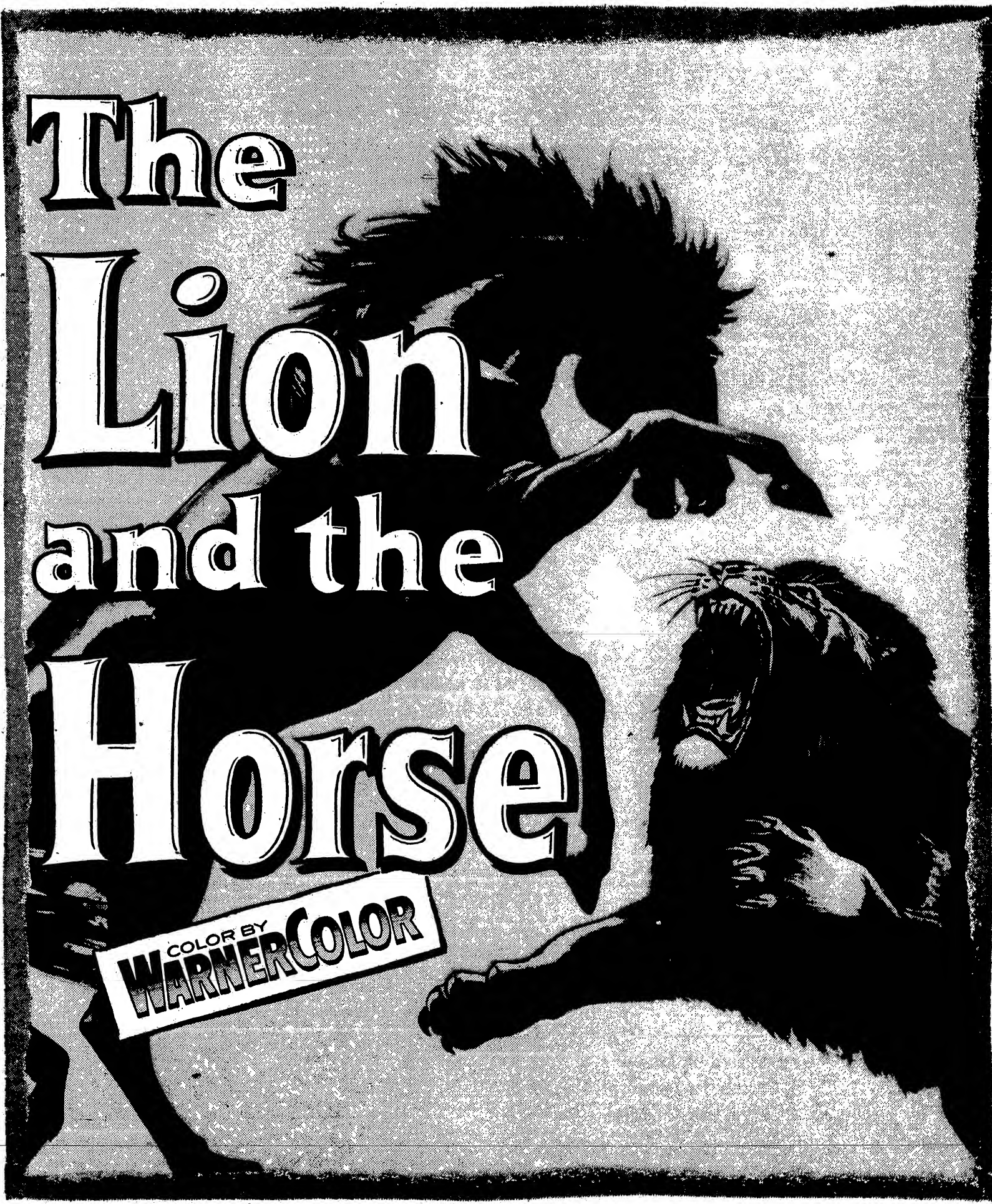
WB's Indie Deals

Continued from page 7

return for actor's services in one or two of the company's product. More and more of the top name stars are forming their own outfits to take advantage of a capital-gains deal. 3. Company doesn't have to dip into its own treasury as heavily if pic is wholly or partially financed on the outside.

Among pictures being prepped by Fidelity for Warner release are "San Francisco Story" and "Gardenia." Abbott & Costello's "Jack and the Bean Stalk" is set for Easter release and the pair are readying "Abbott & Costello Meet Captain Kidd." Burt Lancaster has completed Norma's "The Crimson Pirate," and Sperling's "Retreat, Hell!" is currently making the rounds as is the Feldman-Warner "Streetcar Named Desire."

The Lion and the Horse



COLOR BY
WARNERCOLOR

**A BIG NEW SHOWMANSHIP 'FIRST'
IS COMING FROM WARNER BROS!
TRADE SHOWINGS SOON!**



Reade Drops Coin on 'Curtain at 8:40' Test, But Continues as Biz Builds

"Curtain at 8:40," an art film experiment which Walter Reade Theatres is conducting in two of its New Jersey houses, will be extended for another four weeks to give the plan a full trial. Series of Wednesday night screenings originally was to have concluded with tonight's (Wed.) performance.

Decision to extend the test, it was said, stemmed from a poll of patrons which showed a favorable customer reaction. On the other hand, according to a Reade spokesman, the series to date hasn't been "financially successful." Each week, however, represented b.o. improvement over the preceding one. Test is being held at the Paramount Theatre, Plainfield, and Carlton Theatre, Red Bank. Four-week extension will start on Wednesday, March 19. Majority of people attending the first three performances, the theatres' personnel disclosed, were first-time customers.

Mull U-Rank Art Policy
Harry Fellerman, sales chief of Universal's special films division, and Jeff Livingston, J. Arthur Rank's U. S. pub-ad topper, will confer later this week with upper New York State and Connecticut theatre operators about instituting a one-night-a-week art pic policy. Pair are expected to visit Albany and New Haven for talks with Warner Bros. theatre execs.

Fellerman and Livingston have also been holding a series of confabs with Schine circuit toppers, and it's expected that the chain will attempt the once-a-week art policy in several theatres.

\$49,025,906 Net For E-K, 21% Drop

Rochester, N. Y., March 4.
Net sales of \$542,284,510, 18½% over last year and the largest in the history of the company, were racked up by Eastman Kodak during the fiscal year ending Dec. 30, 1951, it was disclosed today (Tues.). Sales in 1950 were \$457,778,775. However, net earnings were below those of 1950 because of higher taxes, the company noted.

Consolidated earnings for 1951 before taxes were \$133,334,345, or 9% above 1950, and net earnings after taxes were \$49,025,906 or 21% less than in 1950. Net earnings were equal to \$3.23 per share on 15,030,675 common shares outstanding at the year end. Earnings in 1950 were \$61,858,957, equal to \$4.50 per share on 13,664,350 common shares then outstanding. Of this decline of \$1.27 per share in earnings, the company said, 33c. per share was due to the larger number of shares outstanding at the end of 1951. Earnings were 9% of sales in 1951 and 13.5% of sales in 1950.

Common stock cash dividends declared in 1951 were \$1.80 per share, or \$27,049,292. Preferred dividends at 6% amounted to \$369,942, same as '50. The 1951 common dividend was larger than that of the previous year by \$2,474,824, because of the increased number of shares outstanding.

Kodak execs pointed out that the national security program, which stimulated biz activity in general, was partly responsible for the company's record sales.

Mpls. Transit Snag

Minneapolis, March 4.
As if there weren't enough other boxoffice woes to plague local exhibitors, greatly reduced streetcar and bus service now is discouraging downtown theatre attendance.

New management of the Twin Cities transportation company has taken off hundreds of streetcars and a number of buses in order to save on operating costs.

'Vadis' Display Party

National Screen Service will hold a "cocktail party preview" of its "Quo Vadis" ad displays at Toots Shor's, N. Y., next Monday (10).

Novel idea of an accessory show, says NSS, was inspired by the "unusual, colorful advertising" created by the Metro spectacle.

Completes 2-Reeler For Army Reorientation Unit

Knickerbocker Productions, Inc., New York outfit specializing in educational films, last week completed a two-reel, 35m documentary for the reorientation branch of the U. S. Army.

Tagged "What Is the United Nations?" the film was lensed in Japan and the N. Y. metropolitan area. Short draws a parallel between operations of the UN and functions of various agencies that are carried on in any Japanese city.

\$10 Hike, Union Shop for Par's N.Y. Publicists

Two-year pact for homeoffice publicists calling for a \$10 across-the-board increase and union shop was concluded last week by Paramount and Local H-63, Motion Picture Homeoffice Employees Union, affiliated with the International Alliance of Theatrical Stage Employees. Wage hike is retroactive to Oct. 1, 1951, effective date of the two-year deal.

In addition, union gained an upping in classification for five staffers, three moving up to senior publicist, one to publicist and one to apprentice. Reclassified flacks received wage scales of their new grades retroactive to the date of their promotion. There was no change in the basic minimum scale, with \$125 per week remaining the minimum for a new senior publicist.

Other provisions in the pact call for "double severance" pay in case of economic layoffs and arbitration of all discharges, excepting those for economic reasons. Pact stipulates that the company reserves the right to limit, curtail or transfer its pub-ad department.

New contract will be officially inked when union and Paramount come to an agreement on terms for the publicists in the international department, who are seeking substantially the same gains received by the domestic flacks. Negotiations are currently taking place.

Agreement for Paramount pub-ad staffers marks the IA's union debut as the official rep of a h.o. publicity group.

Stockholders' OK Awaited By Cinecolor for Takeover Of British Tint's Control

Controlling interest in Cinecolor GB, Ltd., a British tint lab, would be acquired by Cinecolor Corp. if the latter's stockholders give the greenlight at a special meeting to be held March 17. American firm already owns 26% of the British company, which it picked up in September, 1950.

Funds to carry out the deal would come from an issue of \$425,350 of five-year 5% debentures. These are to be offered Cinecolor shareholders on a pro rata basis along with stock purchase warrants for 452,350 common shares previously okayed.

In the event the debenture issue receives approval, only part of the flotation would be used for the Cinecolor GB, Ltd., buy. Balance, which is estimated at around \$260,000, is scheduled for appropriation as working capital for the parent Cinecolor.

Need for additional working capital reportedly stems from the company's outlays in the past two years to develop its new three-color process. Outfit suffered a net loss of \$604,642 for the fiscal year ended Sept. 30, 1950, and was slated to spend about \$200,000 for further conversion and addition of three-color facilities in 1951.

WB, 20th Walkouts

Continued from page 7

Warners or 20th. United Artists and Columbia staffers, also members of the same SPG outfit, reportedly reached agreements with their respective companies some weeks ago, but the official announcement of the actual signing of the pacts has so far been withheld. SPG is affiliated with District 65, Distributive, Processing and Office Workers of America.

Local H-63 in New Try at Pathe Pact

Under the instructions of Richard F. Walsh, prexy of the International Alliance of Theatrical Stage Employees, Local H-63, Motion Picture Homeoffice Employees union is making a new attempt this week to reach an agreement with Pathe Laboratories, N. Y., on a new pact for the company's white collarites. Union had asked Walsh for permission to call a strike after negotiations had reached a stalemate.

In an effort to settle the differences without calling a strike, Walsh has named Joe Basson, an IA international rep, to join the H-63 negotiators in talks with Pathe execs. With Basson sitting in, several meetings were held last week and some progress was reportedly made.

Russell Moss, biz agent of H-63, had charged Pathe with failure to bargain in good faith. Company turned down union's demands for a wage hike and a union shop.

Hartford Patrons Ballot On Earlier P.M. Feature 'To Get 'Em Out Early'

Hartford, March 4.

The eyes of exhibitors are currently focused on a three-week ballot of patrons now under way in nearly all theatres here. Results of the balloting may change the schedule of pictures on week nights and pic-going habits here and elsewhere.

Ordinarily features are pencilled in as the last showing of the evening, at about 9:30, thus allowing for a break at about 11. Under the new proposal, features will be screened at between 8 and 8:30. This will allow those who want to leave early to see feature and get away by 10, an hour earlier than normally.

Balloting stems from a suggestion made at a recent film industry symposium sponsored by the Hartford Times. Claim is made that many industrial workers and students can't, under present schedules, stay through to closing time if they have to get up early the next aye. Many operators are hopeful that the vote will go in favor of earlier showings. True, they feel, they will get an audience that now is hesitant about night shows because of late getting home and early rising.

The proposed change would also bring into the houses many who are opposed to sitting through secondary film fare to see the feature.

The ballots are available to patrons, through the various houses and through special chips published in the Hartford Times. Houses participating in the voting are the Art, Allyn, Burnside, Central, Colonial, Eastwood, Elm, E. M. Loew's, Loew's Poli, Loew's Palace, Lenox, Lyric, Plaza, Princess, Regal, Rivoli, Webb and Webster.

Paget Replaces Haver In 20th's 'Stripes'

Hollywood, March 4.

Two of three major cast members in 20th's "Stars and Stripes Forever" are out, with only Clifton Webb remaining.

June Haver is out, due to her needed lensing on "Girl Next Door," in which she costars with Dan Dailey. Debra Paget is replacing Rory Calhoun, ill several days and with added scenes upcoming in "Way of a Gaucho," was replaced by Bob Wagner.

Lamar Trotti production, which Henry Koster is directing, is slated for lensing March 31.

Amusement Stock Quotations

For the Week ending Tuesday (4)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
N. Y. Stock Exchange					
ABC.....	27	11¼	11¼	11¼	
CBS, "A".....	50	39¾	37¾	39¼	+1
CBS, "B".....	45	39	36¾	38¾	+1½
Col. Pic.....	21	12¼	12	12¼	+ ¼
Decca.....	36	8½	8¼	8¾	+ ¾
Loew's.....	84	17	16¾	17	+ ½
Paramount.....	56	28¾	26¾	28¾	+1½
RCA.....	555	25½	23¾	25½	+1¼
RKO Pictures.....	166	4¼	4	4¼	
RKO Theatres.....	162	4	3¼	4	+ ½
Republic.....	150	4½	4	4½	+ ½
Rep., pfd.....	7	10¾	10	10¾	+ ¾
20th-Fox.....	86	18½	18¼	18¾	+ ½
Un. Par. Th.....	127	19¼	18½	18¾	+ ½
Univ.....	20	12¾	12	12	- ¼
Univ., pfd.....	1.2	58½	58	58½	+ ½
Warner Bros.....	191	15½	14½	14½	- ½
N. Y. Curb Exchange					
Monogram.....	32	3¾	3¼	3¼	
Technicolor.....	46	23¼	22¾	23	+
Over-the-Counter Securities					
Cinecolor.....			Bid	Ask	
			2½	3	- ½
Pathe.....			4¾	5¼	
UA Theatres.....			5¾	6¾	
Walt Disney.....			7¼	8¼	+ ½

(Quotations furnished by Dreyfus & Co.)

Telemeter Near Par Deal

Continued from page 5

Leserman and David Loew head Telemeter operation.

Following a press demonstration of the system last week, Charles P. Skouras, prexy of National Theatres and Fox-West Coast Theatres, told Leserman he would order, at his own expense, 1,000 Telemeter installations for thorough and exhaustive testing via F-WC theatre outlets, once the Federal Communications Commission greenlights the project.

In line with this attitude, it's natural Skouras is looking ahead to the future when special events promised for 20th-Fox's Eidophor theatre-TV system become an actuality. If pic could be screened simultaneously through a home boxoffice without materially hurting the large, first-run theatre, there's no reason why special events, musicals, legiters, etc., couldn't be handled at a price.

Skouras gave Telemeter his complete endorsement after witnessing a demonstration, and said he wants to make use of it as soon as possible.

Mountain Aerial

Leserman disclosed that Telemeter field test in Palm Springs, probably in September, will follow installation of master aerial on a mountain west of Palm Springs, 90 miles from Mount Wilson, which will pick up L. A. TV programs and feed it to viewers in the resort town. Cable will run down the mountain to a Telemeter station which will transmit shows via house-to-house hookup.

While Palm Springs test will mark public debut of Telemeter, the viewer won't have to use the coin device, but can dial in on the programs gratis.

Leserman said Telemeter will go to the FCC next year and present results of the Palm Springs test when it seeks approval for its system. Leserman emphasized that Telemeter has no desire to work against theatres anywhere, that it will seek in all instances to arrange deals in the Palm Springs pattern so that the exhib will get his cut.

Scrambled picture on the KTLA screen during the test demonstration was seen from 1:30 p.m. to 3 p.m. on an open circuit, and the channel received 90 calls the first half-hour from viewers wanting to know what was going on, this despite an audio recording which kept reiterating "This is a Telemeter test approved by the FCC." The scrambled pulses did not obliterate the picture, but left a somewhat blurred image.

Varied Programming

Leserman explained that while motion pictures are being emphasized in the Palm Springs test, programming will follow more varied patterns elsewhere, that sports events, legiters, and shows of widely varying nature will be shown. Present cost estimates range from 5c. to \$2, with the nickel being for juve shows, while the top figure would be for special events.

John Fitzgibbons, head of Paramount theatres in Canada, was present at the unveiling of Telemeter and opined the exhibitor might be wise to make use of the system. He declared that he be-

lieved exhibs are erring in fighting television, that "it's here, so let's make use of it." The Canadian said that saturation point for pic was 15 to 16% of the population, and predicted television would provide the means to extend way beyond that mark.

"I think it will be a good thing, but remember the viewer will still have to be shown a good picture. It's more convenient for the moviegoer to watch a picture on television, particularly in a country like ours, where the weather's rough in winter. The theatre manager has got to realize TV is competition, and change his ideas on how to run a theatre by making use of it."

TV Pix Balk

Continued from page 5

tainly result in a flock of lawsuits by claimants who would practically rise out of the dust as soon as the pix went on the air. This would result in even heavier penalties than would be entailed in making settlements with various contract-holders prior to selling the pix to tele.

Keough said that Par was about to start searching out rights on all the films in its library. That had already been done, he disclosed, on the shorts, where the problem was a very much simpler one.

Keough's testimony was in keeping with that of other Par execs in the current FCC license hearings. All the company officials testified that Par product would be available to tele as soon as the medium demonstrated it was able to pay for it.

Par counsel said the company had not yet received any television offers "good enough to accept." He added that about a half-dozen trained lawyers would have to be hired for a year to search the rights. The shorts search was made, he explained, as a result of a TV offer some time ago which failed to result in a deal.

Reds Report

Continued from page 2

that he hasn't altered that original opinion. He is slated to call a meeting of the full committee within the next few days at which time, it's expected, the entire Hollywood matter will be reconsidered.

Walter disclosed that he has in mind introducing a new bill to outlaw the Communist Party in this country. Many states have laws which prevent an employer from firing anyone because of political beliefs. Since the Communist Party is legally recognized as a political party in this country, employers can't fire Reds in their employ without facing court suits, such as those brought by the "Hollywood 10" against the film studios.

Walter would establish that the Communists do not constitute a legal political party under our law, hence they could be fired.

The AFRICAN QUEEN

Sock!

Wilshire Theatre, L.A., 10th week!
And still going strong!

IS

Wow!

Capitol Theatre, N.Y.C., Holdover!
Greatest opening round since 'QUO VADIS'!

Wham!

Loew's Penn, Pittsburgh, Holdover!
Bigger than "RED RIVER!"

DOING

KING

SIZE

Terrif!

Loew's State, Cleveland, Holdover!
Kingpin of first runs!

Smash!

Loew's Century, Baltimore, 3rd week!
First 3rd week holdover in years!

Rousing!

Shea's Buffalo, Buffalo, Holdover!
Very Strong!

Hep!

Woods Theatre, Chicago, Holdover!
Climbing and climbing!

BUSINESS

EVERYWHERE!

Hot!

Loew's State, St. Louis, Holdover!
Top gross laurels!

HORIZON PRESENTS

HUMPHREY

KATHARINE

BOGART · HEPBURN "THE AFRICAN QUEEN"

Color **TECHNICOLOR** with **ROBERT MORLEY**

Produced by **S. P. EAGLE** and **JOHN HUSTON**

Directed by **JAMES AGEE & JOHN HUSTON** • A HORIZON ROMULUS PRODUCTION

Another
BIG ONE
thru **UA**

Reade Drops Coin on 'Curtain at 8:40'

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Rochester, N. Y., March 4.
Net sales of \$542,284,510, 18 1/2% over last year and the largest in the history of the company, were racked up by Eastman Kodak during the fiscal year ending Dec. 30, 1951, it was disclosed today (Tues.). Sales in 1950 were \$457,778,775. However, net earnings were below those of 1950 because of higher taxes, the company noted.

Consolidated earnings for 1951 before taxes were \$133,334,345, or 9% above 1950, and net earnings after taxes were \$49,025,906 or 21% less than in 1950. Net earnings were equal to \$3.23 per share on 15,030,675 common shares outstanding at the year end. Earnings in 1950 were \$61,858,957, equal to \$4.50 per share on 13,664,350 common shares then outstanding. Of this decline of \$1.27 per share in earnings, the company said, 33c. per share was due to the larger number of shares outstanding at the end of 1951. Earnings were 9% of sales in 1951 and 13.5% of sales in 1950.

Common stock cash dividends declared in 1951 were \$1.80 per share, or \$27,049,292. Preferred dividends at 6% amounted to \$369,942, same as '50. The 1951 common dividend was larger than that of the previous year by \$2,474,824, because of the increased number of shares outstanding.

Kodak execs pointed out that the national security program, which stimulated biz activity in general, was partly responsible for the company's record sales.

Mpls. Transit Snag

Minneapolis, March 4.
As if there weren't enough other boxoffice woes to plague local exhibitors, greatly reduced streetcar and bus service now is discouraging downtown theatre attendance. New management of the Twin Cities transportation company has taken off hundreds of streetcars and a number of buses in order to save on operating costs.

'Vadis' Display Party

National Screen Service will hold a "cocktail party preview" of its "Quo Vadis" ad displays at Toots Shor's, N. Y., next Monday (10).

Novel idea of an accessory show, says NSS, was inspired by the "unusual, colorful advertising" created by the Metro spectacle.

Completes 2-Reeler For Army Reorientation Unit

Knickerbocker Productions, Inc., New York outfit specializing in educational films, last week completed a two-reel, 35m documentary for the reorientation branch of the U. S. Army.

Tagged "What Is the United Nations?" the film was lensed in Japan and the N. Y. metropolitan area. Short draws a parallel between operations of the UN and functions of various agencies that are carried on in any Japanese city.

\$10 Hike, Union Shop for Par's N.Y. Publicists

Two-year pact for homeoffice publicists calling for a \$10 across-the-board increase and a union shop was concluded last week by Paramount and Local H-63, Motion Picture Homeoffice Employees Union, affiliated with the International Alliance of Theatrical Stage Employees. Wage hike is retroactive to Oct. 1, 1951, effective date of the two-year deal.

In addition, union gained an upping in classification for five staffers, three moving up to senior publicist, one to publicist and one to apprentice. Reclassified flacks received wage scales of their new grades retroactive to the date of their promotion. There was no change in the basic minimum scale, with \$125 per week remaining the minimum for a new senior publicist.

Other provisions in the pact call for "double severance" pay in case of economic layoffs and arbitration of all discharges, excepting those for economic reasons. Pact stipulates that the company reserves the right to limit, curtail or transfer its pub-ad department.

New contract will be officially inked when union and Paramount come to an agreement on terms for the publicists in the international department, who are seeking substantially the same gains received by the domestic flacks. Negotiations are currently taking place.

Agreement for Paramount pub-ad staffers marks the IA's union debut as the official rep of a h.o. publicity group.

Stockholders' OK Awaited By Cinecolor for Takeover Of British Tint's Control

Controlling interest in Cinecolor GB, Ltd., a British tint lab, would be acquired by Cinecolor Corp. if the latter's stockholders give the go-ahead at a special meeting to be held March 17. American firm already owns 26% of the British company, which it picked up in September, 1950.

Funds to carry out the deal would come from an issue of \$425,350 of five-year 5% debentures. These are to be offered Cinecolor shareholders on a pro rata basis along with stock purchase warrants for 452,350 common shares previously okayed.

In the event the debenture issue receives approval, only part of the flotation would be used for the Cinecolor GB, Ltd., buy. Balance, which is estimated at around \$260,000, is scheduled for appropriation as working capital for the parent Cinecolor.

Need for additional working capital reportedly stems from the company's outlays in the past two years to develop its new three-color process. Outfit suffered a net loss of \$604,642 for the fiscal year ended Sept. 30, 1950, and was slated to spend about \$200,000 for further conversion and addition of three-color facilities in 1951.

WB, 20th Walkouts

Continued from page 7

Warners or 20th. United Artists and Columbia staffers, also members of the same SPG outfit, reportedly reached agreements with their respective companies some weeks ago, but the official announcement of the actual signing of the pacts has so far been withheld. SPG is affiliated with District 65, Distributive, Processing and Office Workers of America.

Local H-63 in New Try at Pathe Pact

Under the instructions of Richard F. Walsh, prexy of the International Alliance of Theatrical Stage Employees, Local H-63, Motion Picture Homeoffice Employees union is making a new attempt this week to reach an agreement with Pathe Laboratories, N. Y., on a new pact for the company's white collarites. Union had asked Walsh for permission to call a strike after negotiations had reached a stalemate.

In an effort to settle the differences without calling a strike, Walsh has named Joe Basson, an IA international rep, to join the H-63 negotiators in talks with Pathe execs. With Basson sitting in, several meetings were held last week and some progress was reportedly made.

Russell Moss, biz agent of H-63, had charged Pathe with failure to bargain in good faith. Company turned down union's demands for a wage hike and a union shop.

Hartford Patrons Ballot On Earlier P.M. Feature 'To Get 'Em Out Early'

Hartford, March 4.
The eyes of exhibitors are currently focused on a three-week ballot of patrons now under way in nearly all theatres here. Results of the balloting may change the schedule of pictures on week nights and pic-going habits here and elsewhere.

Ordinarily features are pencilled in as the last showing of the evening, at about 9:30, thus allowing for a break at about 11. Under the new proposal, features will be screened at between 8 and 8:30. This will allow those who want to leave early to see feature and get away by 10, an hour earlier than normally.

Balloting stems from a suggestion made at a recent film industry symposium sponsored by the Hartford Times. Claim is made that many industrial workers and students can't, under present schedules, stay through to closing time if they have to get up early the next ayem. Many operators are hopeful that the vote will go in favor of earlier showings. True, they feel, they will get an audience that now is hesitant about night shows because of late getting home and early rising.

The proposed change would also bring into the houses many who are opposed to sitting through secondary film fare to see the feature.

The ballots are available to patrons through the various houses and through special chips published in the Hartford Times. Houses participating in the voting are the Art, Allyn, Burnside, Central, Colonial, Eastwood, Elm, E. M. Loew's, Loew's Plaza, Loew's Palace, Lenox, Lyric, Poli, Princess, Regal, Rivoli, Webb and Webster.

Paget Replaces Haver In 20th's 'Stripes'

Hollywood, March 4.
Two of three major cast members in 20th's "Stars and Stripes Forever" are out, with only Clifton Webb remaining.

June Haver is out, due to her needed lensing on "Girl Next Door," in which she costars with Dan Dailey. Debra Paget is replacing Rory Calhoun, ill several days and with added scenes upcoming in "Way of a Gaucho," was replaced by Bob Wagner.

Lamar Trotti production, which Henry Koster is directing, is slated for lensing March 31.

Amusement Stock Quotations

For the Week ending Tuesday (4)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
N. Y. Stock Exchange					
ABC.....	27	11 3/4	11 1/4	11 1/4	—
CBS, "A".....	50	39 3/4	37 3/4	39 1/4	+ 1 1/4
CBS, "B".....	45	39	36 3/4	38 3/4	+ 1 1/4
Col. Pic.....	21	12 1/4	12	12 1/4	+ 1/4
Decca.....	36	8 7/8	8 1/4	8 3/4	+ 1/8
Loew's.....	84	17	16 3/4	17	+ 1/8
Paramount.....	56	28 3/4	26 3/4	28 3/4	+ 1 1/4
RCA.....	555	25 1/2	23 3/4	25 1/2	+ 1 1/4
RKO Pictures.....	166	4 1/4	4	4 1/4	—
RKO Theatres.....	162	4	3 1/2	4	+ 1/2
Republic.....	150	4 3/4	4	4 3/4	+ 5/8
Rep., pfd.....	7	10 3/8	10	10 3/8	+ 3/8
20th-Fox.....	86	18 1/2	18 1/4	18 3/4	+ 1/4
Un. Par, Th.....	127	19 1/4	18 1/2	18 3/4	— 5/8
Univ.....	20	12 3/4	12	12	— 1/4
Univ., pfd.....	1.2	58 1/2	58	58 1/2	+ 7/8
Warner Bros.....	191	15 1/4	14 1/2	14 1/2	— 5/8
N. Y. Curb Exchange					
Monogram.....	32	3 3/4	3 1/4	3 1/4	—
Technicolor.....	46	23 3/4	22 3/4	23	+ 1/8
Over-the-Counter Securities					
Cinecolor.....			Bid 2 1/2	Ask 3	—
Pathe.....			4 3/4	5 1/4	—
UA Theatres.....			5 3/4	6 3/4	—
Walt Disney.....			7 1/4	8 1/4	+ 3/8

(Quotations furnished by Dreyfus & Co.)

Telemeter Near Par Deal

Continued from page 5

Leserman and David Loew head Telemeter operation.

Following a press demonstration of the system last week, Charles P. Skouras, prexy of National Theatres and Fox-West Coast Theatres, told Leserman he would order, at his own expense, 1,000 Telemeter installations for thorough and exhaustive testing via F-WC theatre outlets, once the Federal Communications Commission greenlights the project.

In line with this attitude, it's natural Skouras is looking ahead to the future when special events promised for 20th-Fox's Eldorado theatre-TV system become an actuality. If pic could be screened simultaneously through a home boxoffice without materially hurting the large, first-run theatre, there's no reason why special events, musicals, legitters, etc., couldn't be handled at a price.

Skouras gave Telemeter his complete endorsement after witnessing a demonstration, and said he wants to make use of it as soon as possible.

Mountain Aerial
Leserman disclosed that Telemeter field test in Palm Springs, probably in September, will follow installation of master aerial on a mountain west of Palm Springs, 90 miles from Mount Wilson, which will pick up L. A. TV programs and feed it to viewers in the resort town. Cable will run down the mountain to a Telemeter station which will transmit shows via house-to-house hookup.

While Palm Springs test will mark public debut of Telemeter, the viewer won't have to use the coin device, but can dial in on the programs gratis.

Leserman said Telemeter will go to the FCC next year and present results of the Palm Springs test when it seeks approval for its system. Leserman emphasized that Telemeter has no desire to work against theatres anywhere, that it will seek in all instances to arrange deals in the Palm Springs pattern so that the exhib will get his cut.

Scrambled picture on the KTLA screen during the test demonstration was seen from 1:30 p.m. to 3 p.m. on an open circuit, and the channel received 90 calls the first half-hour from viewers wanting to know what was going on, this despite an audio recording, which kept reiterating "This is a Telemeter test approved by the FCC." The scrambled pulses did not obliterate the picture, but left a somewhat blurred image.

Varied Programming

Leserman explained that while motion pictures are being emphasized in the Palm Springs test, programming will follow more varied patterns elsewhere, that sports events, legitters, and shows of widely varying nature will be shown. Present cost estimates range from 5c. to \$2, with the nickel being for juve shows, while the top figure would be for special events.

John Fitzgibbons, head of Paramount theatres in Canada, was present at the unveiling of Telemeter and opined the exhibitor might be wise to make use of the system. He declared that he be-

lieved exhibs are erring in fighting television, that "it's here, so let's make use of it." The Canadian said that saturation point for pix was 15 to 16% of the population, and predicted television would provide the means to extend way beyond that mark.

"I think it will be a good thing, but remember the viewer will still have to be shown a good picture. It's more convenient for the moviegoer to watch a picture on television, particularly in a country like ours, where the weather's rough in winter. The theatre manager has got to realize TV is competition, and change his ideas how to run a theatre by making use of it."

TV Pix Balk

Continued from page 5

tainly result in a flock of lawsuits by claimants who would practically rise out of the dust as soon as the pix went on the air. This would result in even heavier penalties than would be entailed in making settlements with various contract-holders prior to selling the pix to tele.

Keough said that Par was about to start searching out rights on all the films in its library. That had already been done, he disclosed, on the shorts, where the problem was a very much simpler one.

Keough's testimony was in keeping with that of other Par execs in the current FCC license hearings. All the company officials testified that Par product would be available to tele as soon as the medium demonstrated it was able to pay for it.

Par counsel said the company had not yet received any television offers "good enough to accept." He added that about a half-dozen trained lawyers would have to be hired for a year to search the rights. The shorts search was made, he explained, as a result of a TV offer some time ago which failed to result in a deal.

Reds Report

Continued from page 2

that he hasn't altered that original opinion. He is slated to call a meeting of the full committee within the next few days at which time, it's expected, the entire Hollywood matter will be reconsidered.

Walter disclosed that he has in mind introducing a new bill to outlaw the Communist Party in this country. Many states have laws which prevent an employer from firing anyone because of political beliefs. Since the Communist Party is legally recognized as a political party in this country, employers can't fire Reds in their employ without facing court suits, such as those brought by the "Hollywood 10" against the film studios.

Walter would establish that the Communists do not constitute a legal political party under our law, hence they could be fired.

The AFRICAN QUEEN

Sock!

Wilshire Theatre, L.A., 10th week!
And still going strong!

IS

Wow!

Capitol Theatre, N. Y. C., Holdover!
Greatest opening round since 'QUO VADIS'!

Wham!

Loew's Penn, Pittsburgh, Holdover!
Bigger than "RED RIVER!"

DOING

KING

SIZE

Terrif!

Loew's State, Cleveland, Holdover!
Kingpin of first runs!

Smash!

Loew's Century, Baltimore, 3rd week!
First 3rd week holdover in years!

Rousing!

Shea's Buffalo, Buffalo, Holdover!
Very Strong!

Hep!

Woods Theatre, Chicago, Holdover!
Climbing and climbing!

BUSINESS

EVERYWHERE!

Hot!

Loew's State, St. Louis, Holdover!
Top gross laurels!

HUMPHREY

KATHARINE

BOGART · HEPBURN "THE AFRICAN QUEEN"

TECHNICOLOR

ROBERT MORLEY

THEODORE BAKER · WALTER

S. P. EAGLE

JOHN HUSTON

ATK · RICHARD MAYER

JAMES AGEE & JOHN HUSTON · A HORIZON ROMULES PRODUCTION

Another
BIG ONE
thru **UA**

3-Day Confab of Allied Ozoners In K.C. Stresses Payees' Comfort

By JOHN QUINN

Kansas City, March 4.

Third annual National Allied Drive-In Theatre Owners convention opened here today (Tues.) with largest attendance, over 200, of any such spring meeting here. Registration included exhibitors and industry executives from more than 20 states.

Exhibits are in for a three-day show which includes a sizeable equipment display and show. They showed major interest in devices aimed at customer comfort and convenience, such as weed and dust control devices, measures to control mosquitoes, and other insects, beverage dispensers, soft icecream machine, safety lighting equipment, new games, etc.

Opening meeting kicked off at noon today with Col. William McGraw, international executive director of the Variety Clubs, in from Dallas as speaker at the luncheon. Convention meetings are being held only during the afternoons to leave exhibitors free to browse the equipment show.

Allied Independent Theatre Owners of Kansas and Missouri are holding their regular spring convention in connection with the drive-in meeting, with four directors to be elected. Two from Kansas and two from Missouri will replace Sol Frank, Chief Theatre, Coldwater, Kans., and A. W. Pugh, State Theatre, Columbus, Kans., and Charles Potter, Boulevard Drive-In, Kansas City, and William Bradfield, Roxy Theatre, Carthage, Mo., whose terms expire.

National Allied is represented by Wilbur Snaper, New Jersey, president; Abram F. Myers, board chairman and general counsel, in from Washington; Ben Marcus, Milwaukee, treasurer.

Hollywood is represented here in the person of Janis Carter, RKO actress.

Sessions earmarked for major attention by exhibitors include a talk on insect control by E. A. Gill, Magic Fog Corp., Litchfield, Ill., and one on weed and dust control by D. M. Bell, Kansas City. Charles Niles, chairman of National Allied Caravan, will head up the buying and booking session Thursday afternoon, the convention's finale.

Speaker at the all-industry banquet Wednesday night is Rev. Bill Alexander, Oklahoma City pastor and prominent worker in the "Mousetime U. S. A." campaign. He is to speak on "Our Sacred Honor," hitting out at the evils of political expediency dictated by the philosophy of "get mine while the getting is good."

Leon J. Bamberger, RKO Pictures sales promotion chief, terming newspapers the theatres' greatest ally, urged the exhibitors to build a closer relationship with local publishers and editors and to sit down and explain to them "some of the intricacies of our business, the problems, and the kind of cooperation that should mean so much to both parties."

He cited examples of the cooperative activities achieved with newspapers in other sections of the country, and declared that this could only be accomplished if all the exhibitors in the community banded together. Bamberger also asked the exhibitors to continue the fight to get amusement advertising rates reduced. He said that it is only fair that theatres received the same rates as department stores and other commercial enterprises. RKO promotion topper said some progress was being made in this direction and that in several cities exhibitors had succeeded in obtaining the reduced rate.

Gable, Off Suspension, Stars in M-G's 'Never'

Hollywood, March 4.

Clark Gable returned to the Metro payroll after a suspension of several months, and was assigned to star "Never Let Me Go," based on the Roger Bax novel, "Two If By Sea."

Actor was suspended for turning down a role in the Arthur Hornblow, Jr., production, "Sometimes I Love You."

Bernhard-Vidor Indie

Hollywood, March 4.

Joseph Bernhard and King Vidor set up a new indie production company to make one picture, still untitled, for 20th-Fox release.

Producer had three-picture deal with 20th and made two under the Joseph Bernhard Productions banner. Third will be made by Bernhard-Vidor Productions.

Distrib. of Religious Films Faces Fraud Indictment; 'Posed as a Minister'

Lawrence A. Lambert, distributor of religious and educational films, is charged with using the mails to defraud in 16-count indictment returned by the Federal Grand Jury in New York Friday (29). Charges in the indictment, according to Assistant U. S. Attorney Albert A. Blinder, stem from operations of Lambert's International Religious & Educational Films and two similarly titled firms with offices in Hollywood.

Indictment alleges that Lambert wrongfully represented to the trade that he had exclusive distribution rights in all gauges to the French-made religious feature, "Golgotha," when the picture was actually owned by Sam Waagenaar in the U. S. Counts also charge that he concocted schemes to defraud Loyola Films, a subsidiary of Loyola University, as well as Variety Film Distributors, out of money and property by means of false representations.

Filing of the indictment culminates more than a year's investigation of Lambert's activities by postal inspectors, both in New York and Hollywood. Probe was touched off by numerous complaints received by the U. S. Post Office, the Better Business Bureau and other agencies. If convicted, Lambert faces five years' imprisonment plus \$1,000 fine on each of the 16 counts.

Lambert has run lucrative business, Blinder disclosed, showing mostly religious films to church groups of various denominations, schools and community organizations. Occasionally, it's alleged, he posed as an Episcopalian, Lutheran and Baptist minister.

CROSBY SUBSID'S 4 NEW VIDPIC SERIES

Hollywood, March 4.

Lancer Productions, operating as a subsidiary of Bing Crosby Enterprises, has been formed by three members of the firm to produce 208 half-hour filmed programs for television. Output comprises four separate series, two to be put into production within the next two weeks.

Formation of the new producing outfit by officers of BCE will not affect their present positions with the company. Headin' up Lancer are Basil Grillo, executive vicepres in charge of BCE Productions; Bernhard Girard, producer-director of the "Rebound" series for Packard, and Dick Dorso, producer of the "Perry Mason" series. Their deal with the Crosby Enterprises calls for financing, distribution and availability of production facilities at RKO-1athe studios.

Each of the four series will have a complete year's run of weekly subjects. Programs to carry the Lancer label are: "Those Were the Days," story line format with small town locale; "Trauma," psychological suspense series; "Corny Johnson," comedy-drama stories of a Broadway character, and an untitled dramatic anthology. First pair are now being readied for the cameras and the other two will go into production within 60 days.

Health Plan

Hollywood, March 4.

Not everybody in Hollywood wants to be a producer. One of the rare exceptions is Sidney Sheldon, who fills a producer berth at Metro, but is going back to his old writing job, at his own request, when he finishes "Dream Wife."

He thinks, pounding a typewriter is more fun.

'BEND' BOFF \$13,000, OMAHA: 'WOMAN' NG 5G

Omaha, March 4.

With "Weekend with Father" and "Finders Keepers" yanked a day ahead of time, the Orpheum is out in the lead with an old oldtime gross for "Bend of River." Shapes sock and a top grosser from the start. "Harlem Globetrotters" and "Barefoot Mailman" is so-so at the Omaha. Second week of "Greatest Show on Earth" opened at Paramount with little fanfare but big business though off from smash opener. "Woman's Dangerous" shapes moderate at Brandeis.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-70)—"Bend of River" (U). Socko \$13,000 or near. Last week, "Weekend with Father" (U) and "Finders Keepers" (U), \$8,500.

Brandeis (RKO) (1,500; 16-70)—"Woman is Dangerous" (WB). Not so hot at \$5,000 or close. Last week, "Las Vegas Story" (RKO), \$7,000.

Omaha (Tristates) (2,100; 16-70)—"Harlem Globetrotters" (Col) and "Barefoot Mailman" (Col). Disappointing \$7,000. Last week, "Room For One More" (WB) (m.o.), neat \$6,800.

State (Goldberg) (865; 25-75)—"Lone Star" (M-G) (2d wk). Nice \$5,000 and may hold a third week. Last week, \$6,500.

Paramount (Tristates) (2,800; 50-125)—"Greatest Show on Earth" (Par) (2d wk). Continuing big business at \$11,000. Last week, smash \$17,000.

'Show' Greatest in K.C., Near-Record at \$22,000

Kansas City, March 4.

Big topper this week is "Greatest Show on Earth" by a wide margin at the Paramount with advanced scales. It sure to stay another week or longer. It is hitting a mammoth pace. "Belle of New York" is good in the Midland, but "David and Bathsheba" first time at regular prices, is moderate in four Fox Midwest first runs. "Bend of River" is okay at Esquire. "I Want You" is slow at the Missouri.

Estimates for This Week

Esquire (Fox Midwest) (820; 50-75)—"Bend of River" (U) and "Woman in Dark" (Rep) (m.o.) (2d wk). Satisfactory \$1,800 for third week downtown. Last week, \$2,900, after big week 1 four other Fox Midwest houses.

Kimo (Dickinson) (504; \$1.24-\$2.50)—"The River" (UA) (6th wk). Oke \$1,500. Last week, same.

Midland (Loew's) (3,500; 50-69)—"Belle of New York" (M-G) and "Lady and Bandit" (Col). Fair \$12,000. Last week, "Lone Star" (M-G) and "Purple Heart Diary" (Col), \$18,000.

Missouri (RKO) (2,650; 50-75)—"I Want You" (RKO) and "Two Dollar Bet" (Indie). Slight \$6,000. Last week, "Las Vegas Story" (RKO) and "Chai of Circumstance" (Col), same.

Paramount (Tri States) (1,900; 90-124)—"Greatest Show on Earth" (Par). Near-record \$22,000, terrific. Holds. Last week, "Sailor Beware" (Par) (2d wk), handsome \$10,000, and could have gone longer.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100, 2,043, 700, 1,217; 50-75)—"David and Bathsheba" (20th). At regular prices, average \$13,000. Last week, "Meet Danny Wilson" (U) and "Here Come Nelsons" (U), \$8,000.

Vogue (Golden) (550; 75-85)—"Browning Version" (Indie) (2d wk). Holding steady at \$1,800, may go a third. Last week, pleasant \$2,200.

Reveal Realart Sked At N. Y. Convention

Two-day joint sales meet of Jack Broder Productions and Realart Pictures wound up Sunday (2) at the Hotel Warwick, N. Y. Attended by franchise-holders and company execs, the conclave was largely devoted to discussion of upcoming product and means of merchandising it.

Scheduled for release shortly is Broder's recently completed "Kid Monk Baroni." Realart program calls for release of "Dracula and Frankenstein" in April plus "Canyon Passage" and "Frontier Gal" to follow in May.

Broder, board chairman and prez of Realart and Broder Productions, presided over the convention. Among those who addressed the meet were Budd Rogers, Realart exec vicepres; Jack Schlaifer, sales vicepres, and Carroll Puciatto, vicepres in charge of exchange operations.

Picture Grosses

WASHINGTON

(Continued from page 8)

Solid \$22,000 with lure in vaude layout. Last week, "Lone Star" (M-G) (2d wk), fine \$14,000 in 4 days.

Columbia (Loew's) (1,174; 90-150)—"Quo Vadis" (MG) (m.o.) (5th wk). Handsome \$7,500 after big \$8,500. Stays.

Dupont (Lopert) (372; 50-85)—"Rashomon" (RKO) (4th-final wk). Simmered down to okay \$3,500 after \$4,000 last week.

Keith's (RKO) (1,939; 44-85)—"Bend of River" (RKO) (2d wk). Stout \$11,000 or near after smash \$17,000 last week.

Ontario (K-B) (1,404; 44-74)—"Detective Story" (Par) (5th-final wk). Steady \$6,000, and moves on to make way for "Death of Salesman" (Col). Last week, \$7,200.

Palace (Loew's) (2,370; 44-74)—"Viva Zapata" (20th) (2d wk). So-so \$12,000 after disappointing \$17,000 last week.

Playhouse (Lopert) (485; 55-111)—"Five Fingers" (20th). Wow \$11,000, exceeded only by "Third Man" (UA). Best 20th-Fox pic to play house. Settling down to long run. Last week, "Woman in Question" (Col) (2d wk), so-so \$3,000, with final day of doubling with "Five Fingers" helping.

Warner (WB) (2,174; 44-80)—"Bugs in Afternoon" (WB). Pleasing \$14,000. Last week, "Retreat, Hell!" (WB), solid \$17,000 for 8 days.

Trans-Lux (T-L) (654; 50-85)—"Two Tickets Broadway" (RKO) (2d wk). Nice \$5,500. Holds. Last week, \$7,000.

Metropolitan (Warner) (1,200; 44-80)—"Bride of Gorilla" (Indie). Slow \$4,000. Last week, "Crosswinds" (Par), \$5,500.

Balto B.O. Building; 'Zapata' Solid \$10,000

Baltimore, March 4.

Improved biz activity here stems from new, strong product. "Viva Zapata!" looks ace newcomer. "Greatest Show on Earth" still is very big while "African Queen" shapes good, both in second weeks. "Bend of River" looks fancy in initial holdover round.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"African Queen" (UA) (2d wk). Good \$9,000 after \$15,300 getaway.

Hippodrome (Rappaport) (2,240; 20-70)—"Scandal Sheet" (RKO). Oke \$5,000. Last week, "Sword's Point" (RKO), \$4,800.

Keith's (Schanberger) (2,460; 50-125)—"Greatest Show" (Par) (3d wk). Starts third round tomorrow (Wed) after strong \$17,000 on heels of preem at \$26,600.

Mayfair (Hicks) (980; 20-70)—"Hoodlum Empire" (Rep). Opens tomorrow (Wed.). Last week, "Flaming Feather" (Par), average \$4,200.

New (Mechanic) (1,800; 20-70)—"Viva Zapata!" (20th). Solid \$10,000. Last week, "David Bathsheba" (20th), return date at pop scale was only \$7,200.

Stanley (WB) (3,280; 25-75)—"Retreat, Hell!" (WB). Slow \$9,000. Last week, "Sailor Beware" (Par) (3d wk), \$8,300.

Town (Rappaport) (1,500; 33-65)—"Bend of River" (U) (2d wk). Fancy \$7,000 after \$10,800 opener.

'Dreams' Sweet \$24,000, Mont'l; 'Victory' Oke 12G

Montreal, March 4.

Universal's "Bright Victory" picking up crix plaudits but only okay biz looms at Palace. "See You in My Dreams" is standout at Loew's with sock session.

Estimates for This Week

Palace (C. T.) (2,626; 34-60)—"Bright Victory" (U). Oke \$12,000. Last week, "Light Touch" (M-G), \$16,000.

Capitol (C. T.) (2,412; 34-60)—"Two Tickets Broadway" (RKO) (3d wk). Good \$13,000 following nice \$16,000 opener.

Princess (C. T.) (2,131; 34-60)—"Red Skies Montana" (20th). Oke \$12,000. Last week, "Dangerous Ground" (RKO), \$11,500.

Loew's (C. T.) (2,855; 40-65)—"See You in Dreams" (WB). Socko \$24,000. Last week, "Quo Vadis" (M-G) (4th wk), \$21,000.

Imperial (C. T.) (1,839; 34-60)—"The Sellout" (M-G) and "Tales Robin Hood" (Lip). Fine \$9,000. Last week, "Hong Kong" (Par) and "Our Town" (Par), \$10,000.

Orpheum (C. T.) (1,048; 65-81)—"The River" (UA) (2d wk). Okay \$12,000 after solid \$16,000 for first.

'Stranger' Stout \$11,500, Cleve.; 'Bend' Loud 9G, 'Queen' Fat 15G in 2d

Cleveland, March 4.

Best bet here this round is "Phone Call From Stranger," brisk at Allen. Town is being slowed by too many holdovers and weak product. "Bend of River" at Palace and "African Queen" at State are both solid on second weeks.

Estimates for This Week

Allen (Warner) (3,000; 55-80)—"Phone Call From Stranger" (20th). Brisk \$11,500. Last week, "Retreat, Hell!" (WB), big \$15,000.

Hipp (Scheffel-Burger) (3,700; 55-80)—"Man in Saddle" (Col). Only fair \$11,500. Last week, "Death of Salesman" (Col), \$15,000.

Ohio (Loew's) (1,244; 55-80)—"Young Scarface" (Indie) and "Blackmailed" (Indie). Lean \$4,000. Last week, "Sell-Out" (M-G), same.

Palace (RKO) (3,300; 55-80)—"Bend of River" (U) (2d wk). Fine \$9,000 after smash \$16,000 last week.

State (Loew's) (3,450; 55-80)—"African Queen" (M-G) (2d wk). Off to \$15,000 following great \$20,000 last week.

Stillman (Loew's) (2,700; 90-150)—"Quo Vadis" (M-G) (15th wk). Hearty \$7,500 after \$9,500 last week.

Tower (Scheffel-Burger) (500; 55-80)—"Salesman" (Col) (m.o.). Good \$4,000. Last week, "Hunchback Notre Dame" (RKO) and "Cat People" (RKO) (reissues) \$3,200.

'Mutiny' Lusty \$11,000, Seattle; 'Vadis' 20G, 2d

Seattle, March 4.

City is loaded with holdovers this session, with the few new pix not doing too well. "Mutiny" shapes as about best bet with a big total at Coliseum. "Woman is Dangerous" looks fair at Liberty. "Quo Vadis" and "Sailor Beware" both are holding up strongly in their second rounds.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"Room For One More" (WB) and "Bushwhackers" (Indie) (3rd wk). Okay \$4,000 after solid \$4,800 last week.

Coliseum (Evergreen) (1,829; 65-90)—"Mutiny" (UA) and "Bride of Gorilla" (Indie). Big \$11,000. Last week, "Red Skies Montana" (20th) and "Drums Deep South" (RKO) (2d wk), \$6,500.

Fifth Avenue (Evergreen) (2,366; 65-90)—"Phone Call" (20th) and "Golden Horse" (Indie) (2d wk). Oke \$5,000 in 4 days. Last week, \$9,300.

Liberty (Hamrick) (1,650; 65-90)—"Woman is Dangerous" (WB) and "Stars and Guitars" (Rep). Fair \$7,000. Last week, "Lone Star" (M-G) and "Light Touch" (M-G) (3d wk), \$6,200.

Music Box (Hamrick) (850; 65-90)—"Big Trees" (WB) and "Big Night" (UA) (m.o.). Only \$2,500 in 5 days. Last week, "Rashomon" (RKO), \$4,400 in 9 days.

Music Hall (Hamrick) (2,282; 90-150)—"Quo Vadis" (M-G). Held at big \$20,000 after terrific \$35,300 in first week, new house high.

Orpheum (Hamrick) (2,599; 65-90)—"Cimarron Kid" (U) and "Blackmailed" (Indie). Fair \$6,000. Last week, "Trees" (WB) and "Big Night" (UA), \$6,700.

Palomar (Sterling) (1,350; 40-70)—"Girl in Every Port" (RKO) and "Boots Malone" (Col) (2d runs) split with "Port" and 5 act of vaude for three weekend days. Okay \$6,000. Last week, "Flaming Feather" (Par) and Mills-Bros. onstage, great \$12,500 at 50-51 scale.

Paramount (Evergreen) (3,039; 65-90)—"Sailor Beware" (Par) and "Waco" (Mono) (2d wk). Still big at \$11,000. Last week, \$19,600.

BUFFALO

(Continued from page 8)

"Flaming Feather" (Par), mild \$10,200.

Center (Par) (2,100; 90-125)—"Greatest Show on Earth" (Par) (3d wk). Second week ended Monday (3) held to terrific \$19,500.

Lafayette (Basil) (3,000; 40-70)—"Bend of River" (U) and "Here Comes Nelsons" (U). Heading for great \$13,000 or close. Last week, "Scandal Sheet" (Col) and "Clouded Yellow" (Col), \$8,200.

Century (20th Cent.) (3,000; 40-70)—"Phone Call From Stranger" (20th) and "Mr. Peek-A-Boo" (Indie). Okay \$10,000. Last week, "I Want You" (RKO) and "Steel Fist" (Mono), \$9,000.

**MARCH 14TH
MARKS
COLUMBIA'S
250 THEATRE,
60,000,000
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Columbia Pictures presents The Stanley Kramer Company Production of

My Six Convicts

THE PRIVATE LIVES OF PUBLIC ENEMIES



Columbia Pictures presents A Stanley Kramer Company Production MY SIX CONVICTS with Millard MITCHELL • Gilbert ROLAND • John BEAL • Marshall THOMPSON • Screen Play by MICHAEL BLANKFORT
Based on the book by DONALD POWELL WILSON • Music Composed and Directed by Dimitri Tiomkin • Associate Producers EDNA and EDWARD ANHALT • Directed by HUGO FREGONESE

**Refreshment
Service for
DRIVE • IN
THEATRES**

Pathe TV's \$6,250,000 Budget For New Vidpix Syndication Outfit

New television film syndication outfit was launched this week by Pathe Industries, Inc., former operator of Eagle-Lion Films. New unit, to be known as Pathe TV Corp., is entering business with a budget of \$6,250,000, earmarked entirely to finance and distribute the output of various established producers during Pathe's first two years of operation.

Vidfilm outfit will be operated in conjunction with Pathe's film labs, studio and financing facilities, according to Pathe Industries prez William C. MacMillen, Jr. In addition to the labs, one of the largest indie film processing companies in the business, Pathe also owns the Eagle Lion studios in Hollywood. Lot is now leased to a number of indie vidfilm producers.

Bruce Eells, former Young & Rubicam exec and head of his own transcription firm for the last five years, will be chief of Pathe TV. On the board, in addition to Eells and MacMillen, are Henry Briggs, a director of Alleghany Corp.; James Wolcott, vicepres and a director of Pathe Labs; and Livingston Goddard, secretary and treasurer of the Federation for Railway Progress. Robert R. Young, Pathe Industries topper and founder of the railway federation, is not listed among the corporate officers.

Pathe TV will headquarter both at the Eagle Lion studios and at the Pathe Labs in N. Y.

Vidpix Chatter

New York

United Artists TV has sold its "Feminine Angle," weekly series of quarter-hour vidpix starring Ilka Chase, in seven cities during the last week, including Boston, Washington, Cleveland, Detroit, Indianapolis, Pittsburgh and Schenectady. Sound Masters, Inc., starts production this week on a series of TV filmed spots for Bufferin, through Young & Rubicam. William Forest Crouch is exec producer. Mrs. Martha Jean Smith named Baltimore sales rep for United Artists TV. Jerry Arthur, just out of the Navy, named TV program sales manager of Charles Michelson, Inc., peddling the firms vidpix series. Publisher Lev Gleason to Coast on packaging television of his "Four Little Wise Guys" comic strip.

Jack Cron, sales chief of NBC-TV's film sales department, left for Chicago yesterday (Tues.) for a short business trip. Francis A. O'Driscoll has joined the sales staff of Procter-Syndications International, covering the east coast for PSI. He was formerly with Harry S. Goodman and Louis G. Cowan, radio-TV packagers. Bill Grainger, formerly in charge of guided tours for NBC's guest relations department, added to the web's film sales department. "Tales of the Traveller," new series of 13 half-hour vidpix, now in production by Tri-America Productions in Phoenix, Ariz. David I. Rees is director.

Hollywood

Barney Sarecky joins production staff of Revue Productions, MCA vidpix subsidiary, replacing Fred Jackson, Jr., who ankled. Dan Seymour finished role in "Dangerous Assignment" series. Screen Gems, Columbia Picture telepix subsid, pacte DuPont Co. to shoot five "Cavalcade of America" films, and inked Charles O'Neill to pen initialer, "The Story of Nathaniel Hawthorne." Screen Televidio producer Gil Ralston and his sales rep, Stu Reynolds, skied to N. Y. to offer two new series, "Whirlpool," dramatic vidpix, and untaged comedy series featuring Sheldon Leonard and Bob Sweeney.

Harold Chiles, former Republic casting director, set as casting topper for Cosman Productions, Abbott & Costello vidpix company rolling George Raft series, "I'm the Law," at the Hal Roach lot March 6. Agent Mitch Hamblurg, repping Flying A Productions, back from Gotham where he discussed future sales of 52 Gene Autry telepix and 52 Range Rider vidpix with CBS-TV execs. Lew Landers directs "Gangbuster" series for Phillips Lord Productions at Republic studios. Dick Irving to direct upcoming "Terry and the Pirates" series, which rolls March 5 under aegis of Dougfair Corp. John and Gwen Bagai scripted

Elks B'klyn Clubhouse

As Studios for Vidpix

Plans for converting the former Elks Clubhouse in Brooklyn into seven film studios for television programs were unveiled this week with the purchase of the building by a syndicate of realtors. It's claimed the converted building will be the largest vidfilm studio in the east.

Edifice is five stories high, and occupies a plot 100x115 feet. Syndicate hopes to have it ready by mid-summer and is planning to lease it to one of the TV networks.

Costs Hobbling

'Dragnet' Shooting

Hollywood, March 4. Jack Webb has completed the first block of 13 telepix of his "Dragnet" series for Fatima, with shooting now suspended pending decision by the sponsor (Liggett & Myers) on continuing the series shot on the Republic lot. Eight are still to be NBC-TV'd on alternate weeks. Series had run into budget trouble, with one program said to have cost \$43,000. It's understood none cost less than \$30,000. Deal calls for NBC and Webb to budget each at \$30,000 with NBC and the sponsor splitting costs over \$20,000.

At close of shooting on the first (Continued on page 50)

Mitchell Narrates 'Wit'

Hollywood, Mar. 4.

Thomas Mitchell has been signed to narrate and act in "Americana Wit and Humor," vidpix series being produced by Parsonnet Telepictures in N. Y. for the March of Time.

Marlon Parsonnet helms the MOT telepix. Stint marks Mitchell's vidfilm debut.

Acme Enlarging

Hollywood, March 4.

Acme Film Laboratories is enlarging its plant to handle 35m stock; in addition to processing 16m color and black-and-white films.

Company is installing new printers and developing machines to service TV producers who are swinging over to 35m from 16m, heretofore the prevailing size.

Rep Vidpic Series

Cues SAG Demands

For TV Pay Pact

Hollywood, March 4.

Screen Actors Guild has requested that the Producers Assn. start immediate discussions about a minimum wage agreement covering actors in films made for television. Reason is that Republic started its first TV production, "Commando Cody—Sky Marshal of the Universe," through its telepix subsidiary, Hollywood Television Service.

In the recent negotiations on the subject, the question of discussing wages for actors in TV films made on major lots was deferred until one of the studios actually started shooting vidpix.

BURTON HOLMES EDITS

TRAVEL PIX FOR TV

Chicago, March 4.

Although travel lecturer Burton Holmes has stepped down from the podium after more than a half century on the circuit, he's still keeping busy. He's now aiming his sights at television—specifically the potential TV market for the more than 500,000 feet of travel films he's gathered around the world and featured on his Holmes Travelog spiels.

While the 82-year-old gabber has officially retired to his Hollywood home, he's devoting considerable time to re-screening and editing the reels to ascertain their video value. According to his business manager, Walter Everest, no concrete plans for selling the films to TV have yet been worked out. Also since all the reels of the past few years have been lensed in color, Holmes may decide to hold off until tinted tele becomes standard.

\$20,000,000 Worth of Pilots

Lost on TV's Uncharted Shoals

Hollywood, March 4.

Fairbanks Buys Bigelow

Vidpix Block Outright

Jerry Fairbanks has bought outright a block of 13 vidpix from Bigelow carpets, which had held on to full rights of its "Bigelow Theatre" tele features. Many of the films had originally been lensed in the Fairbanks studios.

Young & Rubicam, Bigelow agency, is now mulling bids for outright purchase of 21 other features in the series. The product has been screened twice.

Alexanders Prep

Lardner Vidpix

Series of 13 half-hour vidpix, based on Ring Lardner's "You Know Me Al," is being readied by the brother team of Max and Arthur Alexander, former indie producers with Producers Releasing Corp. Property has been owned by the family since 1928, with the Alexanders' uncle, Julius Stern, pioneer film producer, buying the original rights.

Lardner series will be the second effort of the Alexanders in the vidpix field. Brothers, operating as M. & A. Alexander Productions, teed off their entry into telepix production with 13 half-hour shows based on the radio series. "Renfrew of the Royal Mounted." Filming on "Renfrew" is currently underway on the Coast, while the Lardner pix are skedded for three months hence.

Alexanders are also busily engaged in the sale of feature pic. (Continued on page 56)

Vidpix Distrib Outfit

Robert Pik, prez of Interworld Films, Inc., last week formed Regent Pictures, Inc., which will handle product for TV distribution.

Regent, to date, reportedly has acquired some 46 feature films.

Producers or promoters who churned out approximately 2,000 pilot vidpix with original investment of about \$20,000,000 within the past few years are vainly tramping the Hollywoods, can of goods under arms, scouring the area for angels to salvage their rapidly depreciating property.

Majority of the rudderless pilots stand little chance of recouping, but backers who made the pix with high hopes and little else are hunting desperately for moola. Terrific loss is due to varied complex factors, many of which are attributable to growing pains of a new industry.

The clock's against the "wince-with-me-Willie" boys, and as time goes on many of the pix are outdated, and sales potential becomes virtually negligible. A producer who lined up a star for his pilot a year or two ago planned to have the star for the entire series, but when the pilot didn't sell the star took out for other activities, leaving the producer with his dreams in a can.

Expenditures in the pilots vary from about \$7,000 to \$35,000, with many producers spending more coin than they can possibly recoup because they wanted to showcase their series. Figuring conservatively an average of \$10,000 per pilot, total would be about \$20,000,000.

Mistakes made by the wandering producers range from investing too much or too little coin in their product; failure to comprehensively explore the marketability and saleability of their vidpix; no assessing of good programming, no distribution arrangements. As a result pilots costing up to \$35,000 are now being offered frantically for, in some instances, as little as \$2,000 to \$4,000. And still no takers.

In the past year Snader Sales, which distributes vidpix, has ogled (Continued on page 56)

ATP AGREES TO TALK PAY SCALES WITH SAG

Hollywood, March 4.

Alliance of Television Producers, beset with labor difficulties, has agreed to negotiate with Screen Actors Guild beginning March 17 on wages and working conditions. Alliance faces March 10 strike from Screen Writers Guild, and is currently negotiating with IATSE in an effort to avert strike from that source.

While Alliance has been bucking demands from the various unions and Guilds, another Hollywood television producer group, the National Society of Television Producers, adopted resolution agreeing with Wage Stabilization Board ruling granting wage upances for the unions, and is going along with the hikes.

SWG Forces Hal Roach

To Up Scriptor's Fee

Hollywood, March 4.

Hal Roach, Jr., has complied with a Screen Writers Guild request that he pay Roy Hamilton the difference between the minimum television script rate and the minimum for theatrical films for pix under a \$100,000 budget, thus avoiding SWG's unfair list. Roach had hired Hamilton for "Tales of Robin Hood," made for television, for a minimum fee of \$750. Instead, the film was released theatrically via Lippert. Minimum fee for a theatrical pic in that category is \$1,200.

Tee 'Terry' Series

Hollywood, March 4.

Douglas Fairbanks, Jr., launched filming of the telefilm series based on the comic strip character "Terry and the Pirates," with John Baer in the title role. First of the 26 vidpix to roll is tagged "Macao Gold," with Richard Irving directing from the John and Gwen Bagai script.

Marie Blanchard, recently seen in the film "Ten Tall Men," will play Burma with William Tracy as Hotshot Charlie, Gloria Saunders as Dragon Lady and Jack Kruesen as Chopstick Joe.

TV Films in Production

as of Friday, Feb. 29

WILLIAM F. BROIDY PRODS.

Sunset Studios, Hollywood

"CASE HISTORY" half hour telepix series based on careers of leading doctors now shooting. Regis Toomey and Sara Haden head cast.

Producer: William F. Broidy
Associate producer: Wesley Barry
Director: Frank McDonald

CBS-TV

Culver City series of character comedy telepix now shooting.

Sponsored Blatz Beer.
Supervisors: Freeman Gosden, Charles Correll
Director: Charles Barton.
Producer: James Fonda

JACK CHERTOK PRODS.

General Service Studios, Hollywood

"SKY KING" series of half-hour vidpix for RKO-TV. Shooting in progress. Cast: Kirby Grant, Gloria Winter, Ron Hagerthy, set leads.

Producer: Jack Chertok
Associate Producer: John Morse

COMMODORE PRODUCTIONS

General Service Studios, Hollywood

Twenty-six half-hour adventure telepix featuring Clyde Beatty. Shoot to March 10.

Producer: Walter White, Jr.
Director: George Blair

BING CROSBY ENTERPRISES

RKO-Pathé, Culver City

"REBOUND" series shooting half-hour adult dramas. "The Henchmen" begins shooting March 3. Myles Wilder did the story. Don Martin screenplay. Robert Osterloh and Jim Hayward cast. Executive producer: Basil Grillo. John Nash, Executive producer: Basil Grillo.

Producer: Bernard Girard
Director: B. Girard

DESILU PRODS., INC.

General Service Studios, Hollywood

"LOVE TO JURY" half-hour comedy series for CBS-TV, sponsored by Philip Morris. Shoots to June.

Cast: Lucille Ball, Desi Arnez; set leads with William Frawley, Vivian Vance in support. No parts to fill.

Producer: Jess Oppenheimer
Director: Marc Daniels
Writers: Jess Oppenheimer, Madelyn Fugh, Bob Carroll

DONLEVY CORP.

Republic Studios, North Hollywood

"DANGEROUS ASSIGNMENT" half-hour adventure series starring Brian Donlevy shooting two films a week, 32 to be shot to July.

Producer: Harold E. Knox
Director: Bill Karn

DOUGFAIR CORP.

666 N. Robertson Blvd., Hollywood

"TERRY AND THE PIRATES" 26 half-

hour adventure telepix slated for March 5 start.

Producer: Dougfair Corp.
Director: Dick Irving.

JERRY FAIRBANKS

6052 Sunset Blvd., Hollywood

"HOLLYWOOD THEATRE" half-hour drama series resumes shooting mid-March. Directors: Derwin Abbe, Arnold Westler

FILMCAFT PRODS.

8451 Melrose, Hollywood

GROUCHO MARX started in 39 half-hour audience participation film productions, to be made once a week, began Aug. 23 for NBC. DeSoto-Plymouth sponsoring.

Producer: John Guedel
Film producer in Lindenbaum
Directors: Bob Dwan, Bernie Smith

FLYING A PRODUCTIONS

6920 Sunset Blvd., Hollywood

"RANGE RIDER" second half of series of 52 half-hour telepix now shooting. Jack Mahoney, Dick Jones in fixed leads.

Producer: Louis Gray
Director: Wallace Fox

JOHN GUEDEL PRODS.

600 Taft Bldg., Hollywood

"LIFE WITH LINKLETTER," starring Art Linkletter in series of 16 vidpix, half-hour audience participation show for ABC web, shooting every other week for 26 weeks.

Green Giant sponsors.
Producer: John Guedel
Director: Irvin Atkins

HOLLYWOOD TELEVISION SERVICE

Republic Studios, North Hollywood

"COMMANDO CODY-SKY MARSHAL OF THE UNIVERSE" series of 39 half-hour scientific telepix now shooting. Judd Holden, Aline Towne head cast with William Schallert in support.

Producer: Mel Tucker, Franklyn Adreon
Director: Fred Brannon

EDWARD LEWIS PRODS.

Motion Picture Center, Hollywood

Series of half-hour dramas featuring Irene Dunne as femme resumes shooting April 1.

Producer: Edward Lewis
Production manager: William Stevens

PHILLIPS LORD PRODS.

Republic Studios, North Hollywood

"GANGBUSTER" series for NBC-TV, sponsored by Chesterfield, now shooting.

Producer: Phillips Lord
Director: Lew Landers

MARK VII PRODUCTIONS

Republic Studios, North Hollywood

"DRAGNET" series of half-hour adventure telepix now shooting with Jack Webb set lead. Gene Reynolds to fill.

Exec. Prod.: Stanley Meyer
Prod.: Mike Meshkoff
Assistant: Jack Webb
Assistant director: Marty Moss

ROLAND REED PRODS.

Hal Roach Studios, Culver City

"MYSTERY THEATRE" series of half-hour adventure telepix now shooting. Producer: J. Donald Wilson
Director: Howard Bretherton

REVUE PRODUCTIONS

Eagle Lion Studios, Hollywood

Half-hour series of adult drama telepix resume shooting March 12.

Producer: Revue Productions
Director: Axel Gruenberg, Richard Irving, Norman Lloyd

ROY ROGERS PRODUCTIONS

Goldwyn Studio, Hollywood

ROY ROGERS in four outer telepix roll March 17. Vidpix are half-hour each. Roy Rogers, Dale Evans, topine, Pat Brady in support. General western parts to fill. Sponsored by General Foods for NBC-TV.

Producer: Roy Rogers
Associate producer: Jack Lacey
Director: Bob Walker

SCREEN TELEVIDEO PRODS.

Eagle Lion Studio, Hollywood

"ELECTRIC THEATRE" series of half-hour drama telepix resumes shooting March 22.

Producer: Gil Ralston
Director: Victor Stoloff

SHOWCASE PRODUCTIONS

Hal Roach Studios, Culver City

"RACKET SQUAD" series of half-hour adventure telepix resume shooting March 12.

Producer: Hal Roach, Jr.; Carroll Case
Director: Jim Tinsling

TCA PRODUCTIONS

Hal Roach Studios, Culver City

ABBOTT AND COSTELLO featured in series of 12 half-hour telepix patterned after format of their motion pictures show. Now shooting.

Executive producer: Pat Costello
Producer-director: Jean Yarbrough

DICK TRACY PRODUCTIONS

California Studios, Hollywood

"DICK TRACY" series of 39 half-hour mystery drama telepix shoot to March 7.

Cast: Ralph Byrd, Joe Devlin set leads.
Director: Thomas Carr

FRANK WISBAR PRODS.

Eagle Lion Studios, Hollywood

"FIREBIDE THEATRE" series of half-hour adult dramas resumes shooting March 10.

Producer-director: Frank Wisbar
Associate producer: Sidney Smith

ZIV TV

5255 Clinton St., Hollywood

Five in "UNEXPECTED" series of half-hour telepix shoot in March.

Star: "BOSTON BLACKIE" telepix in half-hour series shoot in March.

Four "CISCO KID" half-hour telepix scheduled for March shooting.

Director: Paul Landres, Eddie Davis, So-bey Martin

Summer TV Viewing Tops Winter For Sponsor Payoff, Hofstra Study Finds

Television viewers actually spend more time before their sets during summer months than they do during the winter, and so advertisers riding through the summer enjoy more TV-traceable sales than those taking a hiatus. Those are the major results contained in NBC-TV's latest Hofstra report on TV viewing, which is to be unveiled to agencies and sponsors today (Wed.).

Survey, supervised by Dr. Thomas H. Coffin, was conducted for six weeks last summer among more than 3,000 "heads of families," with the interviewers utilizing the recall system of questioning. In addition to uncovering the results on summertime viewing, which NBC plans to use as the basis of its pitch to sponsors to bypass their hiatus this year, the survey also tended to reiterate certain facts revealed by earlier Hofstra studies. Among these is the fact that viewers who have owned their sets a year or more show an increase in the number of hours per week they spend watching video, and also that TV delivers more customers for the advertiser than does any other medium.

Basis of the surprising amount of summer viewing revealed by the survey is the fact that very few heads of families were found to be taking a summer vacation. As a result, most of them spend their evenings, at least, at home. Hofstra study found that "watching TV" was listed as the most important activity during summer months among the respondents. NBC is keeping a tight lid on the actual statistics developed by the survey until after the agencies and sponsors are introduced to them today.

Web based its summer sales record for TV advertisers, which it considers to be among the most important facts unearthed, on a comparison of sales in TV homes against non-TV homes. It was found that sales for TV advertisers who stayed on the air during the summer, as compared to non-TV advertisers, almost doubled the sales racked up in TV homes by sponsors who took a summer hiatus, as compared to sales of their products in non-TV homes.

NBC Maps Taped Guinness Series

Dee Engelbach, producer-director of the NBC "Big Show," may go to England this summer to wrap up, a 13-week transcribed radio series starring Alec Guinness. The British film star has expressed interest in taping the series, which will have an adventure format.

If plans jell, Engelbach will make the trip as soon as "Big Show" winds up for the season. He'll pre-tape the series over a month's span, for network presentation in the fall.

Although such transcribed airers as the Orson Welles show are products from abroad, this would be the first time that a network has gone to Europe or England to package a regular weekly series. Engelbach will edit, direct and produce the series.

Corn Products Vamps Garry Moore Daytimer

Second hole was opened the sponsorship picture on CBS-TV's daytime Garry Moore show this week, when Corn Products decided to cancel the Tuesday 2:15 to 2:30 segment it now bankrolls. Sponsor checks off after the March 25 airing.

Show is aired from 1:30 to 2:30 p. m. cross-the-board. Only other segment now sustaining is the 1:30 to 1:45 period on Tuesday. Other bankrollers now represented on the show include General Electric, Best Foods, Standard Brands, Corning, Junket, Procter & Gamble (only one with a quarter-hour five days weekly), O'Ceard, R. J. Reynolds, Stokely-Van Camp and Quaker Oats.

Noise for Sale

Louisville, March 4.

Five years ago WKYW, local daytime indie, cracked the dailies and trade press by selling silence (off-air time) to a national mattress concern. Last week, H. Parker Smith, WKYW commercial manager, again hit the press wires when he sold unwanted noise.

Next door to the WKYW studios is a building, undergoing extensive remodeling. More pronounced in a radio studio perhaps than anywhere else, the assorted sounds of an air-hammer, pneumatic stone-breaker, 20-pound sledges, and saw-and-hammer carpentry, all combined to furnish an almost full-time obligato to every station break, commercial announcement and newscast. Phone calls hit a new high. Execs were puzzled what to do, since the work was being done for a topflight sponsor.

So H. Parker Smith, commercial manager of the station, sold the noise. Announcers now state, "We're sorry about the noise that's competing with the show right now. The noise is coming from next door where our good neighbor, the Citizen's Fidelity Bank and Trust Co., is building a bigger bank to better serve you. So we won't mind the noise of construction."

CBS Hits Jackpot On Daytime Radio

CBS Radio, besides knocking off nine of the top 10 spots in the latest Nielsen network ratings for evening programs, scored a solid 10 out of 10 in the daytime shows. Rating period covered the week of Jan. 20-26.

Following is the evening lineup:

Jack Benny	15.8
Amos 'n' Andy	14.9
Lux Theatre	14.8
Charlie McCarthy	13.1
People Are Funny	13.0
Suspense	12.0
Our Miss Brooks	11.3
Talent Scouts	10.9
Bob Hawk	10.8
Fibber & Molly (NBC)	10.7

Following is the daytime lineup:

Arthur Godfrey (Ch'fields)	10.2
Our Gal Sunday	8.8
Arthur Godfrey (Nabisco)	8.8
Helen Trent	8.3
Arthur Godfrey (Pillsbury)	8.1
Ma Perkins	8.0
Aunt Jenny	7.8
Big Sister	7.8
Wendy Warren	7.7
Perry Mason	7.3

FORD FOUNDATION SIGNS WITH NIELSEN

Chicago, March 4.

An indication of the Ford Foundation's emphasis on the broadcast media as social forces and as potential major vehicles for its educational projects is seen in the organization's order placed last week for the A. C. Nielsen Co.'s radio-TV rating reports. It's understood the foundation will use the Nielsen surveys as part of a continuing study of AM and TV as well as to keep tabs on the specific shows which it is directly sponsoring.

The audience measuring firm also inked four new subscribers. ABC, which along with NBC purchased the Nielsen video ratings, earlier this winter, decided to take the additional marketing service. ABC's WJZ-TV in New York packed for the TV survey. The Arthur Meyerhoff agency here bought the radio reports and Carter Products, the tele index.

Colgate Scraps Option On 'North' TV Version

Colgate has given up its option on the television of "Mr. and Mrs. North," while renewing the show on CBS Radio. Sponsor liked the quality of the pilot film, but has decided not to expand its video allocation.

Bernard L. Schubert is peddling the John Loveton package.



HARRY SALTER
MUSICAL DIRECTOR
Stop the Music—ABC

Left Field Deals Mark Sponsorship Of N.Y. Ball Clubs

Radio and television sponsorship on the N. Y. major league baseball teams this year will open up some new trade angles, chief among which is the deal set this week by White Owl cigars to bankroll only two innings per game of the Yankees' home schedule. They are the third and seventh stretches. Rest of each Yankee game will be bankrolled, as in previous years, by Ballantine's.

Also on tap for this season is the entry of Lucky Strike into local baseball sponsorship for the first time in some years. Luckies has bought into the Brooklyn Dodger schedule; to share daily with Schaefer Beer, which has had the Dodgers exclusively on both radio and TV for some time. Schaefer reportedly found the package price too heavy to carry alone this year, so asked its agency, BBD&O, to find a co-sponsor. BBD&O also handles the Lucky Strike account. As in past years, the Dodger games will be aired on radio via WMGM, N. Y., indie, and on TV by WOR-TV. Both home and away games will be carried on AM.

Chesterfield is the only bankroller in the N. Y. baseball setup which will repeat on its exclusive sponsorship of the Giants for both AM and TV. Games will be carried again on WMCA for radio and on WPIX for TV. Agency for Chesterfield is Cunningham & Walsh.

Unique setup on the Yankees is reportedly due to White Owl's having inked J. Walter Thompson this year to switch its account to Young & Rubicam. Ballantine's, still a JWT account, also found this year's price too high and asked JWT to find a co-sponsor. As a result, White Owls, which rotated sponsorship on AM last season with the brewery, will take the third and seventh innings of each game this year on both AM and TV, with Ballantine's bankrolling the remainder of each game. Yankee games will be aired, as in previous years, via WINS for radio and WPIX for TV.

Schwerin Tells All—What Makes Perfect Contestant on Quiz?

The Perfect Contestant for the daytime quizzes is a woman, a housewife and a Northerner—but she doesn't hail from New York City. Those are findings of a (Horace M.) Schwerin Research Corp. study, based on five years of testing hundreds of participation programs.

The studies—done exclusively with all-female audiences—resulted in this rule-of-thumb; the best contestants are those with whom the home listener can easily identify herself, one reason why housewives make good contestants. Non-housewives, however, all acceptable, but to a somewhat lesser degree, Schwerin says, and unmarried gals should have an interesting career to talk about.

Dialers reacted most favorably. Schwerin reported, to careers of the soap opera femme type, those

(Continued on page 50)

More Madison Ave. Jitters

The Madison Ave., N. Y., agency boys have been going into an economic tailspin lately. Already distressed and alarmed over the fact that many clients are asking: "What are you doing to earn your 15% keep, now that the networks have virtually taken over all TV production?" on top of that the agencies are bemoaning their upped operating costs.

They find that everything has gone up but their 15% commission from the sponsor. The complaint is prevalent that, with salaries and other items up, the 15% take no longer permits for those wide margins of profit. Because they've been divested of the responsibility of producing shows, they feel they're not in a position to agitate at this time for a hike in the 15%.

Since there's a reluctance to cut staffs, the agencies have been grappling with means of shaving costs. The word has gone out in some houses to "cut out the fanfare," watch expense accounts, and where previously it took five men to sit in on client huddles, two should now suffice.

WNBC, WNBT Ready Intensive School Survey Series With Life Mag Assist

ABC's 'Crossfire'

ABC radio launches "Crossfire," a stanza on which key figures in the news will be quizzed by a panel of commentators, on Wednesday, April 2, at 9:30-10 p. m.

Permanent panelists will be Elmer Davis, Bert Andrews and Martin Agronsky, three ABC staffers. Fourth member will include other web gabbers from the roster of Henry J. Taylor, George Sokolsky, Bryson Rasch, Pauline Frederick and Paul Harvey. Moderator will be Gunnar Back.

ABC Brass To Stay in RCA Bldg.

While ABC will transfer its Gotham studio facilities and equipment, master control program, script and other departments to its West 66th Street layout on April 1, the web will continue to keep its sales and executive offices on the third floor of the RCA Building for another year.

Sales force and execs will eventually move into the fifth building which ABC is taking over on West 66th St. However, that unit is not yet ready, and probably won't be completed until 1953. As a result, the web's top brass, salesmen and publicity department are extending their stay in the RCA Building. Failure to move out in toto is inconvenient for NBC, which has been needing the extra space.

The radio operations will go into the fourth building ABC has taken over in its string of units on 66th St. between Central Park West and Amsterdam Ave. This building includes 14 studios. The web's video operations originate from the adjoining ABC Television Centre. ABC-TV also took over the studios it had leased to WOR-TV and a studio behind the TV Centre, in the Hotel des Artistes on W. 67th St. It had an option on the St. Nicholas Arena further down 66th St., but this was taken over by Webb & Knapp, real estate firm. ABC board member William Zeckendorf is also a W&K topper.

May 1 will be moving day for the chain's Chi offices, which are leaving NBC precincts for the Opera Building and the Daily News Building. In Los Angeles the network is moving its AM and TV operations into its new building on Sunset and Vine.

TOP EXECS OF WNOE IN SUDDEN DEPARTURE

New Orleans, March 4.

James E. Gordon Friday (29) was again doubling as president and general manager of WNOE following the sudden departure of Patt MacDonald, vice president, and general manager for the past six months, and Don Lilly, operations manager.

The resignations of MacDonald and Lilly came following a meeting of Ex-Gov. James A. Noe and the WNOE staff. The session was held behind closed doors and lasted for some time. After it was over, owner Noe said that MacDonald and Lilly were "no longer connected" with the 50,000 watt broadcaster here.

"Just say they're no longer with WNOE," Noe said to a VARIETY mugg when questioned about the incident. He refused to elaborate.

In one of the most intensive public service campaigns on a single issue by a broadcast operation WNBC and WNBT, N. Y., are launching an "Inside Our Schools" series that will include some 70 separate broadcasts and telecasts in the March 16-April 16 span.

In part, the series will comprise a Kefauver-type probe of conditions in the school system. A unique aspect is that Life magazine is participating in the survey, and report, and is providing search help.

One group of shows will consist of three-hour sessions on three successive Saturdays with a panel of "investigators" interviewing witnesses on conditions in the schools. Panel will include Louis Yanever, Life proxy Roy Larsen, State Sen. Harold Panken and members of the board of education. Rudolph Halley, Kefauver prober now prez of N. Y. City Council, may head the panel.

Special programs will include the first televised meeting of the board of education, telenessing of a representative parent-teachers meeting, a four-hour TV visit to a typical public school, interviews with children by "Juvenile Jury's" Jack Barry and educator Helen Parkhurst, shows on adult education, progressive education, parochial schools, AM and TV as educational media, panel on juvenile delinquency, school sports, art, science and music in the schools, etc.

Regulars Integrated

Several of the programs would continue through the month. Others would be special one-shots. (Continued on page 51)

'Game' Quickies Rile Southerners

Some dissatisfaction with Mutual's arrangement on the web's "Game of the Day" is reported by a couple of southern outlets. These stations object to the fact that they are not getting paid for the Camel and Gillette five-minute capsules which precede and follow "GOTD."

Actually, it was explained by a Mutual official, the time fees, which the affiliates would normally get for the two quickie stanzas, are considered as the bulk of the outlet's talent fee for the broadcasts. They also pay a small percentage of their evening hourly rate for privilege of carrying the games, from which they can derive considerable revenue.

The stations objecting to the MBS plan say that if they don't line up local sponsors for the co-op "GOTD" (and according to usual co-op procedure, they would not have to pay a talent fee on a sustainer), they still would not be paid for taking the Camel and Gillette commercials. However, a Mutual spokesman said, there are no cases where an outlet has failed to get some co-op bankrollers locally. He said further that the deal is the same as in previous years, when Gillette and Camels also backed the pre- and post-game shows, and that no protests were received this year or in previous years.

A further beef is that Falstaff beer, which is backing half of the shows in some 150 markets, gets a

(Continued on page 51)

TELEVISION—A 'LOST INDUSTRY'?

CBS' 45% KQV Buy-In

CBS has just maneuvered what is believed to be the first of a series of moves and station ownership realignments designed to entrench itself more solidly in the radio-television facilities sweepstakes.

The network has just purchased 45% of KQV in Pittsburgh, moving into that major market on an ownership level for the first time. Up to now WJAS has been the CBS affiliate in Pitt.

Move is seen paving the way for Columbia to latch on to a TV operation in Pittsburgh—until now a one-station market with the DuMont-owned WDTV. A second VHF channel has been allocated for Pitt, along with two UHF operations in the post-freeze era.

The 45% acquisition of KQV will tee off a series of moves by CBS which will find the network relinquishing its ownership of WCCO in Minneapolis. It's understood negotiations are now under way for Columbia to dispose of the property.

Meanwhile CBS' bid for a Chicago TV channel rests in the laps of the FCC, depending on its decision in the ABC-UPT merger, which would result in CBS acquiring the WBKB channel for \$7,000,000.

Esso's Local-Level News Pattern For TV; Signs Up Flock of Stations

Just as years back Esso was the first to evolve a definite news pattern for radio via its "Esso Reporter," the oil company has now come up with a news formula of its own for TV. In one of the major news-bankrolling spreads to date, Esso has negotiated a deal with a flock of TV stations in major eastern markets, for a cross-the-board saturation of Esso-plugged news commentaries.

On each of the stations, Esso has taken over the 7 to 7:15 p. m. five-nights-a-week strip for local news coverage. What makes this deal unique and perhaps trend-making, is that in each instance the stations will program the news commentaries themselves. This is an instance, too, of eschewing network programming in favor of specific markets in the eastern area of the country cued to Esso's sphere of operation.

Among the stations signed up thus far are WPIX, New York, which bowed with its Esso program Monday (3); WBAL-TV, Baltimore; WTOP, Washington; WTVR, Richmond, and WDSU, New Orleans. Other deals are to follow, with Marchalk & Pratt, agency for Esso, handling the negotiations. At some later date, it's understood, the parent Standard Oil of New Jersey will also move into the picture in an expansion of its video programming.

Esso recently announced it was cancelling out of the Alan Young TV show on CBS, and the cutback on web programming is attributed to the desire to set the local TV news patterns in the Esso markets.

Map Tallu TV'er For Next Season

NBC envisions an hour-long Tallulah Bankhead TV show for next season, probably as a once-a-month attraction. Dee Engelbach, who produces-directs her Sunday night "Big Show" radio series, is currently mulling various format ideas, with possibility that the Bankhead video stanza will shape up somewhat along the lines of the Ed Sullivan "Toast of the Town," with her in the femcee spot.

Miss Bankhead is under contract to NBC as a radio-TV exclusive. Present plans call for "Big Show" to return on Oct. 6 for the '52-'53 season (the first assurance on the web's part that the 90-minute show will return for a third season). This would mean Miss Bankhead doubling into both AM and TV.

Winchell Back Sun. (9)

Walter Winchell returns to his ABC gabcast show Sunday (9) at 9 p. m., after a five-week absence medicos' orders to drop all work.

Winchell will resume his syndicated column with the Monday (10) issue of the N. Y. Daily Mirror (out) Sunday night.

The American 'Line'

London, March 4.

London Daily Mail has just announced results of a poll to determine the best television show on the BBC.

Top honors were copped by "What's My Line," an American package adapted from the Goodson-Todman CBS show.

Y&R, JWT Face 'Operations Zero' On Coast Radio

The opening of the '52-'53 broadcast season in the fall may find a complete blackout on Coast-originating radio shows, insofar as Young & Rubicam and J. Walter Thompson are concerned.

Ironically, these are the two agencies that for years were in top-dog position on Coast-berthed AM programs, both Y&R and JWT practically dividing up the cream of the nighttime commercial entries between them.

In contrast, Y&R, with the loss of the Schlitz account to Lennen & Mitchell, finds its sole Hollywood radio entry, "Halls of Ivy," moving out of the house. JWT's bleak Hollywood radio picture will become even bleaker if "Lux Radio Theatre" fails to return in the fall, as is reported possible. "Lux" is the only Thompson entry from the Coast. If that goes, the score would be zero.

Y&R still has the transcribed "Hopalong Cassidy" radio series for General Foods coming out of the Coast, but it's an outside package by Walter White.

'CITY HOSPITAL' SHIFTS FROM ABC TO CBS-TV

ABC-TV lost another sponsor this week, when Carter Products decided to move its "City Hospital" show over to the CBS video web. Show, which has been aired alternate Saturdays on ABC from 12:30 to 1 p. m., will move into the 9 to 9:30 Tuesday night slot on CBS, alternating with Schick's "Crime Syndicated," which has been occupying that time on a weekly basis. Agency for Carter is SSC&B.

Carter now bankrolls "Crime Photographer" alternate Thursday nights on CBS-TV, which it will continue. Plans call for the sponsor to be represented "Hospital" one week and "Photographer" the next, giving it a weekly identification on the web. Starting date on "Hospital" must thus be aligned with its sponsorship on "Photographer," but is expected to be either March 11, 18 or 25.

AGENCIES NOW CHAMPION RADIO

By GEORGE ROSEN

A new thinking is beginning to take hold in the advertising agencies. They're now telling their clients to "stick with radio." There are mounting fears that television is becoming a "lost industry"—that unless something drastic is done, and done soon, the TV medium will price itself out of the advertising dollar field.

Not since video staked its claim as the No. 1 glamor medium in advertising, has such apprehension existed, or have the sponsors been in such a quandary. The glamor aspect is over. Clients are reducing everything to dollars and cents values. There are just so many advertising dollars to be spent, and major clients are finding out that all the answers aren't wrapped up in TV.

General Foods' cancellation of "Mr. Bobbin" on NBC-TV; Cluett-Peabody's dropping of the Herb Shriner Show; General Electric's splicing of the Waring showcase; the Schlitz, Lucky Strike and Philco cutbacks on their respective dramatic stanzas to either alternate-week sponsorship or cutting the stanzas in half; Esso's buyout from the Alan Young Show—these and others reflect the present temper of the ad men and the bankrollers, as TV talent and times costs continue their upward trend.

Procter & Gamble for the past few weeks has been wrestling with

Open TV Time

Cancellations and switchovers have created an open time situation on NBC-TV that hasn't existed since the video network first unfurled its SRO banner a couple seasons back.

General Foods' dropping of "Mr. Bobbin," the same client's moving of "Claudia" to CBS-TV, and Admiral's cancellation of "Lights Out," have left NBC with three cream evening and nighttime half-hour TV availabilities; namely Sunday 6:30 to 7 and 7:30 to 8, as well as Monday night 9 to 9:30.

It's reported that NBC has some major full hour programming plans up its video sleeve for Sunday, which may result in a time reshuffling that may effect the 7 o'clock "U. S. Royal Showcase," sandwiched between the two open time periods. However, web chieftains are mum on the subject.

the "shall-it-be-AM-or-TV" problem, and is currently engaged in a reappraisal of all its broadcasting properties. The same goes for American Tobacco, which has been so alarmed over the mounting costs of TV that it is debating the wisdom of bringing back its No. 1 radio salesman—Jack Benny—in the fall.

General Foods' dropping of "Bobbin" is in the face of Nielsen ranging from 23 to 30, with the client expressing satisfaction with both the quality of the show and the rating. But with mounting TV costs, GF finds it necessary to embark on a new and different advertising policy.

Clarion Call

But whereas only a short while back, the agencies involved would have recommended to their clients throwing in their future lot with TV, today the "go radio" clarion call is being sounded. It's not merely a case of establishing radio's potency with its better-than-ever coverage yardstick (proven beyond the shadow of a doubt by network researchers and other AM champions over the past year). It's simply that the fright over TV's spiraling costs is spreading, and at a rapid pace.

As result, it's now established that in the next couple of years (Continued on page 51)

New Hampshire Primary 'Guinea Pig' For NBC's '52 TV Political Pattern

'Lucy' The Champ

The new TV Nielsens (Feb. 9) show the Philip Morris-sponsored "I Love Lucy" on CBS-TV in the leadoff spot, topping Milton Berle, on number of TV homes reached. The top 10 follows:

Program	Homes (000)
I Love Lucy	8,481
Texaco Star Theatre	8,235
Red Skelton	7,760
Godfrey & Friends	7,677
(Liggett & Myers)	
Fireside Theatre	7,258
Your Show of Shows	7,129
(R. J. Reynolds)	
Godfrey & Friends	7,108
(Toni-Gillette)	
You Bet Your Life	7,100
Your Show of Shows	6,730
(Participating)	
Godfrey & Friends	6,680
(Pillsbury Mills)	

Y&R: Seven From \$114,000,000 Still Boff \$107,000,000

Loss of its lucrative Schlitz Beer account, with annual billings approximating \$7,000,000 for all media, didn't come as a particular surprise to the Young & Rubicam agency echelon. It was known that feelers had been out to other agencies, and a number had been pitching for the business.

It was the belief in some quarters, however, that the biz would go to the Esty agency, and the fact that Lennen & Mitchell copped the \$3,000,000 radio and TV billings, with Leo Burnett agency grabbing off about \$4,000,000 for other media, was the chief surprise element.

Schlitz is the largest of the nation's beer accounts. Since Lennen & Mitchell isn't presently geared for such a windfall, expectations are that there will be a wave of personnel hirings. Burnett's acquisition of the \$4,000,000 non-radio-TV billings accents anew the Chi agency's climb into the topdog strata. (Schlitz is represented in TV by its Playhouse dramatic series, which is being cut to a half-hour on film instead of the present 60-minute live stanza, and the "Halls of Ivy" NBC radio show.)

Y & R, one of the world's largest agencies, is taking the loss philosophically, recognizing that with a total of \$114,000,000 in overall billings, the \$7,000,000 loss can hardly invite panic. Y & R's identity with the account has been linked to Ted Rosenak's association with Schlitz as its advertising chieftain. When the latter moved out to join Schenley, shift of Schlitz agencies was not unexpected.

POLITICAL SALES DEPT. FOR NBC RADIO, VIDEO

NBC for the first time has set up a Political Sales Division for both radio and television, in line with its policy of selling pre-convention time to candidates. Heading up the department is Walter E. Myers, formerly of radio sales, who majored in political time negotiations.

NBC's politico sales pattern is already in effect, although the network has made no official announcement. ABC and DuMont are similarly selling time. CBS has yet to formulate a policy, with a difference of opinion existing between the AM and TV hierarchy as to the wisdom of such a move.

Meanwhile, CBS is scheduling a series of sustainers for both radio and TV to permit candidates to express their views.

NBC is converting the New Hampshire primary on March 11 into a full-dress rehearsal of its ambitious political year news-special events programming. NBC's determined bid to put its best foot forward for the New Hampshire "Tryout No. 1," is indicative of the intense rivalry that shapes up this year—the intra-network battle for supremacy, which finds Philco flying the NBC colors, Westinghouse pledged to the CBS and DuMont banners, and Admiral throwing in its lot with ABC.

In a move to build up public interest in the job NBC is doing this year, the network is making a "showcase attraction" out of the N. H. primary. Jo Dine, publicity director, leaves today (Wed.) with a staff, setting up headquarters in Boston. He's called a conference for tomorrow in the Hub city for the New England press to present the "NBC political story." Also on hand to brief the press will be Henry R. Cassidy, representing AM; William R. McAndrew, for TV, and Charles (Bud) Barry, NBC's program veepee, who is using the New Hampshire primary to kick off the new NBC formula integrating news and special events into his programming division.

Bill Chaplin, George Hicks and Leon Pearson will also move into the New England scene, along with staff engineers, etc., for the "tryout" performance of the assorted news-special events-publicity techniques NBC is evolving on behalf of Philco for the coverage of the Chicago conventions. Subsequently, similar crews will be sent out to the other state primaries in the early bid for NBC audiences.

Plans are presently under way to send TV mobile units to Concord, N. H., for transmission to Boston, which will hike NBC's out-of-pocket expense for the New Hampshire primary to more than \$30,000.

'Dagmar Canteen' In March 22 Bow

NBC-TV's initial exploration into post-midnight live network programming tees off March 22, when "Dagmar's Canteen" prems in the Saturday night 12:15 to 12:45 a. m. slot. It will represent Dagmar's first program venture since her new \$2,000 a week NBC contract went into effect March 1, and her first regular TV series since "Broadway Open House." Stations picking up the show will be allowed to sell it on a co-op basis.

Program will be in the nature of a reuniting of some of the ex-"Broadway Open House" personalities, including Ray Malone and Milton DeLugg. First few programs will originate from Studio 8-H in New York, with a simulated canteen background, with the show later emanating from air and army bases and other military installations. Hal Friedman, who produced "Open House," is also taking over the helm on "Canteen," and will showcase camp talent along with the program's regulars.

Knox Gelatine Buys 10-Min. 'Today' Slot

NBC-TV sold the first 10-minute segment on its 7 to 9 a. m. "Today" show this week, when Knox Gelatine bought in for the 8:45 to 8:55 a. m. period of Mondays. Deal brings the total number of bankrollers on the web's early-bird show to nine.

Pact was set by the Weintraub agency, which took over the Knox Gelatine account this week for TV only.

WCBS (N.Y.) Feb. Billings Up 26%, As Station Expands Sales Staff, Shows

Brighter side of the radio sponsorship picture was revealed this week with news that WCBS, flagship station of the CBS Radio web in N. Y., has increased its billings more than 26% during February over the same month last year. According to Carl Ward, general manager of the station, the sales record indicates that "there's more business available for radio for the people who go out after it."

Declaring that the reasons for the hike in billings are generally intangibles, Ward attributed the new biz for the most part to a pickup in station break sales; the success of the station's supermarketing operation, the inauguration of several news shows on the schedule and an expansion of the sales staff. WCBS has recently upped its staff from four to six salesmen and has also added an ad manager, promotion manager and a sales service manager. This was done, Ward said, to enable the station to cover the territory more competitively.

He spotted a definite trend on the part of several sponsors to go in more for station break plugs. During February, WCBS sold station break strips to both Sinclair Oil and Griffin Shoe Polish, marking the first time either has purchased the plugs on cross-the-board basis. As for the supermarketing operation, Ward pointed out that 16 different spot advertisers are now utilizing the system, which is available to any sponsor spending \$1,500 per week on the station for a minimum 13-week ride.

Under the WCBS plan, each client is guaranteed an in-store display once every 13 weeks. Sponsors can buy any facilities available on the air. System, Ward said, permitted the station to set two bankrollers for the new "Joan Edwards Show," which preemmed Monday (3), before the show went on the air, in a trade of air time for in-store display space.

Station has also expanded its spot on the air, having picked up five half-hours from the CBS web last month when it took over the 4 to 4:30 p. m. strip. In addition, it has recently added a half-hour daily to the Jack Sterling early-bird show, which now takes the air at 5:30 a. m. instead of 6.

Detroit Boils At Red Hearing Ban

Detroit, March 4.

Detroit continued to boil over the banning of television of the House Un-American Activities Committee hearings into Detroit Communist activities.

It had been pretty much taken for granted that the week-long hearings would be televised. WXYZ-TV assigned to the pool task by the other two stations, got its equipment set up in the Federal Building.

At the last minute, on direct word from Rep. Sam Rayburn, speaker of the House, the telecast was banned. Newspaper offices and the Federal Building switchboard, were flooded with calls from set-owners.

The hearings went on all week. There were startling disclosures which the newspapers played up. The Republicans accused the Democrats of shelling television for fear of having some of the Red paint washed off on them and vice versa.

The Committee called 23 witnesses the first week and then took a week off with the avowed intention of going back to Washington and getting the TV ban lifted. The committee is expected back in Detroit March 10.

One direct result of the hearings on showfolks was the firing of Jules Yanover, 40, second violinist for the Detroit Symphony Orchestra, after he had been identified as a Communist Party member by a witness.

Eduard Werner, president of the Detroit Federation of Musicians, announced a hearing will be held, and if Yanover is found to be a Communist, he's through all over the United States and Canada as a musician.

Breen's TV Bid

Des Moines, March 4.

Northwest Television Co., of Ft. Dodge, Iowa, has filed articles of incorporation with the secretary of state to own and operate television and radio studios in Ft. Dodge. The company has capital stock of \$100,000 and indicates it will apply to the FCC for a TV license.

Edward Breen, who is operator of KVFD in Ft. Dodge, is listed as president of the firm.

UHF-VHF Package Unveiled by RCA

With an eye on the upcoming lifting of the freeze and the opening of ultra-high frequency channels, RCA this week revealed plans for a packaged equipment combination, which will provide new operators of both UHF and VHF stations with all the fundamental equipment they need. DuMont is also said to be ready to announce a package deal for UHF stations at a press conference today (Wed.) in N. Y.

RCA is listing no price for its "basic buy" at this time, since broadcasters will have their choice of variously-priced equipment, depending on what channel they're assigned, their transmitting power, etc. Manufacturer is preparing a table of transmitting powers, channels, etc., which will list the price for all equipment and so give the broadcasters an overall price for each individual package. Each, however, is said to be compact and relatively inexpensive.

Package provides for the programming of films, slides, spots, remotes and network pickups where available. According to RCA, the "basic buy" is designed to answer the needs of broadcasters planning TV program operations which can be handled with a minimum investment in equipment and technical manpower.

MARSHALL FIELD IN 'CHI' CANCELLATION

Chicago, March 4.

Local video is faced with a major casualty with Marshall Field & Co. due to drop its high-budgeted "Face of Chicago" on WBKB at the end of the first 13-week cycle, April 3. There is a possibility the department store may extend the half-hour show for a couple of weeks beyond the option date but its definitely committed to a bow-out on the package that's been running as high as \$10,000 weekly.

Unless there's an addition in the meantime, Field's defection will mean a complete absence of major State St. department store coin from Chi teevee.

The departure will also cost the Balaban & Katz theatre circuit a chunk of revenue. "Face" is housed in B&K's TV-converted Garrick Theatre at a \$400 weekly rental. Only other vidshow currently using the Garrick is CBS-TV's Sunday afternoon "Quiz Kids."

Soft-Soaping the Soapers

CBS Radio is launching a campaign to hypo listening to soap operas of its clients, as a means of building daytime audiences. Included in the plans of program v.p. Lester Gottlieb is a documentary show that will tout the soapers for their growing maturity.

Drive has two themes: (1) to tell the public that the washboard weepers have gained greater sophistication and psychological validity; and (2) to stress that femmes "can listen while they work," as opposed to video's need for greater concentration.

Campaign will be built around a promotional kit for local stations, spot announcements (both live and recorded and on the network and local level), testimonials by celebs and ordinary citizens on why they dial to soapers, and promotional tieups, such as those a couple of years back when McKettrick dresses brought out frocks based on the serial characters.

Idea stems from a pitch made over a year ago by Compton agency on behalf of Procter & Gamble. Compton went to NBC, which made some efforts to promote the serials last year, and then to CBS, which has mapped a fuller drive. Columbia's plans will cover the soapers of all its soap-bankrollers and involve their various agencies.



JOHN T. LLMAN

New York's Favorite TV NEWS REPORTER on New York's Favorite Station for TV News, WPIX
TELEPIX NEWSREEL
TOMORROW'S NEWS
SANDMAN NEWS
Advertest Research

Station Reps Rap GM Spot Campaign As Rate Jeopardy

The heavy General Mills spot radio campaign for Wheaties, which is being pitched to stations for 50% of their one-time daytime rate, was blasted over the weekend by the National Assn. of Radio & Television Station Representatives as a "largescale attempt to break down" the AM rate structure.

NARTSR lashed out at CBS Radio as "having led the radio rate reduction parade" and now taking the Wheaties deal for its owned-and-operated outlets. The reps organization said that the General Mills deal, asking for the discount based on a daytime rate although 80% of the spots would be in Class A time, is a "serious attack" on the rate structure. "What happens to other advertisers, guaranteed under a specific clause in the standard American Assn. of Advertising Agencies contract as low a rate as that granted any other comparable advertiser?" NARTSR asked.

"To evade the spirit of such contracts through technical quibbles will not satisfy the nighttime or daytime announcement advertisers who are paying full card rates," the rep outfit declared. "No competitive media could ever harm radio as much as certain elements of the industry, who should be regarded as leaders of sounder policy, have and are continuing to debase radio."

Wheaties deal is for five spots daily, seven days a week, for the period from April 15 to Aug. 15. Ordinarily, according to NARTSR sources, such a largescale spot campaign would earn discounts of from 30-35%, rather than the 50% asked.

ABC's Golf Reprise

ABC has wrapped up the Palm Beach Golf Tournament for the third consecutive year and will beam the linkcasts May 15-18.

The coverage, totalling over three hours on the four days, will be handled by Harry Wismer.

D. C. Likely Prospect for March FM Drive; Industry's 3d Testing Ground

Washington, March 4.

Eloise Switch to WCBS

"Eloise Salutes the Stars," now sponsored by Doeskin Products Friday nights on WABD, DuMont's N.Y. flagship, moves over to WCBS-TV, CBS video's key N.Y. outlet, starting March 16. Show, starring Eloise McElhone, will take over the 11:15 to 11:30 p.m. Sunday period on WCBS-TV, which means that station's "Late Show" will be pushed back 15 minutes.

DuMont in Major Program Shuffle

DuMont network, currently in the midst of a drastic program reshuffle to clear some long-time sustainers off the air in favor of shows with a better chance of tagging a sponsor, is still undecided on what the new shows will be. Program chief James L. Caddigan said this week that a new dramatic series, a musical and an audience participation show are in the works but their final formats and starting dates have not been set.

DuMont, meanwhile, received renewal orders this week on seven network shows, most of which will take the programs through the summer. Renewals include Old Golds on "Down You Go," Edgeworth Tobacco on "Plainclothesman," Curtis Publishing on "Keep Posted," Serutan on "Battle of the Ages," Mennen on "20 Questions," America's Chicle on "Rocky King, Detective," and Premier Foods on "Rumpus Room."

Caddigan will slot a new dramatic show in the Thursday 9 to 9:30 time, replacing "Shadow of the Cloak," one of the sustainers being axed. Musical show will replace "Famous Jury Trials" in the Wednesday 9 to 9:30 period. "Not for Publication," currently aired Fridays 11:30 to 12:30, will move into the Tuesday at 10 slot, replacing "Hands of Destiny," which is being axed. Audience participation will replace "Publication" on Fridays.

Web has also decided to program a news show Fridays at 11 p.m., replacing "Eloise Salutes the Stars," which moves over to CBS-TV. Quartet of film serials go into the 7:30 to 8 p.m. period Mondays through Thursdays, replacing "Date on Broadway," also being cancelled.

N.Y. CHEVY DEALERS BUY ELECTION RETURNS

Local Chevrolet Dealers of the metropolitan N.Y. area have pacted with WCBS-TV for approximately five five-minute reports on local election results on Election Night next Nov. 4. Spots, which are to be inserted one an hour as long as the results of the Presidential election are undetermined, will be worked into the national coverage being sponsored on CBS-TV by Westinghouse.

Chevy dealers, through Campbell-Ewald, are paying a reported \$6,500 price for the package. Web has worked out a formula in which some rebate will go to the bankroller in case the national returns are final before the full five local spots are aired. If the national coverage runs more than five hours, the Chevy dealers will continue to get their segment each hour but at no additional cost. First local spot is to be inserted sometime between 9 and 10 p.m.

WIBK's Ballcasts

Philadelphia, March 4. WIBG will handle radio broadcasts of big league baseball exclusively in Philadelphia this season. Arrangements have been completed for broadcasting 206 league games of the Athletics and Phillies during 1952.

Station will air every game from Shibe Park and all road games which do not conflict with those being played at home. In addition, approximately 40 exhibition games played by the two teams in the South will be broadcast, starting March 8, with the Phillies and Detroit, at Clearwater, Fla.

March is FM month in Washington and ought to prove, if anything can, that broadcaster-manufacturer cooperation in pushing sales of FM sets can bring results. For this area, which is the third testing ground in an all-industry campaign to promote FM, probably offers more inducements to the prospective receiver purchaser than any other in the nation.

As emphasized yesterday (3) in the first of four "Sales Clinics of the Air" over WASH (FM) to brief dealers on FM sales advantages, radio listeners in the Capital have a choice of 15 FM stations at night, but only seven AM stations. The eight-station advantage for FM is due to the fact that five daytime AM's can be heard only on FM after sunset, plus three stations which broadcast only on FM.

With this advantage in FM programs, and with at least 265,000 families without FM as prospects for receivers, dealers are being told they have a golden opportunity to sell FM sets, particularly in an area where TV saturation 80% and AM saturation is 97%.

Yesterday's first sales clinic was given by John H. Smith, Jr., FM director of the National Assn. of Radio and TV Broadcasters. On subsequent Mondays, dealers will be addressed over the air by representatives of the Radio-Television Manufacturers Assn. and the Electric Institute of Washington, which is playing a big part in the local drive.

Meanwhile, results of the first test campaign in North Carolina, which started Jan. 25, indicate that more than 5,000 FM sets were moved by distributors in the month-long drive. Complete reports from only three of the 18 participating distributors in the state showed that distributors shipped 3,345 FM sets to dealers.

According to Smith, the North Carolina drive brought about a reversal of the trend of radio sales during a normally slack season. Dealers, he pointed out, generally consider December the best month and January the worst month for receiver sales, with 85% of the year's business done in the fourth quarter of the year.

Frank White Status Still Unresolved

Miami, March 4.

Mutual prexy Frank White's status was not resolved at the board meeting here last week, but will be settled at the next stockholders' get-together in New York April 14. White's three-year pact terminates end of April.

The MBS conclave was a harmonious parley that dispatched its business in half a day, instead of the two days originally scheduled. Key item was eliminating the rule which barred any one entity from voting more than 30% of the stock. This gives board chairman Thomas F. O'Neil, who controls some 58% of the stock, a clear hand. Further changes in the Mutual setup, along the lines of O'Neil's putting the skein on an owned-and-operated station basis rather than stockholder-station basis as now prevails, were not made. Presumably, with things running smoothly under the present arrangement, a revision was not deemed necessary at this time.

Similarly, no changes were made in the web's officer lineup. O'Neil is due to stay down here for another fortnight before returning to Gotham. Reports were circulating here that O'Neil might bring in a General Tire exec as overseer of his widespread radio and tele interests.

Chi TV Set Sales Off

Chicago, March 4.

Video set sales in the Chi area continue to skid, with only 17,368 new receivers installed in January, according to the latest Electric Assn. tally. In the same month a year ago, 38,965 sets were sold.

There are now 1,095,185 sets in this area, encompassed by the four TV stations.

CBS' 'TRACK RECORD' FORMULA

Bartley's Quotations .

Washington, March 4.

Robert T. Bartley, newest member of the Federal Communications Commission, was subjected to a barrage of questions when he appeared for confirmation before the Senate Commerce Committee last week. Here are his replies on major policy issues.

On liquor advertising on TV: "I would think they (the broadcasters) wouldn't take it. If I had a station I wouldn't do it."

On approaching the problem involved in lifting the TV freeze: "If they (FCC) are hung up on an issue, I would just have to go to the bottom of it. . . . It might take me a good while, but I do want to have the right answer if I came up with an answer."

On whether Congressional committee hearings should be televised: "I have an idea that it might be desirable but I haven't the vaguest notion of how it might be worked out properly. There is a terrific problem of how it can be done fairly."

On whether TV should be used to inform the public "as fully as possible" on government problems: "I think that is the element in any grant in a license."

On the desirability of lifting the freeze in connection with the coming elections: "I think we ought to have an extension of television as rapidly as possible."

On reservation of channels for educational television: "I have open mind" on the question.

On the color controversy: The best interests of the public will be "the sole criterion with me."

On newspapers owning broadcast stations: No prejudice for or against.

Walker, Bartley Seen Hep Choices For FCC With Maze of Problems Looming

Washington, March 4.

Federal Communications Commission has a new chairman but an old hand at running the agency, as the result of the designation last week of Commissioner Paul A. Walker to take over the chief stewardship relinquished by Wayne Coy, who resigned to join forces with Henry Luce, Time-Life publisher, in building a television empire.

Walker's appointment was no surprise, especially after he called on President Truman last Tuesday (26). The President announced the appointment the following Thursday, together with the nomination of Robert T. Bartley to fill Coy's unexpired term as a commissioner (ending June 30, 1953).

Because of the importance of having a seventh member on the Commission in deciding close questions connected with lifting the TV freeze, the Senate Commerce Committee lost no time in acting on Bartley's nomination and voted unanimously on Friday, after a short hearing, to recommend confirmation. Walker's designation as chairman required no action by Congress. Bartley's appointment was confirmed yesterday (3) by the Senate without objection.

It was learned that Coy had recommended Walker's appointment.

(Continued on page 50)

'O'Neil Touch' Sets WOR-TV Humming

Thomas F. O'Neil's new influence on the WOR, N. Y. setup is being felt in the outlet's video adjunct, which is mapping an expansion of its live programming.

Program veepee Jules F. Seebach is launching "Dark Destiny," a Bob Arthur-Dave Kogan package Mondays at 7:30-8 p.m., starting March 17. Last week, "Terror," a Harvey Marlowe production, was premed in the Wednesday 7:30 p.m. slot. Additionally Seebach will add a new sports quiz and another late-night newscast. More live programming in the pre-midnight hour is also under consideration and changes are due in the afternoon lineup in the next few weeks.

WOR-TV increased its 9 p.m. newscast from five to 10 minutes and has added newsreel clips to all its news periods.

O'Neil, putting more coin into the video operation, is aiming at improving its competitive position by hyping its program structure. The emphasis is adding new stanzas and increasing hours of operation. Generally the station is satisfied with its schedule, which has a heavy stress on sports and which put the newest New York's seven outlets into fourth place rating-wise in the last quarter of 1951. Currently it's in fifth position.

Connolly, Oberfelder Upped in ABC Switches

ABC has upped James H. Connolly, veepee for o-and-o radio stations, to v.p. of the web's San Francisco division. He succeeds Gayle Grubb, who moved over to Fort Lincoln stations.

Ted Oberfelder, now WJZ, N. Y., general manager, moves into Connolly's owned-stations spot. William M. (Bud) Materne, account exec in network sales, takes the WJZ managanship. Moves are effective March 15.

'Sight & Sound' Formula Due For Big Web Play

Indications point to a flock of "sight and sound" dual programming on the networks next season, whereby the audio versions of TV shows will get an AM playback.

Move represents a reversal of thinking, particularly on the part of NBC, which projected a full-blown schedule of such attractions a couple of seasons back when the "Sight & Sound Formula" was presented to the network affiliates at the Greenbrier convention. However, the idea was subsequently nixed, even though some test platters of Eddie Cantor, Jimmy Durante, Sid Caesar and Martin & Lewis TV shows proved the scheme feasible.

As an economy gesture, the networks are now planning some major moves in this direction, as witness CBS' dual showcasing of "I Love Lucy" with a Philip Morris sponsorship commitment on tap. Such shows as "Strike It Rich," Ralph Edwards, etc., are currently getting the "sight and sound" treatment and everybody concerned appears happy.

WHDH's 'Musicana, USA'

Boston, March 4.

WHDH, music-sports-news indie here, is ushering in March with a week-long salute to "Musicana, USA." Station is devoting an average of seven hours daily using special recordings and script shows to spotlight hit tunes and performers from 1915 to the present.

Much of the background info was culled from "Show Biz," tome by Abel Green and Joe Laurie, Jr. "Musicana" is being presented in seven chronological chapters. Bill Shea, copy chief and sales promotion director, scripted.

GEAR RADIO TO NEW CONCEPTS

The pattern of things to come, in radio's fight for survival, is taking form in the east and west program citadels of CBS. Being a matter more of price than principle, pencils being sharpened to make budgets more attractive to advertisers.

Behind the experiments being processed by Lester Gottlieb, CBS veepee program chief in N. Y., and his Coast veepee aide, Guy della Cioppa, are two fundamental precepts in the current transitional era:

(1) Agencies are no longer buying shows off the audition griddle. First it's necessary to establish a "track record" over a sustaining period, to build audience and prestige. This is reflected in the current ratings and client feelers on such attractions as "Meet Millie" (8.8); "Broadway Is My Beat" (7.4); "Lineup" (7.7) and the brace of Screen Guild shows (7.7), all of which, once established as qualitative entries, have been sustained by CBS over a long period.

(2) The Gottlieb-della Cioppa combine finds a new set of values and sponsor interest in radio properties that have since been converted into top TV attractions, as reflected in the sponsor jockeying for "My Friend Irma" (with Cavalier cigarettes anxious to grab off the AM segment as well as TV). That's why, too, CBS is not too alarmed over the Wrigley cancellation of "Luigi," which is due to hit the TV channels soon as a likely video winner.

Test Tube

A sharp turn in this direction is an experiment now on the Gottlieb agenda: involving a test tube of "I Love Lucy," the season's comedy smash on teevee, which is being converted to radio as a supplementary service to an advertiser tentatively identified as Philip Morris, the TV bankroller. The vast reams

(Continued on page 46)

Thomas Mitchell Signs With ABC Video For Multi-Faceted Chores

ABC-TV program chief Charles M. Underhill has signed Thomas Mitchell to a contract under which the web will have first call on his services as producer, actor, director and consultant. It's the first time the network has entered into such a multi-faceted deal, and the chain may ink other talent to similar pacts.

Mitchell has had a long career in the theatre, going back to 1913, and has done pix since 1936. He has written and directed several legit successes, and was co-author (with Floyd Dell) of "Little Accident" and "Cloudy With Showers."

ABC-TV's plans for Mitchell include two shows in which he'd take a directorial hand as well as perform. First is a stanza on which he'd play a country lawyer in a running drama. Second would spot Mitchell as both narrator and player in short story adaptations or excerpts from novels. Latter would be primarily a one-man show, although some telecasts might involve one or two other characters. Both ideas are still in the blueprint stage.

Deal would not preclude Mitchell's doing outside work with the chain's permission, but he will be basically an ABC-TV property. Recently he was on the skein's "Pulitzer Prize Playhouse" preem as Mr. Antrobus in Thornton Wilder's "Skin of Our Teeth." Via his consultant capacity, ABC intends to tap his experience in both film and legit work.

Colgate's AM-TV Success Formula: 14,000,00 People; \$1.25 Per Thousand

Crosley Axes 'Father'

Crosley has decided to check off NBC's "Father Knows Best" show, now aired Thursday nights from 8 to 8:30. According to Benton & Bowles, the original pact called for only 13 weeks' sponsorship, with Crosley anking the show after the April 3 broadcast.

"Father" was bankrolled at the beginning of last season by General Foods, also a B&B account. Crosley picked up the show Jan. 10.

CBS Dealt Radio Blow as Wrigley, Sterling Cancel

CBS Radio was dealt a one-two punch on its Tuesday night sponsorship lineup this week, when both Wrigley's, on "Life with Luigi," and Sterling Drug, on "Pursuit," notified the web they're checking off the shows at the end of the current cycle. Dual cancellations represent one of the heaviest blows suffered by the web this season.

"Luigi," aired Tuesdays from 9 to 9:30 p. m., will go sustaining after the April 1 broadcast. CBS plans to keep it on the air in the hopes of luring another bankroller. Web meanwhile is pitching its "Peggy Lee Show," aired Tuesday and Thursday evenings from 7:30 to 7:45, at Wrigley's and feels there's a good chance the gum outfit, which reportedly is looking for a show with more exposure for its mass consumption product, will pick it up.

"Pursuit," which occupies the 9:30 to 10 slot Tuesday nights, will be dropped when Sterling ankles after the March 25th broadcast. CBS is moving "Lineup," now in the 10 to 10:30 slot, back a half-hour as replacement. Following through on the reshuffle, the web will insert a five-minute Bob Trout newscast from 10 to 10:05, and expand Robert Q. Lewis' "Waxworks," now aired from 10:30 to 11, an additional 25 minutes to pad the remaining time.

It's noted that the web, rather than gamble any new coin on an untried show to fill the program void created by the Sterling check-off, is utilizing its contract talent to fill the time. Schedule is expected to remain intact until the start of the summer season.

GRABHORN JOINS PETRY TO DEVELOP NEW BIZ

Murray Grabhorn, managing director of the National Assn. of Radio and Television Station Representatives, will leave the organization next week to join Edward Petry, station rep, March 17. Grabhorn will be manager of new business, covering both AM and TV, and attempting to bring into the national spot field advertisers who are not now, or who have never had a history of spot spending.

NARTSR board of directors met Friday (29) afternoon to mull several candidates proposed by Grabhorn as his successor. Replacement has not yet been decided, since the outfit has to have further talks with the possible choices.

Grabhorn left NARTSR reluctantly, he said, because he feels the organization is doing an important job in promoting the reps, building the use of national spot advertising and generally helping stations. Before going NARTSR last year, replacing Tom Flanagan who bowed out due to illness, Grabhorn was v.p. in charge of owned-and-operated stations for ABC.

Colgate-Palmolive-Peet, using combo of nine radio and television programs, is reaching 14,000,000 persons weekly at an average cost-per-thousand of only \$1.25, one of the most economical buys of mass circulation for ad messages. The successful formula, according to Colgate AM-TV director, Leslie Harris, is based on "making like network in our operations" and intensive use of research.

The Colgate pattern is for the bankroller to take a direct part in its broadcast activities and Colgate prexy E. H. Little has a hand in his company's radio-tele shows. The "Colgate Comedy Hour" on NBC-TV, originating from the Coast, is produced by the soap firm itself, with the agencies involved chiefly in the commercials and not in the programming end. Company's network-type setup includes its own "station relations department," which handles the difficult problems of station clearances, with the happy result of getting its tele programs on an average of 52 outlets.

On the research front, the soap firm uses 15 different services, including Hooper, Nielsen, Trendex, Videodex, American Research Bureau, Starch, Rorabaugh, Schwerin, Pulse, Chicago Penetration Study, consumer panels in various cities and its own Psychological Research, Inc.

The new Bob Elliot-Ray Goulding strip which premed on NBC Monday (3) was built after special psychological analysis were made of the potential audience. The studies, showing the economical status, family interests, preferences in humor, age level, etc., of the market aimed at, indicated that "Bob and Ray" should eschew trade and Broadway gags, direct their satire to subjects with which an older housewife is familiar, add a couple of juve characters and in other ways slant their stanza for the specific dialers desired, Harris said.

Working with indie packager Walt Framer on building the re-

(Continued on page 51)

Major Renewals Hearten ABC

ABC radio has come up with some key renewals at a significant time for the web, right after it suffered the loss of several tele clients.

Equitable Life renewed "This Is Your FBI," Jerry Devine's Friday at 8:30 p. m. feature, for 52 weeks, via Warwick & Legler. Insurance outfit signed despite heavy wooing by CBS and NBC, both of which have open time on Friday evenings. "FBI's" continuation in ABC's Friday evening block, one of its strongest nighttime lineups, is important for the chain's other commercial airers on that evening.

ABC also inked General Foods, Lever Bros. and Philip Morris for another ride on shows which started last October. Only casualty is "When a Girl Marries," which will exit March 28 for General Foods.

GF renewed the Jell-o segment on "Breakfast Club," via Young & Rubicam. "Marries," however, was dropped by GF's Maxwell House due to budgetary considerations. In a shift of outlay among the GF brands, Maxwell House took over a bigger piece of "Second Mrs. Burton" on CBS, and the relatively new "Marries" was axed.

Lever Bros. renewed its morning and afternoon entries in the ABC soap blocks, "Lone Journey" and "Joyce Jordan." Philip Morris renewed "Against the Storm" in the morning and "Romance of Evelyn Winters" in the afternoon, plus its twice-weekly broadcasts of "Break the Bank."

"Marries" bowout leaves ABC with only one open strip between 8:55 a. m. and 12:30 p. m.—the 11:15 a. m. slot.

77 TV Stations Display Seal As Industry Code Is Put Into Effect

Washington, March 4.

Climaxing nine months of preparation and planning, the television industry's code of good programming went into effect Saturday (1) with 77 of the nation's 108 stations as subscribers. Viewers were made aware of station adherence through display of the Seal of Good Practice which subscribers telecast at various parts of the broadcast schedule.

Just prior to the effective date, the Television Code Review Board, which is responsible for administering the Code, held its first meeting here and mapped plans for establishing facilities to keep posted on observance of the standards. The Board will meet again in Chicago in about a month to consider any proposals or complaints which may have been made since the Code went into effect.

To implement administration, the Board agreed to hire a fulltime staff executive who will work with the TV department of the National Assn. of Radio and TV Broadcasters and report directly to Thad H. Brown, Jr., the Association's TV director. The Board also decided to issue a public report periodically on progress of the Code and to issue a monthly newsletter to subscribers.

In view of participation by all major networks, the Board was faced with the problem of possible conflict with non-subscribing affiliates. It ruled that use of the Seal of Good Practice by the network "does not give a non-subscriber the right to display the Seal on a local basis."

The Seal, the Board further held, "may be displayed as part of the network programming in such instance; however, caution must be exercised by such network to the end that Seal usage is delimited aurally and/or visually to identification with that network. Because of practicalities, the local station would not be required to cut away from network announcements using the Seal."

As to display of the Seal, the Board advised subscribers that there are no minimum or maximum requirements governing usage. However, it urged subscribers to display the emblem, not only at sign-on, sign-off and station-break time, but also when it can be done conveniently during shows, provided "that such presentation is in a manner which would not imply specific or general reference to, or approval of, the program in which it is displayed."

The Board also instructed subscribers on methods for displaying the Code through slides and film, through reproduction on station stationery, and through newspaper promotion.

Cleve's WGAR Sets Merchandise Plan

Cleveland, March 4.

WGAR, in cooperation with Krogers and the A. P. chains, has initiated a "MerCHAINdising" program that will send staff artists into food stores to help promote advertised products.

Plan first of its type in Northern Ohio, is expected to provide promotional splurge in over 197 stores that'll carry "end" or "dump" display for one week when advertiser of brand product "has contract for a minimum net expenditure of \$3,250 for a 13-week period, or \$5,200 in 26 weeks."

Station also promises to have its personalities appear for special promotions in the store.

Elliott Roosevelt Doing Study of Cuban Radio-TV For Havana Syndicate

Havana, March 4.

A technical study of Cuban radio and TV prospects is being conducted by Elliott Roosevelt, at the request of a local syndicate of financiers.

In addition to broadcasting opportunities via these mediums, he will also study the possibility of assembling TV receivers here for local consumption. He expects to have his report ready in about a month.

According to Roosevelt, the syndicate hopes that assembling TV sets locally would drop the price of receivers to a range which would attract a mass audience. At the present time, in spite of stiff competition, the cheapest 12-inch set retails for \$295 and runs to over \$1,500 for console combinations.

By importing the parts and mounting them locally, Roosevelt said, it is hoped that the prices could be dropped sharply. His sponsors were not interested in assembling radio sets, he said, because a preliminary survey has shown that radio now has over 100% coverage in Cuba.

At the moment, Havana has two TV-radio networks, CMQ and Union Radio, and one under construction, TV-El Mundo, due to open end of the year. CMQ is expanding and ready to inaugurate the first video nationwide network, while Union Radio changed hands just a few months ago.

Roosevelt denied rumors linking him with Ben Marden, former Riviera owner, and Bernie Relin, both of whom are currently residing in Havana. He also denied reports that he had bought Radio RHC, the Blue National Network, or that he was representing any American capital.

Brewery Packs Orioles

Baltimore, March 4.

Gunther Brewing Co. has pacted for sponsorship of all home games of the Baltimore Orioles this season on both radio and television. AM coverage is to be carried on WJZ, with the TV outlet not having been set yet.

Jim Beach, producer for the Biow agency, which handles the Gunther account, is seeking a sportscaster to take over the assignment.

Y&R, CBS Tiff On 'Sanka Salutes'

"Sanka Salutes" program on CBS Radio at 9:25 p.m. Saturdays developed a hassle between CBS news chief Ed Chester and Young & Rubicam, General Foods' agency. After getting CBS v.p. John Karol's okay for a five-minute newscast in the spot, Y&R hired Win Elliot to do the show. However, Chester turned down Elliot, declaring that all news programs on CBS have to be done by the web's own news department. Y&R thereupon said it would agree to Columbia's writers doing the script, if Elliot could read it. Client's interest in Elliot is that he has been identified as "voice of Sanka" on news shows on other webs.

Chester still said no, and held firm despite the agency's recital of Elliot's past news background. Y&R cited examples from several years back when outside commentators, such as Edwin C. Hill, were on the chain. CBS news chief still wouldn't budge, and pointed out that Procter & Gamble's Lowell Thomas had been added to CBS staff to keep the rule in force. Agency also charged that by keeping a "monopoly" on gabbers and setting the talent fees for them it was forcing up the package price.

Client, determined to keep Elliot decided to take the stanza out of Chester's jurisdiction by departing from the news format and bringing in under program department control. Y&R then came up with the gimmick of having Elliot salute people in the news, using four or five plaudits based on topical items.

Fort Pitt Beer Ankling WDTV's 'Supper Time'

Pittsburgh, March 4.

First bigtime local teevee casualty will be Fort Pitt Beer's "Supper Time," quarter-hour musical strip series which has been a Monday through Friday feature on WDTV since January, 1951. It's fading from Channel 3 the first of May.

Show originally featured Pat Burke and Sylvia Rhodes, with Frank Jarema's Orch and announcer Billy Hinds, but only Hinds of the original cast has remained.

TV Drama Calendar

Following is the lineup of hour-long dramatic shows on the major television networks during the next 10 days:

March 5

Kraft TV Theatre (NBC—9 to 10 p.m.). "What Anne Brought Home," by Larry E. Johnson. With William Redfield, Beverly Dennis, Tom Shirley, Michael Dreyfuss.

Celanese Theatre (ABC—10 to 11 p.m.). "Animal Kingdom," by Philip Barry, adapted by Philip Barry, Jr. With Wendell Corey, Meg Mundy.

March 7

Schlitz Playhouse of Stars (CBS—9 to 10 p.m.). "Haunted Heart," by Arnold Schulman, with songs by Arthur Schwartz. With William Eythe, Polly Bergen.

March 9

Philco TV Playhouse (NBC—9 to 10 p.m.). "Dusty Portrait," by Sumner Locke Elliott. With John Newland, Audra Lindley.

March 10

Lucky Strike Theatre (NBC—9:30 to 10:30 p.m.). "Guardian of the Clock," scripted by Irving Gaynor Neiman, based on story by Robert Zacks. With Robert Montgomery, Jack Hartley, Helen Shields, Marcia Van Dyke.

Studio One (CBS—10 to 11 p.m.). "Wings of the Dove," by Henry James, adapted by Howard Merrill. With Charlton Heston, Felicia Montealegre, Stella Andrews.

March 12

Kraft TV Theatre (NBC—9 to 10 p.m.). "The Thief," by Henry Bernstein.

Pulitzer Prize Playhouse (ABC—10 to 11 p.m.). "Monsieur Beaucaire," by Booth Tarkington, adapted by Lawrence Hazard. With Vincent Price, Anna Lee, Audrey Meadows, Hugh Griffith.

March 14

Schlitz Playhouse of Stars (CBS—9 to 10 p.m.). "Make Way for Teddy," by Ambrose Flack, adapted by Don Ettlinger. With Walter Hampden, Anne Crowley.

High Court Takes Light Tone With D.C. Transit Radio 'Forced Listening' Case

Washington, March 4.

Haeg, Gammons Aids On Mpls. Farm Forum

Minneapolis, March 4.

Larry Haeg, WCCO farm director, along with Earl Gammons, former WCCO general manager, and now a CBS vicepresident in Washington, one of the founders of the annual Farm Forum, scheduled for here next week, has been named chairman of promotion.

More than 25 Minneapolis firms cooperating with the Chamber of Commerce here are behind the affair which is designed to create a better understanding between area farmers and Minneapolis business people.

Show Biz Personalities Squawk as CBS-TV Drops 'Late Late' Feature Pix

Television, for a time at least, had come up with its own version of the late Al Jolson's Sunday nights at the Winter Garden, via the post-midnight series of feature film oldies formerly run seven nights a week on WCBS-TV, the CBS web's N. Y. flagship. Series, titled "The Late Late Show" and usually running from about 12:30 a.m. till the end of each feature, was cancelled recently by the station on all but two nights a week. Cancellation brought a storm of protests from N. Y. show biz personalities, who claimed the show was the only one which gave them a chance to relax before their own TV receivers.

Illustrative of the telegrams, phone calls and letters flooding the station was one from Barbara Bel Geddes, now starring in the Broadway click, "Moon Is Blue." She wired: "Cancellation of 'The Late Late Show' is driving me to drink." Chorus of the Broadway hit musical, "Pal Joey," sent a wire with 28 signatures, declaring: "As members of the underprivileged class who must rehearse all day and work all night, our only opportunity for entertainment is after midnight. Let's face it. We'd much rather spend a quiet evening at home watching 'The Late Late Show.'" Similar messages came from Mrs. Galen Drake, Ed Rosenfeld, house manager of the Trans-Lux Theatre, Radio City, N. Y.; Mrs. Freddy Martin, and others.

MacLevy Studio Signs For 'Half-Pint Party'

New 45-minute kids' variety show, titled "Half-Pint Party" is slated to preem March 8 on WCBS-TV, flagship station of the CBS-TV web in N.Y., and MacLevy Talent Studios has already pacted for the first quarter-hour of the show each week. To be aired in the Saturday 1:15 to 2 p.m. period, the show is packaged by Al Gannaway and Henry Morgenthau III, with Gannaway acting as emcee.

Show will necessitate several shifts in the station's Saturday afternoon program lineup. "One O'Clock Matinee," feature film series now occupying that 45-minute period, will be moved back to 2 p.m. and so retitled "Two O'Clock Matinee." In addition, the Roller Derby pickups, now aired from 4 to 5:30, will expand a full hour, starting at 3 p.m., thereby replacing the collegiate basketball games now in from 2 to 4 o'clock.

WTCN's Safety Citation

Minneapolis, March 4.

WTCN's part in furthering the school safety patrol program has won a citation from Gov. C. Elmer Anderson of Minnesota. He formally congratulated the radio and TV station for its "unstinted efforts" and "participation."

Joining the American Legion and Minnesota State Highway department in promoting a special mass induction ceremony of more than 20,000 school safety patrol members throughout the state last September, WTCN broadcast and televised the event from the State Fair grounds.

Supreme Court justices appeared to have a good time yesterday (3) during arguments on Transit Radio, leading some observers to believe they do not consider the issue of "forced listening" one that is entitled to constitutional protection.

Their decision will determine whether music-as-you-ride will continue in trolleys and buses in Washington and about 20 other cities. If the high tribunal should reverse the decision of the D. C. Court of Appeals, which held the "Captive Audience" broadcasts unconstitutional, Transit Radio service can be established in hundreds of cities, local authorities permitting, with resultant benefit to FM stations, which transmit the programs.

While the justices occasionally asked significant questions about the issues involved, they indulged in considerable merriment during the arguments. Only Justice Felix Frankfurter, who consistently sided with foes of Transit Radio, took the question seriously. As the two-hour argument concluded, he remarked that the issue "isn't a joke."

Case for Transit Radio was presented by Theodore Pierson of Pierson & Ball, counsel for WWDC-FM, which has the Transit Radio franchise in the Capital. Paul Segal of Segal, Smith & Hennessey argued for Transit Riders Assn., which brought the issue to the courts.

Pierson told the court that the "label of forced listening" with its "evil connotations" was exploited by the transit riders group in fighting Transit Radio. Actually, he said, "noise level" of broadcasts doesn't interfere with the ability of passengers to read or converse. He pointed out also that surveys to determine acceptability of service showed that only a small minority of riders objected.

Regarding minority opposition to Transit Radio, Pierson said, "It's a rare law that is unanimously liked by all the people it affects." Challenging the complaint that broadcasts cause interference, he said that "registration of sound on your ears doesn't mean you hear." Frankfurter disagreed. "It's not a question of liking or disliking," he said, "it's a question of being intruded on."

When it was brought out that WWDC pays the transit company \$6 per month per vehicle for the right to install radio equipment, Frankfurter declared: "The point about this case is that you have no chance to escape from the broadcasts."

Segal was arguing that Transit Radio "is not a radio operation but a loudspeaker operation," when Chief Justice Fred M. Vinson, and Justices Stanley F. Reed, William Douglas and Sherman Minton chimed in to ask why the D. C. Public Utility Commission could not decide the issue.

Justice Douglas asked what's the difference between car card advertising and broadcasts. "You don't have to look," Segal replied.

Month of Hoopla In WLW 30th Anni

Cincinnati, March 4.

Speaking on WLW's 30th anniversary program Saturday (1) night, Robert E. Dunville, president of the Crosley Broadcasting Corp., said: "We can only regard the past as a challenge."

WLW also is celebrating the fourth birthday of its TV station. James D. Shouse, board chairman, heard on the same program, stated that the past five years "have brought a double responsibility" to those entrusted with radio and television station operation.

"Those who live beyond the magic of the video wave are still dependent on radio broadcasting for many of the very necessities," Shouse stated. "In fact, radio broadcasting is still growing and researchers bring to us each day proof that increasingly greater numbers turn to radio for entertainment."

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Auto-Lite's 100G

Auto Show Spree

Electric Auto-Lite Co., which backs "Suspense" on CBS-TV, will sponsor a full-fledged auto show in New York April 2-5, spending over \$100,000 on the deal. Auto exposition will be given a television airing in the 9:30 p.m. "Suspense" time slot the preceding night, April 1, cancelling out the mysterious for the special show.

Royce Martin, Auto-Lite prexy, a couple of months back came up with idea of previewing the new 1952 cars on the show. The segments, lensed on film with execs of 11 auto manufacturers participating in the demonstrations of their '52 models, have been integrated into the "Suspense" commercial time.

As a follow-up to the "preview" series, which is running for 13 weeks, Tom Maloney, exec veepee of Cecil & Presbrey agency, conceived the idea of the auto show. It's considered unique for a parts-manufacturer to back such a project, but it was undertaken because no auto show was planned for Gotham this year.

Special telecast will be emceed by Ken Murray. Auto show, to be held in the grand ballroom of the Waldorf-Astoria, will be cuffed to the public.

TELEVISION'S PETTICOAT FEVER

Unveil Vest-Pocket Transmitter

New vest-pocket-size radio transmitter, which may make possible elimination of the bulky mike boom from television studios, was unveiled Monday (3) to highlight the opening of the Institute of Radio Engineers annual convention at Grand Central Palace, N.Y. Transmitter, operating on an FM band-width, has a 125-foot range and is said to provide sound quality equal to any microphone. Number of manufacturers and dealers of electronics apparatus demonstrated their latest equipment at the convention, which also included the reading of technical papers at the Hotel Waldorf-Astoria and Belmont-Plaza. Charles E. Wilson, director of Defense Mobilization, is slated as the principal speaker at the IRE annual dinner tonight (Wed.) at the Waldorf. Institute's annual medal of honor and other awards will be handed out at that time. New vest-pocket transmitter is manufactured by Stevens Manufacturing Co. and is being displayed at the Harvey Radio Co. booth. Transmitter and battery are each about the size and weight of pack of cigarettes and so can be concealed easily on the person of an actor. Required antenna is a thin wire, which can be pinned to a coat and thus remain virtually invisible. Gadget has been used experimentally and operated with the necessity of an FCC license. Signals are transmitted to a receiver which feeds them into the control room's audio mixer.

FCC's Crackdown Seen Kayoing Aft. Racing Programs on AM-TV

Washington, March 4. With the FCC cracking down hard on horserace broadcasts, as made plain last week when the agency held up licenses of 16 stations, it's expected here that regular afternoon racing programs are on the way out. Some of the stations on the hot seat have already served notice they're dropping the questionable programming. Tie-in of the races with gambling, as emphasized in Senate Crime Committee hearings, and probable passage of legislation to prevent use of interstate communication facilities to carry racing information, it's believed, will combine to cause stations to extensively revise their racing formats, to get off the FCC hook.

Although the Commission ordered hearings on license renewals of the stations involved, it isn't surprising that some of them, at least, are following the lead of WANN of Annapolis, Md., whose license was restored to regular status after it decided to discontinue its afternoon racing shows. It was obviously no coincidence that the agency issued its opinion on the WANN case at the same time it designated the licenses of the other stations for hearing.

The WANN opinion, in effect, was a pronouncement of policy on horse race broadcasts. It noted "a disturbing phenomenon in the growing number of stations devoting considerable program time to the dissemination of horse racing information—disturbing because it

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Beer Accounts In Sharp Pitt Retreat

Pittsburgh, March 4. Big exodus of top beer companies here from radio into television is continuing, with Pittsburgh Brewing Co.'s announcement of a curtailment in its KDKA programming. Outfit, which has been bankrolling quarter-hour musical with Mildred Don and the Men About Town three times a week for the last six years, was on the verge of dropping the entire series at expiration of current contract a few days ago, but at the last minute decided to continue on a partial basis. For the time being, show will continue on Mondays and Wednesdays, but the Friday segment is being abandoned.

Same sudser also had a big half-hour band show on KDKA for years until last summer, but pulled out of that to concentrate on two weekly teevee shows on WDTV, "Perfection Time" Monday nights and "Tech Varieties" on Fridays. Duquesne Brewing Co. on first of year gave up two of its four weekly 15-minute slots on KDKA, but is said to be putting most of that money back into AM on spot announcements. That's still a savings on the live talent costs.

\$1,000,000 AM-TV UNIT PLANNED FOR HONOLULU

Phoenix, March 4. Plans to set up a dual radio and television unit in Honolulu are being finalized here by John C. Mullins, KPHO and KPHO-TV prexy, who is buying a half-interest in Radio Honolulu, Ltd., recently formed \$1,000,000 corporation which he'll head up as president. Application has been filed with the FCC for construction permits for a 50,000 watt radio station and a 100,000 watt TV outlet. Radio beam would be the most powerful in Hawaii and would provide intense coverage of the islands.

Hawaii has no video setup, and Mullins feels that the U. S. possession will draw high priority rating from the FCC after applications have been sifted in the post-freeze period.

Nielsen's Major Spread to Clinch 'Big Ump' Status

Chicago, March 4. A. C. Nielsen Co., in another move to establish itself as the "big umpire" in radio-TV audience measurement, has launched a national Nielsen Coverage Service designed to update dialer statistics and to provide a weekly and monthly audience breakdown. NBC has already pacted for the survey which is being issued on at least a yearly basis.

NCS will cover individual AM and TV stations as well as network shows and will embrace out-of-home radio listening and multiple-set ownership. The nationwide survey will be based on in-the-home interviews by Nielsen's field staff with the data obtained by this method tied in with the firm's Aquimeter dialer measurements.

The entire national weekly and monthly radio-TV audience, broken down as to counties and economic status, will be nose-counted. Specific volume of listening will be measured for each network-affiliated radio outlet on a homes-reached-per-minute basis during different periods of the day.

It's planned to expand the survey to other media so comparative yardsticks can be established for all advertising vehicles. Besides the station and webs, the national radio-TV roundup will also be offered to agencies and sponsors.

Arthur C. Nielsen, prexy of the firm, is supervising the project which he describes as an expansion on the original Broadcast Measurement Bureau venture launched under industry auspices. John K. Churchill, former BAB research director, has joined Nielsen to assist on the survey.

FEMME JOBS SPAN GAMUT

More and more women are being employed by television, offering them far more career opportunities than radio ever did, and at ABC-TV staffers are working in every department except as stagehands and salesmen. That's a far cry from the time, a couple of years back, when one ABC-TV building had a solitary gal employee and the femme restroom was pointedly labeled "Woman."

One reason for the booming petticoat payroll is the bigger amount of coin being spent in video, which has opened up jobs women can fill, according to Charles Holden, ABC-TV's national executive producer. These positions include script researchers who check programs for anachronisms and production boners; program development execs, set designers, clothing stylists, interior decorators, hair dressers, costume mistresses, etc. But the mademoiselles are also handling traditionally male assignments, such as set painting, donning coveralls and slinging brushes alongside their union brothers—and at the same pay scale.

One of ABC's top TV directors is Babette Henry, who does the Paul Whiteman Goodyear revue and who directed Sunday's (24) live telecast of "Greatest Story Ever Told." Bertha Kurtzman Brown is unit manager at the chain's 44th St. Theatre, supervising all operations of the unit, including writers, stagehands, engineers, budget, etc. The post is akin to that of company manager in the legit field. Jean Mortimer, a 22-year-old miss, is assistant to the ABC-TV production manager, in charge of such unfeminine matters as buying lumber, scheduling 200 stagehands, carpenters and other technicians and dealing with various union problems on the shop level.

Betty Forsling, ex-Newsweek, has exec status in programming.

With the added responsibilities they've taken on, some of the femmes have increased their weekly checks by 900% over the past three years, Holden said. That would obtain where a gal has grown with the industry from a secretarial position to an executive spot.

A large number of skirt-wearing staffers are production assistants. These gal Fridays correct scripts, get them mimeographed, distribute copies to actors, letter cue cards and hold them to aid thespians on dramatic shows, and assist stage managers in other ways.

One of the makeup artists at ABC is Shiela King. Many of the male performers prefer the feminine touch, while a femme can make up actresses during their costume changes.

In addition to these jobs women are of course making their marks as talent, scripters, choreographers and packagers. "While it was first thought that girls wouldn't be able to fill jobs where they'd have to give men orders," Holden said, "they've proven their ability to command respect through their knowledge of the field."

\$900,000 INVOLVED IN COY-TIME STATION BUY

Time, Inc.—this week confirmed the report carried last week in VARIETY that it is buying KOB and KOB-TV, Albuquerque, and that Wayne Coy, former FCC chairman who joined Time—a radio-TV consultant, will be a full partner in the station. Coy is slated to succeed T. M. Pepperday as prez of the outlet as soon as the FCC approves the sale, and he'll live in Albuquerque to direct operations of the stations.

Two outlets are owned by the Albuquerque Journal. Purchase price, according to Time, is approximately \$900,000. Coy said the new owners have no plans for any changes in personnel, with George Johnson remaining as manager of KOB-TV. J. I. Meyerson continues as manager of KOB.

CBS' 'Electronically Yours' Pitch On Color—Using RCA Tri-Color Tube

Admiral's \$9,586,833 Net

Chicago, March 4. Admiral Corp.'s 1951 net earnings were \$9,586,833 on net sales of \$185,925,058, according to firm's annual report issued today (Tues.). Television and appliance manufacturer's 1950 sales and net were \$230,397,661 and \$18,767,554.

Past year's per-share earnings were \$4.97 compared to \$9.73 in 1950.

Barry Gray's 2G And 60% of WMCA Comm'ls, New Deal

Barry Gray, post-midnight commentator-disk jockey WMCA, N. Y. radio indie, has been handed a substantial pay hike in an extension of his present pact, with the new contract taking him through June 10, 1953. Deal was signed yesterday (Tues.) by Gray and Lou Rubin, owner of Chandler's N. Y. eatery, from where Gray's show originates.

Under his present pact, Gray receives \$1,500 per week and 50% of all commercial fees, which grossed him about \$2,700 weekly. New contract ups the ante to \$2,000 per week and 60% of all commercial fees. Fact that WMCA will boost its time rates in June is expected to add to Gray's take-home pay says latter's personal rep, Buddy Allen.

Deal is also in work for Gray to do an hour's TV'ing from Chandler's, which would be aired on a local N. Y. video outlet. TV show would start at 11 p.m. and run either 45 minutes or the full hour, depending on whether the delay-commentator wants a 15-minute break before the WMCA mikes pick him up at midnight. WMCA is against the idea of a simulcast, on the assumption that the AM commercials are usually subjugated to the TV plugs. Some possibility that a simulcast deal can still be worked out, however, remains.

Gray, meanwhile, continues as a panelist on CBS-TV's "Songs for Sale," on which he has appeared now for 14 consecutive weeks. "Songs" last Saturday night (1) expanded from an hour to 90 minutes.

Teenagers Cooling Off From TV Cowboy Shows, Sez Northwestern Prof.

St. Louis, March 4. Cowboy TV shows losing their popularity with teenagers, according to Paul A. Witly, professor of education at Northwestern U., and kiddies becoming more discriminating in their choice of video presentations. In an address to members of the American Educational Research Assn. here last week, Professor Witly said a recent survey of the kiddies revealed that western heroes have slipped and that a deft tie trend is towards comedy shows, "up to date" films, current events and other of a similar nature.

Witly stated that the very small kiddies still favor cow pasture sagas, but in his study he discovered that children from kindergarten through the third grade prefer fantasy programs. In the higher age groups, shoot-em-up programs simply do not click.

It is Witly's opinion that two-thirds of all school children are lured away from homework by TV, and they read less than before TV was perfected.

Color television controversy between RCA and CBS resumed at a high pitch this week, following CBS' demonstration of its field sequential system operating successfully in conjunction with RCA's all-electronic tri-color tube. Demonstration was staged Monday (3) at the Institute of Radio Engineers convention at Grand Central Palace, N. Y.

Adrian Murphy, prez of CBS Laboratories, explained the demonstration was held only "to lay to rest once and for all" the claims that the CBS system will not work with anything but a spinning disk. "We wanted to show," he said, "that our system—as electronic as any other." He conceded readily that an adapter must still be used with the CBS system, if it's to receive standard pictures in black-and-white.

Dr. C. B. Jolliffe, RCA veepee and technical director, took diametrically opposite tack. He claimed that use of the RCA tube by CBS proves what "RCA has been saying for many years—that the mechanical disk is outmoded and obsolete." He too emphasized that the CBS system is still incompatible — "that an existing black-and-white set cannot pick up color broadcasts from the CBS system without an extra gadget called an adapter." It's RCA's contention that CBS, thus, veering closer to the RCA tint system.

Demonstration highlighted a showing of Vericolor industrial color TV equipment jointly displayed at the IRE meet by Remington Rand and CBS Labs. Judging from reception characteristics of two sets operating side-by-side, the RCA tube used with the CBS system gave a picture inferior in quality to that provided by the CBS spinning disk. CBS engineers were quick to point out, however, that they had not spent as much

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More Chi Writers Flock to NABET

Chicago, March 4. National Assn. of Broadcast Engineers & Technicians (CIO) continues its move-in on NBC and ABC personnel. Six staff news writers at NBC and five at ABC last week voted unanimously for NABET over Radio Writers Guild, which had repped the scribes for the past 10 years.

News writers' balloting was the second NABET victory in a week's span. Earlier 12 radio producers at both webs revealed their pending shift from the Radio-Television Directors Guild (AFD) to the CIO union when the current contracts expire May 31. Over the past six months, NABET has expanded its basic engineer representation to include transcript and communication technicians and studio maintenance men, besides the more recent additions.

FLOCK OF PROMOTIONS AT McCANN-ERICKSON

McCann-Erickson has upped seven execs. Thomas H. Lane was elected to the board of directors, taking on duties in the N. Y. office as senior service division manager, reporting to prexy Marion Harper, Jr.

Alfred J. Scalpone becomes general executive coordinating radio and tele activities all offices. Leonard F. Erikson was named head of the N. Y. office's AM-TV department, in addition to other duties, and Hendrik Booraem was upped to v.p.-manager of AM-TV program development.

J. Neil Reagan, Hollywood office manager, gets v.p. chevrons. William C. Dekker was named medi v.p. in N.Y., and v.p. John J. Flanagan becomes manager of the combined media department.

(From Variety, Feb. 20)



Remember this?

Now look at this



23^{of}

It was 21 before. Now, in the latest Top-29 Nielsen summary, advertisers on CBS Radio have 23 of the biggest-audience programs on the air (January 20-26):

Evening, Once-a-Week
JACK BENNY
AMOS 'N' ANDY
LUX RADIO THEATRE
CHARLIE MCCARTHY
PEOPLE ARE FUNNY
SUSPENSE
OUR MISS BROOKS
ARTHUR GODFREY'S SCOUTS
BOB HAWK
Evening, Multi-Weekly
BEULAH

Weekday

GODFREY (Liggett & Myers)
OUR GAL SUNDAY
GODFREY (Nabisco)
ROMANCE OF HELEN TRENT
GODFREY (Pillsbury)
MA PERKINS
AUNT JENNY
BIG SISTER
WENDY WARREN AND THE NEWS
PERRY MASON

Day, Saturday

GRAND CENTRAL STATION
THEATRE OF TODAY
IT HAPPENS EVERY DAY

the top 29

Just as spectacular: The *top nine* nighttime shows...and the *top ten* daytime shows are *all* on CBS Radio. No other network—no other medium—has ever built such a wide margin of *audience preference*. Don't miss this decisive advantage for your advertising—on the **CBS RADIO NETWORK.**

Television Follow-Up Comment

After about seven weeks of its 7 to 9 a.m. cross-boarder, NBC's "Today" has shaken down to the essentials. The extra "touches" are gone. There is less confusion. It still luxuriates, however, in a two-hour span that compels reprise of news and special events at frequent intervals, hoping to catch prospective viewers who are just getting the wax out of their eyes or have drowsed that second cup of java.

That "Today" precludes newspaper gandering is, of course, a canard that should stand in bed. That sort of "wishful thinking" exaggeration hardly helped the net's public relations at the launching of "Today." Not even abundant gimmicks and human interest inserts can dispel the impression that "Today" is in actuality an extension of a 30-minute job. Its encompassment of 120 minutes is strictly an intra-mural obligation, since there has been no public clamor thus far for a block of such telephonic proportions in the early a.m.

Dave Garroway and his relaxed pace are an obvious asset. Just the same, "Today" utilizes him for only a slice of those capabilities which were wholly reflected in his late and lamented "Garroway at Large." His surrounding news corps of Jim Fleming, Jack Lescault, Peter Roberts and Radcliffe Hall is standard in function.

There were some fine highlights on last Friday's show (29). A live pickup simulating a fighter scramble at Andrew Airbase near Washington was one of them, also on the war angle, a bullet proof vest used in Korea by the Marines. Garroway's running comment on film clips taking off on the predatory female via Leap Year Day was full of chuckles. Also squaring the Feb. 29 slant was info of a brother and sister, 20 and 16, who calculate their birthdays so that they're only one year apart.

Georgia Senator Richard B. Russell's closure announcement of his availability for President got three or four repeats. A vintage newsreel (1927) of spring training (Babe Ruth, Jake Ruppert, Tris Speaker, Ty Cobb, ball fan Thomas Edison, et al), was worked at opening. Offscreen recording of Newbold Morris' speech on political corruption, with viewer getting only a still of him, seemed pale.

Of trade interest, if not for public at large, was a bulletin quoting Senator Edwin C. Johnson of Colorado that Paul Walker had been named FCC chairman and that the TV station freeze would be lifted March 25.

All the vocals on records were good. Some of the paid plugs were vague as to intent. Sometimes they seemed part of the editorial content.

Donald O'Connor continues to develop as one of the brightest young all-around talents in show biz, but maybe that's an old story by now. They've been saying that about him ever since he was old enough to toddle out on a vaudeville stage as part of the old standard act of The O'Connor Family. But maybe that's because there doesn't seem to be a limit to his ability to capture an audience, and then hold them. On Sunday night, on the "Colgate Comedy Hour" over NBC, O'Connor held them as few performers the business today can.

O'Connor sings. He dances. He reads lines. And he does all of these superlatively. Added to this is an ingratiating, boyish charm and showmanship that no script could dictate. If Sunday night's show seemed pretty much occupied with the youngster's presence, put it down to necessity, for without him there wasn't enough to go on despite such name guests as Patricia Morison, Broderick Crawford, Cecil Kellaway and Buster Keaton.

Miss Morison, with a neat production background, got over nicely with two songs, "So In Love," which she did in the "Kiss Me, Kate" legit musical, and "Granada." Crawford had little opportunity to display much beyond the tough-guy veneer that he displays in piz, in a sketch with O'Connor that the latter made hilarious despite its familiarity. Kellaway did an opening Irish two-act with the star that was mild. Keaton (with Eddie Gribbon) got some laughs with the standard "Waiting at the Station" sketch.

A songwriters bit with Sid Miller gave both O'Connor and

Miller a chance at standard impressions, emphasizing the versatility of O'Connor, with Miller a neat foil.

The camerawork seemed erratic in the final production number, in which O'Connor's dancing feet got somewhat of brushoff in favor of his flailing is.

With its 78th broadcast last Saturday (1) "Your Show of Shows" completed its second year cycle on NBC-TV in the 9 to 10:30 p.m. slotting which spreadeagles the field that evening. This top variety session has come a long way since its inception.

Having started at the peak and remained there, despite the terrific pressure attendant upon the creation of routines and material week after week, for video's longest regularly scheduled nighttime stanza, it has brought attention to a number of performers and pounded over a series of characterizations and idiomatic expressions that have become standard. In fact, some of its success is measured in the "household word" sense such as the "It's a small world" clichés, developed by the starring tandem of Sid Caesar and Imogene Coca into something beyond orthodox treatment.

As the two high C's of comedy, they've seen their mentor and overall producer ascend to the point where the first flash is "Max Liebman Presents"—a top billing that isn't just a fine line in the contract but an accrued dividend that pays out in dollars and makes sense for the marquee.

The stock company setup of "Show of Shows" has done things for every act in the billing. Such as, for instance, opera boffoists Marguerite Piazza, Robert Merrill and other alternating contractees; for such regulars as the Billy Williams Quartet, singers Bill Hayes, Judy Johnson, Jack Russell; for dancing combos, principally the Hamilton Trio and Nell Fisher & Jerry Ross, plus, of course, terpaternists Mita & Hari, who are on a now-and-then basis with their stellar choreographs. On the thesping side, Liebman, Caesar and Coca have vested understandable responsibility in such versatile handymen as Carl Reiner and Howard Morris.

Behind and fronting the scenery is one of the genuine knowhow staffs in the business. Among them are the production team of George McGarrett and Hal Janis, music director Charles Sanford, choral topper Clay Warnick, choreographer James Starbuck, costume designer Paul du Pont, the corps of writers, and, making each gear mesh at the unfolding, TV director Bill Hobin. They have helped build up a Saturday night audience of unprecedented proportions, a good part of it, incidentally, at the expense of other amusement spheres.

As far as the 78th show in the skein is concerned, it displayed what seems standard in the Liebman book—a bill of 12 separate presentations rather than "acts." There was nothing especially socko, but that would be because so much is expected from this one-a-week extravaganza. On any other show, for instance, Robert Merrill's Toreador Song from "Carmen," with slick costumed accoutrements and chorus, would be considered an unusual effort. On "Show of Shows" it's a routine booking, which takes nothing away from Merrill at all.

Caesar & Coca were spotted in three sketches: "The Quarrel," a so-so teatime effort; "Bambino," vaguely familiar and full of Italo humor, and "King Solomon's African Queen" in which they were joined by host Leo Genn, the British actor, and Howard Morris for an okay job. Singling, Miss Coca did her tramp characterization to "It's Raining Sundrops," in which her dancing and bellringing, and the overall music, stood out. Caesar's solo work was the traditional interview by Carl Reiner, the comic posturing as "Ludwig von Stranglehold," and his slick airplane number again dictated from his pic, "Tars and Spars."

Aside from the Merrill operatics, the production side lined up with Bill Hayes in a confetti sequence; Fisher & Ross in a neat "Girl in Every Port" terps; Hamilton Trio and Judy Johnson in a real winner, "Blacksmith Blues," taking off on the Longfellow poem; and Miss Johnson chirping again in "Riding High" with dance groupings for a fitting closer.

In some ways, the most consistent act on the show is the Billy

Williams Quartet. That they're usually spotted around deuce adds up on theory that they can get things going in a hurry. On this excursion they came through with a quickie, "Lady's in Love With You," and wrapped up with "This Can't Be Love."

John Gay's "Beggars' Opera," which has become a classic of its kind, was given a rather confusing but sometimes amusing presentation on the "CBS Television Workshop" Sunday (2). Despite the mild traces of humor which sometimes shown through, the staging was too heavy-handed for the most part to project the full impact of the original. As far as TV experimentation was concerned, which is ostensibly the motivating purpose of the "Workshop," Sunday's stanza presented little out of the ordinary except the opera itself. Set resembling a scene from a play was used, but the shadowy quality of the necessary superimpositions rendered it n.s.g.

Show played like a Gilbert and Sullivan opera, with the cast pitching into the fun enthusiastically if not always effectively. Doretta Morrow looked beautiful and sang well as Polly, and was given fine assist by Stephen Douglass. Rest of the cast comprised names equally familiar, all of whom handled their roles well, including Joseph Silver, Odette Myrtill, Bernard Kates, Jack Diamond, Karen Lindgren and Wyatt Cooper. Show was directed by Dick Linkkrom and produced by Norris Houghton.

Second stanza of the three-part presentation of "Peer Gynt," aired Sunday night (2) on NBC-TV's "Cameo Theatre," was almost as ineffectual as the first one was good. Main trouble with Part II was in Guy de Vry's adaptation of the Henrik Ibsen classic, which relied too much on soliloquies and dialog and not enough on action. Staging and production by producer-director Albert McCleery were again stand-out, but the show faltered and lagged, where the initial stanza rolled smoothly for the entire 30 minutes. It seemed that Peer's mature years, depicted this week, were not so interesting as his wild youth, covered in Chapter I.

Douglass Montgomery, the title role, repeated the fine work he did the preceding week, but couldn't overcome the confusion and general bewilderment occasioned by the script. First half of the show, dealing with Peer's faking as a desert prophet, was interesting mainly because of its erotic qualities, this time in the dancing and love-making of the native girl, Anitra. Second half of the show, which depicted Peer's journey to Egypt in search of "himself" and his adventure with the insane people was virtually meaningless, even though it was interesting visually. Renee Goddard was sufficiently sexy as Anitra, and Martin Brandt was good the madhouse director.

Show marked the first representation on "Cameo" of Hazel Bishop Lipstick, which has bought in on an alternate-week setup with Regent cigarettes. If ever the content of a program showed up the inanities of the commercials, this was it. In addition, the lipstick firm also was guilty of breaking into the script for a midway blurb, something almost devastating to the mood of the piece.

NBC-TV's "All Star Revue" Saturday (1) came off as only so-so comedy. Despite a wealth of production to aid them in their funmaking, Olsen and Johnson missed the boat principally due to poor material. Opening scene, for example, had the comics' hotel room attempting to get some rest. An assortment of queer characters constantly paraded through the premises to disturb them. This may have been amusing on paper but under the camera it merely added up to tedious.

Posing as "Martin & Kane," private eyes, in another sketch, O & J showed some improvement. However, even this bit was riddled with stunts they pulled in the Winter Garden years ago what with guillotines falling and objects purporting to be human heads flying about. A sequence where Johnson wandered into a couturier's establishment had its moments of levity as did the comics' Gay '90 crooning of "I Threw Her Love Away," replete with check suits and straw chapeaux.

Standard knock-about dance team of Helene & Howard, sand-

wich midway in the session, struck a note of pleasant contrast. Ben Yost Trio scored with some operatic excerpts and June Johnson clicked handily as a loquacious cab driver. Production values and sets were up to the "All Star Revue's" standard. Unfortunately, the skits of writers Matt Brooks, Eddie Davis and Hal Fimberg were below par.

ABC-TV's "Pulitzer Prize Playhouse" last Wednesday night (27) suffered the fate that's befallen too many video dramatic stanzas during the last year—that of unsuccessfully trying to capsize a full-length novel into an hour's TV show. Taking it on the chin on the "Pulitzer" show was J. P. Marquand's "Melville Goodwin, U. S. A." Adaptation by Don Ettlinger and Leopold Atlas lost too much of whatever literary and dramatic value might have been in the original. Result was not much more than a superficial portrayal of the home life of a general. Cast, for the most part, tried hard but was unable to cope with the stilted dialog and action.

Play followed fairly closely the Marquand novel, about a two-star combat general almost throwing over his Army career to tie up with a pretty but petty femme. In the most difficult portrayal, that of the mixed-up general who was virtually lost when away from his troops, Paul Kelly managed to make the role believable. He looked the part and, while his characterization did not always carry conviction, that was probably due to the hackneyed qualities in the script.

Walter Brooke, as the radio commentator and the general's best civilian friend, fared best, assuming complete authority of the action when he was on camera. Jayne Meadows, as the femme fatale, looked beautiful and handled her role well until the pay-off scene with Kelly, with which even a Bernhardt probably couldn't have done much. Margalo Gillmore was just a trifle too austere as the general's ambitious but ever-loving wife, but handled her more sympathetic lines in the denouement competently. Ann Summers was good as Brooke's wife.

Sets were ambitious, authentic and lush, adding greatly to the show's visual qualities. Other production credits, as well as the camera work were fine. Nelson Case and Selma Halpern made a big deal out of unveiling the '52 Frigidaire, which probably made the sponsor feel good.

In a change of pace from most of the plays it's presented this season, CBS-TV's "Schlitz Playhouse of Stars" went bucolic last Friday night (29) via an adaptation of "Apple of His Eye." Penned by Kenyon Nicholson and Charles Robinson, the play was staged on Broadway several seasons ago with the late Walter Huston starred. As thespied by a good cast topped by Ward Bond and June Lockhart and neatly produced and directed by Frank Telford, "Apple" captured much of the humor and charm of the original drama and made for a pleasant, albeit not socko, hour's viewing.

Bond, essaying the role created by Huston, projected strongly as the lonely farmer-widower confused by his attraction for his young hired girl. He elicited completely the sought-after sympathy among viewers. Miss Lockhart was equally good as the young girl, who allowed the middle-aged farmer to court her out of sympathy for him, only to realize by the third-act curtain that she loved him too. Climax was probably a surprise to those unfamiliar with the story and so drew maximum impact. Supporting cast turned in well-rounded characterizations.

Telford (with Felix Jackson as exec producer) mounted the show on some standout sets, with both the interior and exterior of the farmhouse rating praise. Camera direction, too, was on the nose. Durward Kirby, working the Schlitz commercials live again, backgrounded them neatly against the sets on the show. Unfortunately, however, the plugs lacked the originality and subtlety of those used by Schlitz last year and earlier this season.

As far as the trade is concerned, a chief interest in "Kraft Television Theatre's" production of "September Tide" last Wednesday (27) derived from the video debut of Esther Ralston. The Daphne du Maurier play was done in London three years ago and was TV-

premiered in the cheesery's NBC 9 to 10 p.m. grooving in August, 1950, when it had the benefit of adaptation treatment by Howard Lindsay. The latter's workover was also used for last week's reprise, with some changes that appeared to give it less wallop in the emotional scenes.

"Tide" is almost purely star vehicle. The London legiter received a critical blast but racked up a b.o. score on the strength of Gertrude Lawrence. Miss Ralston has been comparatively inactive in other spheres, although she rated high marquee as a picture name some years ago. She retains her statuesque blonde looks and, if anything, the matronly role gave her an edge in appeal.

Nonetheless, the part is a real toughie and the play superficial in its meller moments, so that Miss Ralston was at an odd disadvantage in living up to the complexities of a role in which she was cast as the attractive widow to whom her lately-acquired son-in-law gives the amorous eye in spite of himself. Despite the "cleanness" of the play, in the face of the overall theme, it can be seen why Hollywood has avoided it. The TV'er had no doubt been cleansed during the original's hop over the ocean.

In the other sides of the triangle, Robert Pastene, as the artist son-in-law, and Pat Bresli, his bride, went through the motions. Pastene has been seen in better perspective in his previous video performances. Miss Ralston elected a rough assignment for her TV bow. General production was typical Kraftsmanship.

CBS-TV's "The Web" tried a novel stunt last Wednesday night (27) by utilizing marionettes as the basis on which to build a suspense story. Idea was a good one but the story was much too contrived to be believable.

Yarn, an original by Mae Cooper and Grace Klein, had a young show biz couple buying a barn in the middle of a Pennsylvania Dutch community to perfect their marionette act. When they playfully painted out the hex signs left on their door and substituted some of their own, the superstitious neighbors took them to be witches. String of coincidences bore out the assumption until, crazed by their fear and ignorance, they formed a mob to burn the building and drown the witches. In a last-minute bit of strategy, the husband confronted them with one of the marionettes in the form of a devil and, utilizing an echo-chamber mike, had the "devil" convince them they were wrong.

Frances Helm, Henry Beckman, Paul Ford and Edgar Stehli headed the cast, each turning in a competent performance. Puppet was created by Otto Kunze. Franklin Heller produced and Herbert Hirschman directed.

WNBC, the Chi NBC tele station, came up with a sharp idea last week that paid off in lots of viewer attention and promotional value. Faced with the problem of how to fill Herbie Mintz's nightly 10:45-11 segment during the gabber-pianists' vacation, program chief George Heinemann decided to use the strip to give the dialers a backstage looksee at a video station in operation. So for five nights WNBC conducted a guided TV tour of its plant from stem to stern.

With WNBC's top newscaster Clifton Utley as the host, viewers were taken behind-the-scenes. The tour visited the NBC communications center, its newsroom, TV master control and even ventured out on a remote assignment to show how a car dealer's showroom commercials are fed back to the station. Although the series was a potent, if discreet, plug for the station, it practically fell into the pub-service category because of the generous peek it gave the vid-fans of what goes on behind the cameras which is ordinarily denied them.

A nod goes to Utley for a concise verbal wrapup of a complete subject.

Showerman Exits F&P

I. E. (Chick) Showerman, tele sales manager for Free & Peters, has resigned from the station rep outfit. Plans for a new affiliation haven't jelled yet.

Showerman is prexy of N. Y. Radi Executives Club.

TERROR

(Brother Joe)
With George Palmer, Raoul de Leon, Sandy Kenyon, Ace Adams, others
Producer-director: Harvey Marlowe
Writer: Ferrin Fraser
30 Mins.; Wed., 7:30 p.m.
Sustaining
WOR-TV, from N. Y.

New video meller series "Terror" which teed off on WOR-TV Wednesday (27) needs help in the scripting, thesping and directing departments before it can expect to win or hold any viewers. If preem was any indication of things to come, the producer has a tough job cut out for him to remold the series into even moderate video fare.

On the basis of "Brother Joe," scripted by Ferrin Fraser, it's doubtful if "Terror" will please even the most avid mystery-suspense fan. The drama with supernatural overtones was static and confusing. Tale related story of gangster who is killed by one of his mob cohorts but returns from the dead long enough to save his brother from the same end. Plot construction was vague and dialog was routine bad guy patter.

Thesps, who didn't have much to work with, overacted to the point of embarrassment. They mugged and gesticulated in a styling reminiscent of the silent pic days. Much of the blame can probably be attributed to Harvey Marlowe's heavy-handed direction.

Sets seemed to be put together with paste and paper clips because every door slam or heavy foot trod caused the walls to shake precariously. Camera work was fair.

Gros.

MUSIC TO WATCH

With Minneapolis Symphony Orchestra, Max Karl
Producer-Director: Sherman K. Headley
Writer: James McTighe
60 Mins.; Sat., 2:30 p.m.
WTCN-TV, Minneapolis

First of Minneapolis Symphony orchestra six Saturday afternoons' hour-long, televised concerts, a WTCN-TV public service, this show introduced the innovation of utilizing pictures interpretative of classical music played by one of the nation's foremost musical ensembles.

Purpose of what impressed as an unsuccessful experiment was to enhance the show's appeal and to give to an ether concert of this type more of a TV slant and to tone down its longhair quality by telling a story via the film inserts for people to watch while listening to the strains of wonderful melody.

Thus, directed to the eye as well as the ear, this conception of Antal Dorati, Minneapolis Symphony orchestra conductor, blended the pictures with the music, brief still and motion shots illustrative of the particular numbers and in their mood punctuating the program.

The effect was to vary the visual monotony that some set-owners may experience during televised symphony orchestra concerts when the cameras are limited to catching the orchestra as a whole, groups of or individual musicians or sections.

Also, for some listener-watchers the formula might have imparted added beauty, other values and understanding to the music. The design seemed reminiscent of the fine musical backgrounds that one often finds for travelogs and scenes in film-houses, except that in this instance there was the reversal of such arrangements in that emphasis was put, of course, on the orchestra and music, instead of the inserted pictures which occupied only a scant portion of the program.

At the outset, Dorati, pointing out what a powerful thing music is, what it does for us and that it's always with us, said he aimed to demonstrate that there's more than just sound to it. The inserted pictures would tell a story by describing and illustrating what the music intended to convey, or vice versa, and what the composers had in mind and what inspired them, he explained. The initial concert would tell us stories and later one would take viewers on trips, the conductor announced.

The concerts are televised in the Northrop Auditorium, the orchestra's home, without an audience. In this instance, the show's smoothness, the choice of pictures and their insertion without distraction from the music, the camera work in showing the entire orchestra and its individuals, groups of musicians and sections performing (there could have been more shots of the whole orchestra), and the dignified narrative reflect credit on WTCN-TV producer-director Headley and writer McTighe. Narrator Karl also merited plaudits for his chore's handling.

Rees.

ANSWER THE CALL

With Jessica Tandy, Hume Cronyn, Dane Clark, Jackie Cooper, Charlton Heston; President Truman and E. Roland Harriman; Meredith Willson, musical director; Ray Charles, chorus director
Producer: Phil Cohan
Director: Richard Depew
Writer: Ken Greenberg
30 Mins.; Thurs. (28), 7 p.m.
AMERICAN RED CROSS
CBS-TV (film), from N. Y.

To launch its annual campaign for funds, the American Red Cross has the benefit of a powerful half-hour vidpic that weds public service to entertainment. Titled "Answer the Call," it bowed on the CBS web last Thursday, was repeated on NBC same night at 11:15 and will undoubtedly get an abundance of pickups around the country. It's good enough to rate saturation; the pubservice facet is all velvet.

"Answer the Call" consists of four dramatic vignettes running about five minutes each and spotlighting stars. Each playlet is bridged by a choral group that ties the whole together into a sweeping package that's plussed by the narration of Jessica Tandy off-camera and on. Meredith Willson has written an original score for both orch and chorus and Ray Charles has directed the latter with a canny awareness of vocal punctuations.

Each play offers a different value in the Red Cross scheme, stressing "Neighbor Helping Neighbor." In the first, Hume Cronyn is a farm-flood victim who is rehabilitated by the local RC chapter via a volunteer who is the highschool teacher. In the second, Dane Clark is a Marine wounded in action after tipping the enemy's location by means of his piggyback radio. Although his left arm is amputated, his life is saved after 28 transfusions, pointing up the importance of blood banks.

Jackie Cooper's hospitalized Navy vet demonstrates the mental therapy and inspiration provided by RC nurses. One of them helps him to get his "mental melody" on paper, to final acceptance by a publisher. The fourth enactment spots Charlton Heston as a GI in Germany whom the Red Cross gets to the States by plane to his dying wife. The wife is saved in childbirth—through "the miracle of whole blood." The stars and their support in all four vidramas are topflight in every particular.

In prolog, President Truman delivers a message on the ARC's work after intro by E. Roland Harriman, its prexy.

Trau.

RANGER JOE

With Jesse Rogers, Pee Wee Miller, Monty Rosci
Director-Writer: Paul M. Frailey
15 Mins.; Sun., 12 noon
RANGER JOE PRODUCTS
CBS-TV, from Philadelphia
(Lamb & Keen)

In its preem show on CBS-TV Sunday (2), "Ranger Joe," which was aired previously via ABC-TV, had all the ingredients that make up okay video fare for the moppets. Plot and dialog are presented in broad, corny terms and it offers enough action in the brief 15-minute segment to hold the kids and have them coming back for more.

Before the day's adventure unfolded, Jesse (Ranger Joe) Rogers, Pee Wee Miller and Monty Rosci offered a cornball version of "Slow Poke." Rogers guitar and sang while Miller and Rosci accompanied on bass and guitar, respectively. It was an okay curtain-raiser for the yarn to follow. Story had Ranger Joe and his two aides on the trail of a foreign enemy agent. The tale unfolded at a neat clip and there was enough action to satisfy the most avid western fan. Technical work on the scenes which took place outdoors were especially commendable and added a touch of reality to the videoater.

Jesse Rogers essayed the role of Ranger Joe in typical sagebrush hero style and his sidekicks complemented him nicely. Other cast members were adequate. Commercial for the "Ranger Joe" products hit home.

Gros.

THIS IS THE STORY

With Ed Prentiss, Ray Suber
Producer: Morton Jacobson
15 Mins.; Sun., 5:45 p.m.
HOLLAND'S JEWELRY
WGN-TV, Chicago
(Malcolm-Howard)

"This Is The Story," longtime radio bicycled package, has been converted to video via the celluloid route with only minor plusses picked up in the transition. It remains essentially an AM show with the off-camera narrator still doing most of the yarn spinning, despite the addition of picturization through a series of filmed sketches.

Two quickie tales were un-

(Continued on page 50)

WLW-TV FOURTH ANNI-VERSARY

With Dave Garraway, Martin & Lewis, Bette Chapel, Ruth Lyons, Bill Thall, Gene & Glenn, Ernie Lee and Judy Perkins, Swanee River Boys, the Briarhoppers, Burt Farber's orch
Producers - Writers - Directors: Charles Vaughan, Robert Gilbert
60 Mins.; Sat., (1), 10 p.m.
WLW-TV, Cincinnati

A high for names was set by this birthday salute. Coming of Dave Garraway was widely heralded. Joining him here for the one-time shot was Bette Chapel, former Cincinnati, who used to appear on Garraway shows in Chicago.

Dean Martin and Jerry Lewis, in Cincy for three days with their stage troupe at the RKO Albee, had a rearranged part on the special telecast, but no public announcement was made of it. The zany funsters gave for nearly 10 minutes and next-to-closing smash.

Show originated in Crosley's home studios before a press and invited audience of 150. Garraway opened by carrying a cake with four lighted candles and was on stage through most of the proceedings, giving ample lift. His first line was: "Dagmar was here for the third anniversary. It's going to be hard to fill her shoes." He straightened for a quickie about WLW-TV being Ohio's first TV station, unveiling when there were only a few scattered sets in the Cincy area, as compared to 315,000 today.

Acts were presented in front of a stage call board. Wearing formal, four hillbilly couples, The Briarhoppers, cut some fast square dance capers. Marian Spelman, blonde chirper, and Bob Hund did a pleasing duet of "Someone."

Mel and Illean Martin, both of WLW-TV's "Breakfast Party" series chatted with Garraway before Miss Martin's comedy operatic version of "Fell on My Cadenza."

Gene & Glenn, with Glenn at piano, sang their old radio "Hello" theme and did a familiar Jake and Lena takeoff. Gene finished with a guitar and harmonica combo on "Twelfth Street Rag." Burt Farber, his piano, and orchestra took over for a lively session, paying for a nice reception for Ruth Lyons, in gown, and Bill Thall, in tails, who talked shop with Garraway.

The Swanee River Boys, vocal quartet; Ernie Lee and Judy Perkins, harmonizing "Sugar Babe," reappearance of The Briarhoppers, this time in hillbilly giddap, for a fast fling, were followed by the Martin & Lewis treat.

Koll.

CITY DESK

With William Ray, John Dreiske, Charles Cleveland, John Madigan, George Tagge
Producer: Ray
30 Mins.; Sat., 3:30 p.m.
Sustaining
WNEQ, Chicago

First edition of this WNBQ pub-service panel show, featuring a rotating group of Chi newspaper men, demonstrated that it takes more than a quartet of "experts" to make a lively, informational teevee attraction. Unfortunately, on this first go Chi NBC news chief William Ray, who spearheaded the show, got stuck with one of those "everyone's against sin" situations. What emerged was a parade of platitudes on a hot civic topic that had already been pretty much smothered by editorial oratory.

The subject under discussion was the political ramifications of the fatal shotgunning of Charles Gross, a Republican ward committeeman. Taking part were the political editors of the four dailies, with Ray sitting in as moderator. Although Ray made a valiant effort to get the palaver down to specifics, the round table only fleetingly descended from lofty generalities. This time most of the dope came from the soap-box rather than the feed-box. Probably if the scribes did have any new info on the murder, they preferred to save it for their readers.

One device that didn't get much play on the opener—that of having viewers phone in questions to the panel while the show was in progress—could be used further to spice the proceedings. Also it's expected that as the series gains momentum, Ray will choose topics that'll provide some spark of friction among the newspaper guests.

The series is based on the best of pub-service motives—that of increasing the citizen's interest in community problems. Now all that's needed is a touch of controversy, via inter-panel wrangling, to increase the citizen's interest in the show.

Dave.

JUNIOR HI-JINX

With Warren Wright
Producer: Charles Vanda
Director: Fred O'Neill
15 Mins.; Sun., 12:15 p.m.
Sustaining
CBS-TV, from Philadelphia
"Junior Hi-Jinx" represents the sixth weekly show originating from Philadelphia's WCAU-TV and fed to the CBS video network. It also marks one of the few moppet-slanted shows on the air that pitches exclusively to the kids, with few or no adult overtones. On the latter basis, it does an extremely good and informative job and should help allay the complaints of educators and mothers about how much blood and guts their offspring are subject to on TV.

Show premed Sunday (2), displaying an original puppet character in "Willie, the Worm," which is apparently to handle the entire quarter-hour each week. On the initialer, Willie spun for his kid viewers the Aesop fable about the wind and the sun; making the moral obvious enough for the under-eight-year-old audience to whom the show is slanted. He also told some kid-type jokes, went through a rather pointless physics "demonstration" and, in general, evidenced he'll be the type of character that will win him plenty of viewers.

Show is set against a college background, where Willie goes to school, since he lives underneath the campus. Format seemed flexible enough to feed the kids plenty of usable information in the accepted sugar-coated style. Puppet itself, which is manipulated by Warren Wright, who also does the commentary, was bedecked with a college "beanie" and shell-rimmed glasses for good effect.

Stal.

INDOOR POLO

With Arthur Little, Jr., announcer
120 Mins.; Sat., 8 p.m.
WABD, N. Y.

WABD, DuMont's N. Y. outlet, has a sock offbeat sports session in its videocast of the Saturday night indoor polo matches from the Squadron A Armory, N. Y. The sport, heretofore known as a rich man's game, should develop a wide audience via the WABD weekly airings. It's got enough excitement to win the femmes as well as male viewers.

The game moves fast and the cameras keep pace for excellent viewing results. The two-hour stanza includes two separate games, each packed with thrills. Arthur Little, Jr., handles the play-by-play in top style. He's quick and clear and his rundown of what's going on can be understood by even those who don't savvy the game. His efforts should win indoor polo plenty of new fans.

Although it's up against tough opposition on rival webs, the indoor polo stanzas should be able to nab a backer to pick up the tab.

Gros.

CIVILIAN DEFENSE IN ACTION

With Arch MacDonald, Vin Maloney, others
Producer-Director: Ben Huddleston, Tony Lang
30 Mins.; Sun., 3 p.m.
Sustaining
WBZ-TV-WNAC-TV, Boston

This telecast, which picked up the action of Civilian Defense measures where the pooled AM broadcast left off an hour earlier served as a fitting climax of an afternoon dedicated to enlightening local citizenry of extent C.D. authorities have promulgated plan in case an air raid emergency should occur.

With WBZ's Arch MacDonald and WNAC's Vin Maloney handling the announcing chores, action teed off with shots of massed fire departments sending up a screen of water along the Charles River adjacent to the presumed bombed Watertown Arsenal. Cameras then switched to the disaster camp set up along the river bank with lenses following the announcers as they picked their way through the wounded and hysterical citizens. Hovey Players, a local theatrical group, essayed the roles of wounded and hysterical nurses and rescue workers were shown as they applied splints, artificial respiration, gave blood plasma, etc., while MacDonald described the action to the viewers aided by clinical reports by the attending head nurse. In fact, the entire action was grimly realistic even to the carrying off of wounded on litters and due to the snowy conditions toboggans.

The stanzas added up to a nifty insight into the workings of volunteer civilian defense workers and should aid plenty in enlisting workers into this previously, poorly exploited phase of civic life.

Elie.

THAT REMINDS ME

With Arlene Francis, femcee; Nina Foch, Roger Price, Robert Coote, Boris Karloff, Lex Barker; Joe Louis; audience participants
Producer: Richard Lewis
Director: Craig G. Allen
30 Mins.; Wed., 10:30 p.m.
Sustaining
NBC-TV, from New York
"That Reminds Me," a new panel show which premed on NBC-TV Wednesday (27), shapes up as a watered-down variation of CBS' "What's My Line?" For instead of the panelists attempting to determine the subject's occupation the identity of the subject (a celebrity) itself is the goal of the contestants.

Hints to the panelists are provided by femcee Arlene Francis. Her suggestions on the inaugural took the form of various objects intended "to remind the panel of famous personalities." For the most part they were far fetched and of little value.

For example, participants Nina Foch, Roger Price and Robert Coote were unable to fathom Boris Karloff' identity through such vague tips as a piece of lace and a bridal veil. Only when a frightened girl screamed in horror did the group become hep. Leads supplied to identify Lex Barker (Tarkan) included a couple of toy burros and a monkey.

Although Miss Francis turned in a creditable job as confereer, assistant propertyman and what not, "That Reminds Me" adds up to a weak guessing game that hardly can be expected to compete with the Pabst Blue Ribbon Bouts on CBS-TV and Celenese-Pulitzer Prize Playhouse on ABC-TV, both of which are beamed in the same time slot.

Gilb.

YOUR ESSO REPORTER

With Kevin Kennedy
15 Mins.; Mon.-thru-Sat., 7 p.m.
ESSO
WPIX, N. Y.
(Marshall & Pratt)

"Your Ezzo Reporter," which set a news pattern early in radio's history, bowed in on TV Monday night (3) with the preem of a new six-nights a week series on WPIX, the N. Y. Daily News' outlet. With Kevin Kennedy as commentator, the show impressed as being on a par with most of the big network news programs and can thus be counted on to attract a sizable audience.

Program draws its material from the United Press-Movietone vid-film coverage of worldwide news, the Associated Press wires and the Daily News' own newsgathering staff. Material is neatly compiled and edited, and Kennedy scored solidly on the preem with his authoritative style of delivery and generally good camera presence. He cued himself from a script spread out on a desk before him, but not enough to distract from his news presentation.

Besides its opening credit line, Ezzo has restricted itself to a single plug about two-thirds of the way through. Blurb was interestingly staged.

Stal.

HOLLYWOOD OFF BEAT

Starring Melvyn Douglas
Producer: Marion Parsonnet
Writer: Rip Von Runkle
30 Mins.; alternate Thursdays
9 p.m.
SPEARS

WDTV, Pittsburgh (film)
Pittsburgh is the first market to get the new vidpix series starring Melvyn Douglas as a cynical private investigator working the Hollywood beat for a bigtime West Coast lawyer, and it shapes up as just another fair-to-middling entry in the growing whodunit sweepstakes. On basis of the opening episode, "Cat on the Roof," adventures don't look to be any better or worse than majority of the private eysters.

Douglas plays Steve Randall, a disbarred barrister sleuthing for a hot shot attorney-at-law, and "Cat on the Roof" has him going after a cafe singer supposed to be mixed up in a divorce triangle and running into a brace of murders and a dope ring. It's all in a pretty familiar vein, in writing and performance. Douglas is part philosopher, part bloodhound and part bored stiff, and episodic nature of the scripts don't give him much of a chance to do any solid acting. Premiere adventure has Mary Beth Hughes in leading fem slot, but she's limited to just a few lines, with Will Jordan, as a nitery impersonator and narcotics gangster, the only other one to make any impression.

Film quality is excellent, with exterior shots of Hollywood and environs good for a certain degree of interest. The cuts for the commercial inserts, however, could be better placed since they break in on the continuity at too-crucial points. "Hollywood Off Beat" doesn't carve any new trails; it's content to be one of many.

Cohen.

THE



VANISHING AMERICAN?

Any salesman is a friend of ours.

We're particularly drawn to those who go directly to the home to sell, because that's the kind of thing we do.

But you don't see so many of them at people's front doors as you used to. In fact they've even had the door slammed in their faces by law in some 400 localities.

We hate to think we helped to make things tougher for them.

But while they were standing outside punching away at the doorbell, we were already in the living room, selling on the television screen.

Today, we make as many as four million home demonstrations an hour in sixty-two major markets. We call *by invitation* as often as five times a week. And the lady of the house gives us her attention...not for just a hurried moment or two, but for two full selling hours each day.



We would be happy to demonstrate how effectively we can sell your products via Daytime Television. But better hurry. There aren't too many hours left in the day.

CBS TELEVISION

BOB AND RAY SHOW

With Bob Elliott, Ray Goulding;
Paul Taubman trio
Producer-director: Ken MacGregor
Writers: Elliott, Goulding
15 Mins.; Mon.-Fri., 11:30 a.m.
COLGATE
NBC, from New York
(Sherman-Marquette)

Bob Elliott-Ray Goulding duo, zanies who came down to New York's WNBC from Boston a year ago, have taken over a cross-the-board morning network stanza for Colgate. The talented clowns; who have a barbed brand of satire, should do well with femme audiences seeking a change from quizzers—they follow Colgate's "Strike It Rich" and compete with "Queen for a Day" on Mutual and "Break the Bank" on ABC.

Team is wisely playing down intratrade gagging and concentrating on subjects closer to the hausfrau. On the opener Monday (3) their first target was radio commercials, in this case a pair of spicers peddling March Hares—with their surplus of bunnies multiplying in familiar rabbit fashion. There was a cute takeoff on travelogs and some not-too-successful chitchat in Goulding's Mary Magoo characterization. This distaff burlesque should click with the gals, but material on the initialer wasn't strong enough.

Comics have freshness, versatility, an easy manner, and a sharp ear in the mimicry field, and come across as prolific funsters. However, they need to do some self-editing. On the preem they kicked off with a quick run-through of their various voices, and the confusion dulled the humor. Dividing the show into more definite segments, concentrating their fire on fewer subjects rather than scattering their shots, would help their impact. A larger studio audience would also be a plus factor. When they get a bead on their targets the stanza should build nicely.

Musical background is provided competently by the Paul Taubman trio, which instrumented "Be My Life's Companion" on the tee-off. Transcribed commercials for Vel, Veto and Ajax included tuneful jingles. *Bril.*

PARADE DE FRANCE

With Marcel Minoux; Albert Rocchia, announcer
Producer: Minoux
30 Mins.; Mon.-Sat., 7:30 p.m.
Participating
WVO, N. Y.

This bi-lingual indie, which concentrates on Italian language stanzas, has inserted a cross-the-board half-hour in French between the Italo shows and its English block. New Gallic series, emceed by Marcel Minoux, should latch on to the French-speaking audience in the metropolitan area, and also appeal to the sizable number of students interested in the tongue.

Show is well produced. Musically it offers records that should click with the general public. On the preem Monday (3) disks included two items by Maurice Chevalier and tunes by Edith Piaf and Jean Sablon, also familiar to Yank audiences. Andre Claveaux and Anny Gould, not names here but popular on the Continent, also were represented with good numbers.

Show included greetings by Pierre Crenesse, head of Radio-diffusion Francese's North-American service, and Roger Seydoux, French consul general here. A newscast by Albert Rocchia, of the French press association, included bulletins on the current cabinet crisis, the war in Indo-China and other news of France in French. WVO should have a highly marketable commodity in this specialized-audience strip. *Bril.*

BUD BRES SHOW

45 Mins.; Mon.-Sat., 12:15 p.m.
60 Mins. Mon.-Sat. 8 p.m.
Participating
WPEN, Philadelphia

With musical intro "Breezing Along with the Breeze" and a few words to teen-age studio audience. Bud Brees kicks off neatly an informal session of spinning, marked by his crooning along with the platters. Billed as the "singing disk jockey," Brees' voice has enabled him to double in several local nities. Baritone has good set of pipes with plenty timbre and masculine quality. His soloing with instrumental combos, or "harmonizing" with names is unostentatious, giving the effect of a natural desire to hum along with numbers.

Selections for the Brees harmonizing lean heavily to chirpers—Dolores Gray, Rosemary Clooney, Fontaine Sisters, etc.—against whom his voice shows to best contrast. He even adds an extra part to Patti Page's "Come What May." Brees was formerly vocalist with Bob Chester orch. He is generous
(Continued on page 50)

WHISPERING STREETS

With Gertrude Warner, others
Directors: Joe Graham, William Marshall
Writer: Margaret Sangster
20 Mins.; Mon.-Thu-Fri., 10:25 a.m.
GENERAL MILLS
ABC, from New York
(Knox-Reeves)

ABC has a choice hit of femme dialing bait in "Whispering Streets," soaper series which preemmed on the web Monday (3). Format of relating a "drama of life" (complete in the 20-minute segment) as seen through the narration of a gal correspondent-author is right up the distaffers' alley. A good bet to pick up lots of new friends for the General Mills products pushed on the show.

Initialer was a soapy tale of a happy marriage almost being ruined by an idle gossip. The blabbermouth instills doubts in the wife's mind about the husband's fidelity. Circumstantial evidence points to his having an affair with a younger, prettier woman, but before the doubting wife does anything rash she discovers that the husband was consorting with "the other woman" only to help him buy a solitary ring and fur coat for their 21st anni.

Gertrude Warner, as the femme narrator, knits the yarn together with finesse. Thefts, who played the drama's parts, were believable. Direction was nicely paced and the script was neatly constructed. Commercials were spotted carefully. *Gros.*

CONGRESSIONAL ROUNDUP

With James Borman, Larry Haeg, William Costello, others
Producer-director: Borman
30 Mins.; Tues., Feb. 19, 9:30 p.m.
WCCO, Minneapolis

Gene Wilkey, WCCO general manager, piloted three staffers to Washington to tape record an informal discussion by Minnesota's Congressional delegation, including its two Senators and all Congressmen, of vital problems confronting the lawmakers, especially those mainly concerning Minnesotans. The half-hour expounding of views under the questioning of news director James Borman, farm director Larry Haeg and Washington correspondent William Costello, given an airing Feb. 19, proved a meritorious public service and made for an interesting and informative gab session that fitted nicely into the station's programming as a variance of its fare.

Wilkey several years ago initiated an annual custom of visiting Washington in January and being host to the Minnesota Congressional delegation at a dinner there. This time he conceived the idea of using the occasion for permitting the guests to inform their constituents back home how they stand on various important issues, thus affording a lowdown on the entire delegation's stand. Accordingly, he took along three staffers who particularly know their onions as far as public affairs are concerned and who have qualified as topdrawer interviewers.

Borman, the moderator, led off by questioning the delegation regarding mail from back home on the proposed universal military training program. He brought out that there has been an avalanche of letters and about 99% are in opposition, farmers being especially aroused over the prospect of being deprived of their sons' labor contributions. The Senators and Congressmen's own sentiments, as drawn out by Borman's queries, also were mostly adverse.

The scandal of the theft of stored grain, now confronting the Commodity Credit Corp., was the next conversation topic with Haeg coaxing the opinions. Consensus seemed to be that "glaring neglect" rather than criminality, accounted for the losses. Basically, the Corporation is doing a "wonderful" job. U. S. Senator Hubert Humphrey declared.

Then Borman wanted to know the members' attitude toward the proposed \$5 billion dollar budget and if there'd likely be a cut. One member thought it would be pared to 71 billions. Another pointed out that the bulk has been apportioned for defense, and European aid and to pay past wars' costs. There apparently wasn't much hope in the aggregate for a slash. Costello, WCCO's own Washington correspondent, pointing out we're in an inflationary economy and costs are likely to be even higher at the end of 1952, gave his own opinion the budget will not be revised and predicted "people will treasure liberty above dollars."

Other subjects discussed were the St. Lawrence Seaway bill and the prospects of getting it out of committee, what Congress is likely to do to prevent a recurrence of last summer's Minnesota floods, and REA powers.

All in all, the handling of the show left nothing to be desired. *Rees.*

Radio Follow-Up

Pro and con on Speaker of the House Sam Rayburn's recent ban on radio-teeveeing of House committee hearings was debated Sunday (2) on CBS' "People's Platform," with two Representatives, likeliest of people to be interested or involved, handling the debate. Rep. Leslie C. Arends (R., Ill.), House minority leader, claimed the move was to some extent a ban on freedom of speech and press. He also felt that airing of current important bills, such as the one on universal military training, would help people to understand the great need of such legislation.

Rep. Richard Bolling (D., Mo.), supporting Rayburn's ban, felt that airing the hearings would interfere rather than aid in getting legislation done, that it would give "smooth actors and demagogues" a forum. Bolling felt that webs were already fully covered by reporters they send to hearings, these news hawks being more alert to catch a "ham actor" than would a more naive citizenry. Debate had merit as well as interest, and made for a good program.

Arlene Francis, pinching hitting for the vacationing Bert Parks, competently filled the emcee role on ABC's "Stop the Music" show Sunday (2). Although Miss Francis doesn't punch too hard with the gags, she has an ingratiatingly informal manner and manages to come up with enough bright lines to give the stanzas a light touch and fast pace. Otherwise, this show remains intact with the "mystery-melody" giveaway gimmick and the straight musical offerings adding up to solid entertainment values.

Dick Brown and Kay Armen, regular vocalists on the show, delivered a brace of current pops and oldies, including "Yes, Yes in Your Eyes," "Cruising Down the River," "I Can Dream, Can't I" and "Chattanooga Shoe Shine Boy," among others. This, incidentally, was the last show for Miss Armen who heads for the Coast for a Metro film assignment. She's being replaced by June Valli who's on the video version of "Stop the Music."

"The Saturday Night Revue," (NBC, 10:30 p.m.) originally framed as a showcase for British songstress Vera Lynn, who has returned to England, is using guests pending disposition as to who will be the permanent tenant in this slot. Kay Armen and Clark Dennis, a good pair of voices, held down the March 1 slot and turned in fine jobs.

Program, however, showed that there was little rehearsal and general overall planning or else the principals were booked at the last minute. It's the only method of explaining the lack of any duetting of these voices. The Roy Shields Orch provided some lush arrangements, and the Johnny Smith Quintet broke out for a slick orchestral interlude with the guitar as the predominant instrument.

THE TURNING WHEEL

With Melvyn Douglas, narrator
Writer: Lou Hazam
Director: Fred Weis
Producer: Wade Arnold
30 Mins.; Sun., 1:30 p.m.
WNBC, N. Y.

Presented in cooperation with the Child Welfare League of America, "The Turning Wheel" is a four-stanza series directed at spotlighting the problems of juvenile development in this country. Such problems as day care of children, adoptions, foster homes and mental hygiene will be the core of each show. On basis of the initial program (2), this series is rolling on a solid dramatic-documentary format with excellent scripting. Topflight casting and overall polished production giving strong impact to the welfare message.

Opening stanza revolved around the problem of a working mother's difficulty in finding adequate nursery facilities for her child in an Army camp town. Yarn had a realistic quality in its delineation of the family tensions resulting from kid's being tossed around from one place to another. The happy windup, in which the town's church groups and welfare leagues join to lick the shortage of day care centers, had a soap opera patness, but was effective nonetheless in getting across the message that civic action can be directed towards positive goals.

As narrator, Melvyn Douglas handled his lines with quiet forcefulness. *Herm.*

WLW 30TH ANNIVERSARY

With Wendell Hall, Salt & Peanuts, Gene & Glenn, Frank Simon, Bennett Chappell, Ruth Lyons, Bill Thall, Ernie Lee, Eva Parnell, John Amrein, James D. Shouse, Robert E. Dunville, Niles Trammell, Don Davis, narrator; Peter Grant, Eddie Linn, announcers; Joe Lugar's orch

Writer: Verne Jay
Producer: Charles Lammers
60 Mins.; Sat. (1), 5 p.m.
Sustaining
WLW, Cincinnati

This salute stands out in WLW's long stretch of special programs. Lots of vet staffers had their hands in the show. Ma and Pa characters, by John Amrein and Eva Parnell, as listeners from the first time the station's call letters hit the air, did a swell job of reminiscing. Illusion had splendid authoring.

Oldtime tuners-in were made to feel proud to relive programs of WLW staffers by the score, who went on from the Crosley fold to gain wider popularity via the networks, on the screen and in other fields.

Several of the old favorites returned for the birthday show: Wendell Hall, "the red-headed music maker," with his uke and double voice, to sing his "It Ain't Gonna Rain No More"; Gene & Glenn to do their famed Jake and Lena takeoffs; Frank Simon again to lead a band, such as he did for the Armeo Band heard for long on WLW, with Bennett Chappell again the kindly-thought narrator of that series.

Playing with Joe Lugar's excellent staff combo were some who joined the station in 1926 and 1928: Bert Neeley, violin; Freddie Rohrer, piano; Tom Richley, drums; Milt Weiner, saxophone and now musical director; Karl Payne, violi; Jack Saatkamp, piano; Virginio Marucci, violin, and Lugar, saxophone.

From the present talent crop were Ruth Lyons and Bill Thall, who are spotlighted on AM and TV audience participating shows, for a friendly chat; Ernie Lee, hill billy ace, singing "Hominy Grits," and the Three Tones, femme close harmony singers.

James D. Shouse, chairman of the Crosley Broadcasting Corp. board, and Robert E. Dunville, president of WLW operations, were heard briefly. They gave thanks to listeners and pledged continued endeavor for greater "entertainment and information service." Niles Trammell, NBC board chairman, extended high praise to the Crosley organization via a recording. *Koll.*

AROUND TOWN WITH MR. BROWN

With Bob Hamilton, Lynn Woods, others
Producer: E. B. Brinckerhoff
Director: Hubie Weiss
30 Mins.; Mon., 9:30 p.m.
BROWN'S VELVET ICE CREAM
WDSU-TV, New Orleans

This show is designed to take viewers on visits to top night spots, restaurants, little theatres, etc. The initial effort indicated that the program has a good potential which may be realized once a few more stanzas are under the belt. Opener had some ragged moments and overall production showed the need for better pacing and tightening if it's to capitalize on its advantages enough to hold audience interest. Nonetheless, the basic values for an entertaining half-hour have been molded together.

Show has a natural peg on which to hang a weekly presentation, particularly in view of the glamour usually associated with places visited.

Program hit one snag in preem by having "Mr. Brown" and his date drive up to hotel night spot in sponsor's truck instead of limousine. Barking of taxi starters at entrance of hostelry also should have been silenced during arrival. Lobby lighting needed sharpening. Bob Hamilton, as Mr. Brown, seemed handicapped in his movements by long cord of microphone he carried.

Best portion of show came after Hamilton and date, Lynn Woods, were greeted at Blue Room entrance by Captain Bob Seay and ushered to table. Once inside plush spot, the program took on some sparkle. The camera work was centered on facets of room, with viewers getting a ringside glimpse of the proceedings, plus shots of the customers, which added a realistic touch. The full flavor of the floor show was captured and the performances were uniformly good. But there again, the lighting was at low key at times.

Filmed scenes of the city's hotels and night views of Canal St., the main stem, with its myriads of lights, were well done and nicely integrated into the live segments of show. *Liuz.*

THE DOCTOR'S WIFE

With Patricia Wheel, Don Curtis, Margaret Hamilton, George Hill; announcer, Bob Schaeffer
Writer: Manya Starr
Director: John Dietz
15 Mins.; Mon.-Thu-Fri., 5:45 p.m.
EX-LAX
NBC, from New York
(Warwick & Legler)

"The Doctor's Wife," a 15-minute cross-the-board show which preemmed Monday (3) on NBC, is conventional soap opera. It's no better—no worse than scores of its counterparts that have been cluttering up the kilocycles for some 20 odd years.

Story line is best described by the following excerpt from an NBC press release: "The Doctor's Wife" will relate the drama of a doctor's life as seen through the eyes of his wife." Opening installment took a good step in that direction.

For dialers were introduced to a young physician who had an "excellent" practice on an "elm-lined" street in a suburban New York town. Other dramatic personae included his wife, his brother and a maid.

Around the morning breakfast table Doc mildly scolded his spouse of two years for interfering with his practice, complained about the way the cook spoiled his boiled egg and criticized a brother who, it seemed, has an aversion to work.

On the basis of the initialer it would appear that future episodes will largely concern the couple's petty arguments and varied ups and downs. No doubt there is a portion of the radio audience which will take a vicarious interest in such things.

But it's unlikely the potential audience will be a wide one during 5:45-6 p.m. segment. For that's a time when housewives are preparing dinner and the kids are watching in TV. A morning slot would have been more appropriate for a show of this nature.

Performances were fairly good. Patricia Wheel was credible as the wife, Don Curtis was believable as the doctor, Margaret Hamilton impressed as the cook-maid and George Hill was adequate in the small bit as the brother. Script is by veteran soap author Manya Starr.

Plugs for Ex-Lax were of the obvious variety: "... suitable for every member of the family ... America's best tasting laxative, both gentle and effective." *Gilb.*

FIRE ASSIGNMENT

With Gordie Eaton, Frank Butler
Producer: James Bormann
Director: Bob McKinsey
Writer: Bruce Anderson
30 Mins.; Sat. (1), 6:30 p.m.
WCCO, Minneapolis

Thanks to Bruce Anderson's fine scripting, James Bormann's skillful producing and Bob McKinsey's able directing, as well as Gordie Eaton and Frank Butler's topdrawer narrating, the local Red Cross fund raising campaign should receive substantial impetus from this radio public service offering, "Fire Assignment," which packed a terrific dramatic impact.

Reconstructing a recent apartment house fire in which 17 among the 46 occupants lost their lives and the part played by the Red Cross in furnishing aid and relief for the suffering survivors, the show socked home in tremendous fashion the Red Cross' important and essential role and place in the community and the sterling work it performs in times of disaster. There can be little doubt that the recital must have impelled many listeners to dig down in the jeans to do their financial bits for such a worthy cause.

It was a familiar and now old story here, this tale of the local apartment house holocaust on an 18-below-zero early morning, but it contained so many thrilling and engrossing features and it was put together this time so ingeniously and dramatically, that it well bore this sort of retelling and it undoubtedly gripped listeners in and held their interest, as well as, incidentally, being informative as and loosening those pursestrings. Just on its own, it stacked up as a rattling good radio show which revealed Anderson's rare sense for the dramatic and his talent to put it into vivid words and build an exciting recital around it.

Enjoying the benefit of background music and sound effects that enhanced dramatic values, the documentary hit a fast pace from the start and never slowed down. The two narrators, cutting in on each other effectively, pointed out at the outset, to arrest general listener interest, that while this was a Minneapolis fire it could have happened anywhere, and thus the story widened the area of concern and affected everybody.

All in all, here was a bangup narrative handled perfectly and undoubtedly achieving all of its purposes. *Rees.*

Television Chatter

New York

Milton Berle's stanza last night (Tues.) used three moppets from George Scheck's "Star Time," eight-year-old Kenny Sharpe, nine-year-old Angel Miganell and three-year-old Sharon Porter. . . . Kate Smith's NBC-TV show tonight (Wed.) will feature fashion show with \$1,000,000 in furs and jewels. . . . CBS signing Gale Gordon's wife, Virginia, to be his video frau, Mrs. Conklin, on "Our Miss Brooks." . . . ABC-TV national executive producer Chuck Holden in Toronto for Canadian Broadcasting Corp.'s TV Clinic.

Romeo Muller set for a feature role on NBC's "T-Men in Action" tomorrow night (Thurs.). . . . Attorney Donald H. McGannon named administrative assistant to Chris J. Witting, DuMont network chief. . . . Vaughn Monroe, Dave Garroway, Mel Torme, Herb Shriner, Lily Pons and other radio and TV personalities slated to appear at the International Motor Sports Show at Grand Central Palace March 29 through April 6 to display their sports cars. . . . Magico Milbourne Christopher set to guer on DuMont's "Eloise Salutes the Stars" Friday night (7). . . . Joe DiMaggio set for a new weekly quarter-hour sports show grooved for kids, to be aired Sundays from 11:45 a.m. to noon via NBC-TV starting April 6. Show, titled "Joe DiMaggio's Dugout," will be bankrolled by Buitoni Macaroni, through the Albert Frank-Guenther Law agency. . . . WPIX slated to televise the St. Patrick's Day parade for the fourth consecutive year, with R&H Beer sponsoring.

Announcer Ed Herlihy invited to address execs of the Boys' Clubs of America today, speaking on "The Effect of TV on the Youth of America." . . . With Bert Parks vacationing for two weeks, Bud Collyer is taking over as quizmaster of CBS-TV's "Break the Bank," with Johnny Olsen taking over Collyer's announcing job on the show. Peter Donald subs for Parks on the latter's thrice-weekly daytime ailer CBS-TV. . . . Berolio Importing Co. has signed for a spot on WPIX's "Video Chast" through the Emil Mogul agency. . . . Songwriter Irving Caesar set as emcee for "Tele-Screen Starlets," which bows on WPIX Friday night (7). . . . Ruth Manning into Hona Massey's "Rendezvous" tonight (Wed.) on ABC-TV. . . . CBS veepee Larry Lowman named chairman of the radio-TV division for the 1952 Cancer Crusade.

Betty Lynn slated to take over the lead role on CBS' "Egg and I" Monday (10), replacing Pat Kirkland, who is having a baby. . . . Yvette set for a repeat guest shot on Jackie Gleason's "Cavalcade of Stars" March 21 via DuMont. . . . Robert Berenson, press book writer for Columbia Pictures, joining the CBS-TV publicity department. . . . Elizabeth Eustis pacted for "Dusty Portrait" on NBC's "TV Playhouse" Sunday night (9). . . . Clark Gettis in Washington this week lining up guests for his CBS' "Chronoscope" show. . . . Cong. Emanuel Celler guests on Ted Granik's "Youth Wants to Know" Sunday via NBC. . . . WPIX sportscaster Guy Lebow cited by B'nai B'rith as the "outstanding sportscaster" of 1951. . . . CBS-TV producer-director Henry Tobias to the Coast for four weeks.

Hollywood

Dorris Carr inked to exclusive pact by KHJ-TV, and began her chores on Zeke Manners' cross-the-board strip this week, warbling, handling pitches and aiding Manners. . . . Richard O'Leary named account exec at KTTV. . . . Vincent Price aired to N.Y. for rehearsals for Chesterfield's "Count von Lustig," NBC-TV telecast set for March 6. . . . Chesterfield to pick up one-third of tab on 180 home games of L.A. Angels and Hollywood Stars over KHJ-TV for \$180,000 this season. . . . KTLA v.p. Klaus Landsberg to Washington to testify before FCC in UPT-ABC merger hearings. . . . KTTV goes aboard aircraft carrier U.S.S. Sicily in L.A. harbor March 7 to telecast half-hour show which will follow six-hour blood taking operation to stress need for blood bank contributions for Red Cross. . . . KTTV general manager Dick Moore back from business trip east.

Chicago

Burr Tillstrom and his Kukla, Fran and Ollie, crew junket to Washington D. C. March 16 for a round of personal appearances and a week's originations from NBC's WNBW. On the p.a. agenda is a National Women's Press Club

luncheon March 18 and the annual National Press Club father-daughter dinner March 21. . . . Chicago Tribune lifting the tab on Tommy Bartlett's new WGN-TV afternoon strip, "Picture Payday." . . . Jess Kimmel, ex-producer on CBS-TV's "Mike and Buff" stanza, here to troubleshoot Field's "Pace of Chicago" beamed from WBKB. . . . Woody and Virginia Klose premed a revamped interview format Friday night (29) in the 9:30-10 slot on WENR-TV. . . . Chi Tribune photog William Vendetta skies to New York March 13 to receive the "Crime Photographer" award on the CBS-TV show of the same name. . . . ABC dickering with Rainbo Arena management for a new pact for the web's Wednesday night wrestling beaming. . . . P. A. Starck Piano Co. picking up the Monday segment of Herbie Mintz's "Gone, But Not Forgotten" WNBQ nightly show, as of March 12. . . . Marty O'Shaughnessy, TV Forecast mag editor, and Bonnie Weber teed off a tele gossip show yesterday (Tues.) on WBKB. . . . Charles Kettering of General Motors fame to take part in Don Herbert's discussion of automobiles on his "Mr. Wizard" program via NBC-TV March 13. . . . John Bettenbender joined Tom O'Brien's packaging shop as associate producer on "Armchair Philosopher" beamed on WGN-TV in cooperation with Quincy College. . . . Ira Morton exited the WBKB sales staff to join WOR-TV's Chi office. . . . Lee Schooler's "Press Conference" out of WGN-TV copped a pub-service award from the Freedoms Founda-

tion. . . . Robert Lethbridge, formerly with Tiffany Productions, added to the Chi NBC-TV spot sales crew. . . . Ex-WBKB staffer June Dunn now at WTVJ, Miami, in the script department.

London

Desmond Davis is staging Somerset Maugham's "Home & Beauty" Sunday (9) with Geoffrey Sumner, Barry K. Barnes and Barbara Murray heading the cast. . . . First of a six-part whodunit, "The Broken Horseshoe," by Francis Durbridge, being staged by Martyn C. Webster March 15. . . . Alastair Sim featured in the "Speaking Personally" program March 14. . . . Radio and TV awards were telecast from the Coliseum last Sunday (2). Arthur Askey, Petula Clark and the Luton Girls Choir were in the accompanying show. . . . George Bernard Shaw's "Village Wooing" being presented Tuesday (11), Michael Golden and Ellen Pollock starring. Last in the "International Commentary" series was aired Monday (3), with Christopher Mayhew in the chair. . . . Seamus Ennis in a program of Irish and American folk songs today (Wed.). . . . Donald Wolfit giving some Shakespeare readings in "Solo Performance" tomorrow (Thurs.).

Minneapolis—WTCN-TV had on its weekly "Sports Hot Seat" show world's light heavyweight champion Joey Maxim and his opponent in a bout to be staged in St. Paul, Joe Lowry, along with Lee Savold, heavyweight, now visiting in the Twin Cities, and George Kearns, Maxim's manager, who were interviewed by the panel. . . . Sally Sweet Twin Cities' radio stations' first femme disk jockey. She's on WDGy nightly at midnight.

ANPA 'Ignorant' of B'casting, Claims WJMO's Baylor; Challenges News Ads

Cleveland, March 4.

Radio industry spokesmen are set to answer back on any advertising blubs by the American Newspaper Publishers Assn. slated for the daily press. One ad has appeared, to be answered by Dave Baylor, vice-president and general manager of WJMO. Latter editorialized on the air that the newspaper industry's ad ignored basic facts of broadcasting.

The ad, written around the theme of a lost child, inferred that everybody read the paper to get all the details, and that only in the paper could all details be given. The ad went on to point out that only through newspaper advertising could a full market be realized, that "radio and TV programs reach only fractions of anybody's markets, kids or whatever. And even they can't all listen at the time a commercial is broadcast."

Baylor countered: "They can't, eh? What's to stop them? How many times have all members of your family sat down and listened to a radio program all at once? Lots of times. How many times have you all spread the newspaper out on the dining room table and everybody in the family all read it at once? We never did in our family, and I don't think you ever did either. So who's doing the best job, the most times, of reaching the entire family at the same time with the same message?"

Baylor challenged the paper's

coverage of the Cleveland area, declaring that 98.7% of the homes can be reached by any one of the city's eight radio outlets.

"That's pretty good saturation. And I know and can prove that people in the United States spend more time listening to radio and looking at television than any other activity except sleeping and working."

As to the ANPA ad stating that newspapers are first with the most news, Baylor cracked back that newspapers can't compete with radio in delivering the "first news," and that the papers themselves admitted that point when they gave up the extras. "They recognize the fact that they'd be a little behind the times putting out an expensive edition of a paper which carries news you've already heard on the radio anywhere from one to two hours before."

He disputed, too, the ad's contention that "advertisers spend more of their money in newspapers than in any other form of advertising, simply because everybody reads the newspapers everyday."

Commented Baylor: "Last year, advertisers did not spend more money in newspapers than in any other form of advertising. They spent more in radio and television."

The station's editorial was preceded with the announcement that the opinions expressed "do represent the opinion of this station."

This Is The Brent Gunts Show!



... human interest



stars, gags...



fun, music, variety

At 9 A.M. fun really begins on the Brent Gunts Show. Stunts, stars, songs, surprises, every capivating caper that ever kept receptive eyes glued to a TV set. The Brent Gunts show is warm, friendly and entertaining.

Here is power packed early morning television programming that pays off big in profits for advertisers. The whole wonderful story is yours for the asking.

MORNINGS
9 TO 10 A.M.
MON. THRU FRI.

Television. Baltimore

WBAL-TV

NBC In Maryland

NATIONALLY REPRESENTED BY
EDWARD PETRY & COMPANY

Dana
and his men

STARRING BRIAN

SOLD IN 32 MARKETS
IN LESS THAN 3 MONTHS



DANGEROUS ASSIGNMENT's first play-date was January 6, 1952.

Immediately, the rush was on!

DANGEROUS ASSIGNMENT was snapped up by top, TV-wise advertising agencies:

B.B.D. & O., Leo Burnett, Campbell-Ewald, Campbell-Mithun,

Kenyon & Eckhardt, McCann-Erickson . . .

TV-experienced advertisers — national & local — lost no time getting in on Dangerous Assignment — such sponsors as Chevrolet Dealers, Durkee Famous Foods, Crosley Appliances, Master White Bread, Nashville Pure Milk Co., Pontiac Dealers, Piel's Beer, Sinclair Oil.

From coast (Boston, New York, Miami) *to coast* (Seattle, San Francisco) *and from the Great Lakes region* (Detroit, Chicago, Minneapolis) *to the Gulf* (New Orleans, Houston) . . . Dangerous Assignment is selling products for its sponsors.

THE RESULT: by February 28th Dangerous Assignment was sold in 32 out of 63 television markets. And the others are going — *fast*.

YOU MUST ACT FAST TO SECURE THE EXCLUSIVE IN YOUR MARKET ON ONE OF THE GREATEST TV BUYS AVAILABLE TODAY . . .

Adventure, mystery, action, chair-edge excitement—continuing the famous NBC radio show that held 3,500,000 homes spellbound. And now holds its TV audiences right through the story and your commercial.

Audiences: Here are sample ARB-TV ratings that tell the story of its pulling power: Boston, 16.9 (Jan. 8); Detroit, 23.3 (Jan. 13); San Francisco, 23.8 (Jan. 12).

Planned for five (5) product identifications including three full-length commercials for your product—to make sales for you.

Fast-moving, exciting complete story in each program. And 39 Assignments will be produced during 1952. Brian Donlevy stars throughout.

Top Star of screen, stage and TV, Brian Donlevy is the two-fisted adventurer "Steve Mitchell"—on Dangerous Assignment for his government.

Hollywood-produced—with top writing, direction, production and a fine supporting cast.

Lure of the exotic, the sinister, the perilous. Cairo, Siam, Iron Curtain countries . . .

Lure of a big-name, big-time TV network caliber show, produced for TV by TV people—for exclusive local showing at local cost.

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NBC-TV FILM SYNDICATE SALES

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CIRCLING THE KILOCYCLES

Philadelphia — Arrangements have been made by WFIL to secure exclusive interviews with participants and visiting dignitaries at the Winter Olympic games at Oslo, Norway. Mrs. Elizabeth Parkinson Spec., of Ardmore, Pa., author and member of the U. S. Figure Skating Association, has been engaged by WFIL to record interviews at the Olympics, which are aired by the station as fast as they arrive by plan in this country.

Salt Lake City—KDYL-TV has started a series of eight baseball clinics to be aired Saturday mornings, with the idea of teaching moppets what's what with the game. Jerry Burns, who last year handled the video showing of the Salt Lake Bees games, will emcee the clinics. Series was set up with cooperation of Eddie Leishman, Bees proxy, who, in conjunction with Bill Coltrin of the Salt Lake Tribune sports staff, is setting up the skull sessions.

St. Louis—The Griesedieck Bros. Brewing Co., will bankroll play-by-play broadcasts of all Cardinal spring training games starting March 8. The broadcasts will be aired by WIL which will carry all of the Cardinal games during the regular season with Harry Cary and Gus Mancuso manning the mike.

St. Louis—KWK's three top disk jocks, Tom Dailey, Ed Wilson and Gil Newsome are adding in the St. Louis symph's \$175,000 maintenance drive by spinning platters requested by dialers who make pledges, either by phone or mail, to the campaign. Series of seven programs that got under way last week netted \$87.50 with one donor, prez of a St. Louis County bank doubling his pledge when Newsome played Jerome Kern's "Ol' Man River."

Dallas — Lawrence E. Dupont, program director of WFAA-TV,



Eileen BARTON
BILL GOODWIN SHOW
— NBC-TV —

Coral Recording Artist
Directi M. C. A.

has announced the first regular audience participation remote telecast will begin on March 17 with the show titled "Dolla Derby." Sponsored by the Seven-Eleven Dairy Stores, the series will present an hour long show each Monday. Bob Stanford will be m.c. and will be assisted by his wife, Agnes, and Easy Marvin.

Columbus—A total of \$6,527* was raised here for Pilot Dogs, Inc., a charitable organization which trains guide dogs for the blind without cost to them, in a campaign carried on solely over WBNS-TV. Campaign marked the first time a TV station in this area had attempted without other support to raise charitable funds. Every local program and personality on the station, which is owned by The Columbus Dispatch, plugged Pilot Dogs during the eight days of the campaign.

Minneapolis — Gene Wilkey, WCCO general manager, at St. Mary's hospital, recovering from a major operation. Fred S. Heywood, WCCO sales promotion manager, who hails from Canada, received his American naturalization papers. Jacob Schmidt, Twin Cities brewery, taking over local sponsorship for Frederic Ziv CBS radio package, "I Was a Communist for the F.B.I." George Grim, WCCO radio personality and Morning Tribune columnist, called to Mexico City by his father's serious illness. WCCO tie in with Red & White chain grocery stores and meat market here is one of biggest of kind in years between a radio station and super markets.

Cleveland—WDOK has signed the Northern Ohio Druggists Assn. to a month-long promotional campaign explaining problems, services, history of the drugstore. Air time will include 10 one-minute spots daily and two 15-minute programs with time costs around \$2,500. Walt Kay, WDOK, and C. A. Smith of NODA, are handling. Baisch agency has bought Damon Runyon Theatre time over WGAR for Hudson dealers. WGAR also sold Music of Perfection to Ramsey Bennett stove distributor. Palm & Patterson is the agency.

Pittsburgh—Jim Murray, a manager of KQV, back at his desk again after being off more than a month to undergo an operation for ulcers. John Cole, who recently resigned from WDTV sales staff, leaves middle of the month for Chicago to become mid-western district sales manager for Matty Fox's Motion Pictures for Television outfit. Maureen Cannon unable to make her regular monthly guest shot with Snooky Lanson on Duquesne Show Time's "Welcome Aboard" teevee this week so Marion Morgan will pinch-hit for her. Florence Sando's "Ask the Girls" program on Channel 3 just celebrated its first anniversary. Miss Sando is also doing

the live commercials for Spear's bi-weekly presentation of the Melvyn Douglas "Hollywood Off Beat" vidpix series.

Minneapolis — Sherman Booen, who recently returned to the staff of WTCN radio and TV as a full time announcer and with his own radio show, "Music for Sunday," has been cited for meritorious service as operations officer of the Tokyo armed forces' radio station in Japan while serving as a captain in the Marines. Roy W. Hall, sales manager of WCCO, CBS Twin Cities-owned radio station, has been promoted to assistant general manager, and Bob McKinsey, producer-director, to the newly created production manager post, according to announcement by general manager Gene Wilkey.

Philadelphia — Radio station WJMJ which has been operating in St. James Hotel, moved to new offices and studios at 2043 Locust St., in Rittenhouse Square section. Westinghouse Radio Stations, Inc., which operates KYW here, has applied to FCC for permission to run commercial TV station here on ultra-high frequency channel 17. Sun Shipbuilding & Drydock Co. is sponsoring a series of five-minute taped interviews from Florida training camps over WFIL (Mon.-Fri. at 6:55 p.m.) made by Gene Kelly, baseball commentator and press agent for Philadelphia Phillies.

Dallas — Loren "Bud" Watson, Jr., disk jockey here on KRLD, is rounding out 20 years in radio. He started in Utica, New York, in 1932. He also appears on WBAT-TV, Fort Worth.

Columbus—Jack Buck, sports announcer and director at WOOL for the past 12 years, last week shifted to WBNS-TV, where he will be in charge of sports activities. Buck also emcees Ohio State U.'s football rallies and special events at Red Bird baseball stadium.

Salt Lake City—C. R. Jacob, former oil company sales staffer, has joined the sales department at KDYL-TV, and Harry Hilton, one time KNAK and KSL seller is now with KDYL.

Greensboro, N.C.—WPTF, Raleigh, in connection with the Home Demonstration Women of North Carolina, will sponsor the "WPTF Choral Awards for Home Demonstration Women." Station will send tape recording crews to towns within a 50 mile radius of Raleigh to record the programs by the clubs entered.

CBS Track Record

Continued from page 33

of publicity accruing to the show's success could well be utilized to build a string audience in non-TV markets. Della Cioppa is now east with a tape of the audio track and Milton Biow and Al Lyon, prez of Philip Morris, are of a mind to buy it if the price is right.

In translating the vidversion to radio, the audio track is taken off the telefilm and edited with new narrations by Desi Arnaz and occasional new scenes to supplant those deemed too visual, by Arnaz and Lucille Ball. Entire new music score was composed by Wilbur Hatch and the track dubbed to tape.

While payments to those who contribute to the picture version have not yet been resolved with individuals and their unions for the AM playback, Gottlieb and della Cioppa are hopeful that the taped "Lucy" could be brought in for 25% less than a live broadcast of the show. If the AM'd "Lucy" is bought by Phillip Morris or some other sponsor, it would set off a cycle of such translations that could prove a boon to radio's depressed market, because of the resultant saving. CBS would be more fortunate than other networks, because of its preference for story line comedies as opposed to NBC's kingsize revues. Columbia has many such shows now on teevee and more coming up. These would lend themselves perfectly to the untracked audio for the sound circuit.

Already under consideration are such shows as Burns & Allen and "What's My Line."

Heavy Artillery

In pursuing the "track record" concept, Gottlieb is rolling up some heavy artillery, not so much in terms of hiatus periods, but establishing them on the sustaining

Inside Stuff—Television

Morris Novik, radio consultant to the International Ladies Garment Workers Union, lined up heavy promotion for WNBT's (N.Y.) screening of its documentary pic, "With These Hands," Saturday (1). ILGWU bought ads in the N. Y. Times and Tribune the previous Sunday, ads in all the afternoon dailies the previous day and in all the morning papers on the broadcast day. Even larger ads were used in the Italian and Yiddish press. Additionally, a full sheet, a la film theatres, was posted in various union headquarters and postcard reminders were sent to all shop chairmen and union officials.

Announcements were made on three ILGWU radio shows and radio spots were bought on WEVD and WQXR.

Preceding the pic, which stars Sam Levene, Arlene Francis and Joseph Wiseman, was a short film clip in which AFL proxy William Green congratulated ILG topper David Dubinsky on the film, which the U. S. State Department has shown in 22 countries as part of its education-propaganda campaign. Pic is being released for TV in other cities.

Actual demonstration of the Navy's parachute packers making a jump in chutes which they have handled themselves will be featured on NBC-TV's "Today" show today (Wed.). Two separate mobile units will be used for the pickup from the Naval Air Centre at Lakehurst, N. J., where the chute-packers, including one Wave, will demonstrate the Navy's system of making certain the packers don't get careless about the way they fold the silks.

One camera chain will be stationed at Lakehurst, to show the jumpers taking off in the plane. Second will be at the jumping grounds, a few miles distant, where the chute-packers will be interviewed when they hit the ground. Don Goddard will handle the commentary on the first unit, with Bob Wilson narrating the second. Two jumps are scheduled, one for 8:03 a.m. and the other for 8:33 a.m.

Actor listed as "Alph Elson" in the credits on CBS-TV's "Mama" last Friday night (29) was actually Ralph Nelson, director of the show. Producer Carol Irwin was seeking an actor who could speak Norwegian to portray an immigrant in Friday night's stanza and tagged Nelson for the part. As a result, he spent the evening racing back and forth between the stage and the control room.

Nelson has had several major roles on the web's "Studio One" and other dramatic shows.

International Shoe Co. has picked up 14 additional outlets for DuMont's Saturday morning "Kids & Co." show, to give it national coverage. Show, emceed by Johnny Olsen, is aired Saturdays at 11 a.m. D'Arcy agency handles the account.

New outlets, all of which will air the show via kinescope, include Seattle, New Orleans, Atlanta, Dallas, Oklahoma City, Salt Lake City, Kansas City, St. Louis, Nashville, Los Angeles, San Antonio, Minneapolis, Charlotte and Memphis.

rosters for the proper buildup before wooing clients. Of such calibre is Doris Day, whose CBS radio exclusive is contingent on an anticipated Warners okay, and who will head up her own half-hour musical to bolster the Friday night schedule. She will also be available for summer hiatus sponsorship.

Also on the AM agenda are Frank Fontai, who will get a buildup as another Red Skelton, with a standup comedic format. Sam Perrin will supervise. It's planned to emanate a show from Romanoff's in Hollywood, with the flock of Coast celebs as the guest come-on. Two situation comedies are on the griddle, one starring Richard Haydn, about a marriage broker, and the other a Parke Levy creation titled "Autumn Bride." Also a series called "The Hammer Guy," based on the Mickey Spillane hot-selling pocketbook mystery private eye. An audition will be cut in two weeks, with Dick Lewis as producer-director.

Recognizing the price factor, CBS is gearing the programming entries toward an approximate \$4,500 maximum tab.



ELIZABETH EUSTIS

Appearing on
PHILCO PLAYHOUSE
NBC-TV MARCH 9th
9:00 to 10:00 p.m. EST
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Only TV station in—only TV
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...SO YOU WANT TO— *Share an Audience!*

Current N. Y. HOOPER*

Godfrey Talent Scouts
I Love Lucy
Show of Shows
Milton Berle
Red Skelton

SAMMY KAYE

Mama
Man Against Crime

81.8

69.7

69.7

67.0

65.9

64.7

62.2

61.5

* Share of Audience



Current

National Nielsen 23.3

THE SAMMY KAYE SHOW

CBS-TV — Saturday, 7 P.M. (EST)

Direction
MCA

Sponsored by

**LISTERINE & PROPHYLACTIC
BRUSHES**

Management

DAVID KRENGEL



*Congratulations on your TV success—
We're proud that you record exclusively for—*

COLUMBIA  RECORDS

From the Production Centres

IN NEW YORK CITY

Vic Ratner reported anking Macy's as advertising-promotion veepee... Max F. Schmitt, ex-J. Walter Thompson, added to Foote, Cone & Belding as account executive... Carl Caruso has joined Vicki Vola as co-host on Mutual's "Your Home Beautiful"... Hi Brown's Mutual transcriber, "Private Files of Matthew Bell" with Joseph Cotten, kicks off on WOR March 16 in the 4:30-4:55 p.m. slot, backed by Seabrook Farms... Joe Besch, assistant general manager of WINS, goes to the Hub today (Wed.) for Boston run of "Flight Into Egypt"... His wife, Gusti Huber, former Viennese film actress, co-stars in the Elia Kazan production... Merryly Stanley Rukeyser starts a series on WOR-Mutual Friday night (7) at 9:15 p.m.... Procter & Gamble have renewed "Perry Mason" for another 52 weeks on CBS, effective March 31... Jerry Gross, former associate producer on the Dave Garroway show, new AM-TV director for Hilton & Riggio agency... Shirley Blane added to "Romance of Helen Trent"... Frank Thomas, Jr., has joined "Our Gal Sunday"... James Kelly and Josephine Victor added to "Backstage Wife"... Joseph Leberman with "Just Plain Bill"... Florida Friebus will be in the cast of "The Search," with Montgomery Clift, on "Theatre Guild of the Air," next Sunday night (9) and on "Grand Central Station," March 15.

Jay Meredith has left cast of "Young Dr. Malone" and is taking up residence in West Palm Beach, Fla.... Ruppert beer has bought 18 spots weekly on WWRL's "Dr. Jive Show" and Jack Maxwell sports digest... Folk singer Harry Belafonte guests on Peggy Lee's CBS stanza Tuesday (11)... Jazbo Collins' "Purple Grotto" on WNEW adds another 25 minutes cross-the-board... WOV topper Ralph Well off on Caribbean cruise... WOR adding "Great Day Show," transcribed audience-participation with John Reed King from GI camps, Fridays at 9:30 p.m. starting March 14... Frank C. Wright, of National Committee for a Free Europe, speaks at Radio Executives Club lunch at Waldorf tomorrow (Thurs.)... MGM Radio Attractions taped "Lady Be Good" with Arlene Dahl, Jeffrey Lynn and Phyllis Kirk for "Musical Comedy Theatre" series on Mutual. Upcoming productions include "Kissing Bandit" with Jane Powell and John Conte, "Bahes on Broadway" with Mickey Rooney, Kitty Callen and Lynn Duddy choir and "Two Sisters from Boston" with Lauritz Melchior and Jules Munshin.

Jack Sterling racked up donations of 801 points of plasma for the N. Y. blood bank last week. WBSZ early bird is winging Friday (7) for vacation in Puerto Rico, Virgin Isles and Mexico, having taped one week's shows, with Harry Marbie to pinchhit the following week... Jack Lightcap, WINS sports chief, off to St. Petersburg and the N. Y.

A NEW SERVICE

You Know You're Working
—But Does Anyone Else?

If You're BUSY or AVAILABLE

'Spread the Word'

By Postcard By Telephone
50 with Picture, \$4.00 50 Calls
without 3.50 for
Including Cards \$7.50
and Mailing!

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25 Central Park West CI 6-5351-2

'Higher Type Candidate' Via TV, Sez Sen. Benton

Hartford, March 4.

The "revolutionary impact" of television on political campaigning "will get us a higher type of candidate," Sen. William Benton told delegates to a forthcoming Connecticut Intercollegiate Student Legislature at St. Joseph College last week.

With the new mode of campaigning, Senator Benton said, "a man just can't develop one political speech, learn how to give it fanfare and flourishes, and go from town to town bowling over the crowds."

"Now he has to look the public in the eye, repeatedly; 'speak up on the issues, and let the surgical eye of the camera dissect him," he added.

The Democratic Senator announced that he has made certain proposals to a Senate committee seeking free radio and television time for candidates in no position to afford them.

Yankees' diggings, to get color prior to starting his ballcasts Saturday (8)... Charles Irving has acquired radio rights to Blood Hound Mystery series.

IN HOLLYWOOD

John Poole's new station, KBIG, which sends out its first signal in April from Catalina Island, has overtured channel swimmer, Florence Chadwick, to splash her way from the mainland to site of the transmitter. She would be the first woman to negotiate the choppy waters... Bob Street pulled out of ABC sales to be advertising manager of Budde Publications in Frisco... Radio and TV News Club will kudo its own best, with winners to receive a miniature microphone atop a globe for their trophy rooms... Observed Ned Washington: "If radio didn't kill radio, television can't"... They're now calling Frank Samuels, late of ABC and now at William Morris, the Beau Brummel of the agents... Otto Brandt of Seattle's KING browsed around town looking for fresh ideas and admits catching up with one good one... Bob Garred's newscasts on ABC picked up another sponsor and the sell-out sign went up... Folk singer Terrea Lee has been given her own program on NBC after guesting around on net shows... NBC dropped "Aunt Mary" after nearly eight years. One of the Coast's first successful soap operas, its run of 416 weeks, aggregated 7,896 calls for actors. It has been without sponsorship only since last November... Mark Scott, sportscaster of Norfolk, Va., will call the Hollywood ball games on KFWB... Milton Blow and Al Lyons, prexy of Philip Morris, in town.

IN CHICAGO

Chi ABC veepee John Norton in Gotham for a series of homeoffice powwows... WBBM gabber Bob Grant cruising in the Caribbean for two weeks through the courtesy of the U. S. Navy. He's a reserve communications striper... ABC "Breakfast Club" comic Sam Cowling taking it easy after an emergency appendectomy... Vet actor Philip Lord re-elected prexy of the Actors Club... Danny O'Neill moves in as v.p. Henry Cox, General Mills director of radio-TV, and Russ Neff of Knox Reeves agency in for huddles with Chi ABC radio topper Ed Smith... Joe Weeks departed the WBBM announcing crew to take over as news editor at KCSJ, Pueblo, Colo... Frank Downs added to the WMAQ-WNBQ promotion department as a merchandising assistant... Radio-TV packager W. Biggie Levin in Japan for talks with one of his management clients Joe Fromm, Far East bureau chief of U. S. News and World Report mag... WLS' National Barn Dance talent to put on two shows next month at Decatur, Ill., to hypo the city's scrap drive... Grace O'Dell, head of the CBS-WBBM contract department for the past 15 years, took over Monday (3) as manager of the web's radio spot sales contract division in New York.

FCC—Racing

Continued from page 35

has been difficult to comprehend how much programming serves the legitimate needs and interests of the community."

Pointing to its analysis of returns from questionnaires it sent to all stations last year on racing broadcasts, the Commission said it found that "dissemination of horse race information through the facilities of broadcast stations can be of aid to illegal gambling activities... and there is good reason to believe that the possible use of such information is not avoided by such alleged safeguards as delays in announcing results of a fixed period of time, such as, for example, 10 minutes."

Public Interest?

Apart from the question of whether the amount of time given to regular racing broadcasts may result in unbalanced programming, the Commission said "it is clear that the broadcasting of information pertaining to horse racing or any other sporting event in a manner making it particularly susceptible of use as an aid to illegal gambling presents a serious question whether the station involved is being operated in the public interest. The fact that the broadcasting of such information makes it particularly susceptible of use in the furtherance of unlawful activities is enough, in itself, to place a heavy burden upon a station to justify its operation in terms of the public interest."

In its orders designating the various licenses for hearing, the Commission listed 10 issues on which evidence will be heard. The first calls for testimony on current and proposed practices in broadcasting information on racing entries, jockeys, track conditions, mutuels or prices paid, weights, selections, post positions, betting odds, etc.

Other issues call for information on sponsorship of racing programs, possible arrangements or commitments from persons engaged in illegal gambling, efforts by stations to determine what listening interests are served by the broadcasts, and effect of the broadcasts on the station's overall programming.

In addition to WANN, the Commission restored the license of WMEX in Boston after the station dropped its afternoon racing broadcasts. No action was taken on WTUX in Wilmington, Del., which has been allowed to stay on the air pending action on appeal to reconsider revocation last year of the station's license for devoting too much time to racing broadcasts. The station has since revamped its program format.

Hearing date on the license renewals will be scheduled later.

Three New York stations were among the 16 cited for hearings to

determine whether their licenses should be renewed in view of public interest questions raised by their horse racing broadcasts.

Stations are WJZ-TV, WPIX (TV) and WBNX. Other stations cited were KLAB-TV in Los Angeles; KJBS, KSN and KYA in San Francisco; KWKW in Pasadena, Calif.; KVSM in San Mateo, Calif.; WMIE and WWPB-FM in Miami, Fla.; WRIB in Providence, R. I.; WITB in Baltimore; WGPA in Bethlehem, Pa.; WWBZ in Vineyard, N. J.; and WAAF-FM in Chicago.

CBS-RCA Color

Continued from page 35

time on working with the tube as they had with their own disk. If they had, they intimated, the pictures would have been equal in quality.

Murphy denied any significance to the demonstration other than the attempt to prove the tube would work with the RCA system. He said CBS at this time has no intention to resume color broadcasting, pointing out that the National Production Authority's ban on manufacture of color TV equipment still holds. Even if the ban were lifted, it's uncertain whether material would be available to enter production in any quantity. He said, incidentally, that the tube had been acquired for the demonstration by Hytron, Inc., CBS subsidiary, which is an RCA licensee.

A Federal grand jury, meanwhile, is expected to probe into the entire color controversy via a hearing in N. Y. starting May 12. Dept. of Justice last week issued subpoenas to a long list of radio-TV manufacturers to appear before the grand jury to answer questions on their activities relating to the manufacture of color equipment.

Morgan Quits Compton To Be Vidpic Producer

Hollywood, March 4.

Brewster Morgan, who had been with the Compton agency for about seven years, has resigned to become an indie producer, and will lens vidpic. Morgan has been Compton agency's production supervisor of "Fireside Theatre," Procter & Gamble telefilm stanza on NBC-TV, since the series' inception.

Floyd Holm, manager of Compton's Coast office, will take over Morgan's duties in overall supervision of "Fireside," working closely with Procter & Gamble Productions, Inc.

Chi Rainbo Fight Arena Isn't Scared Off by TV; Pontiac Eyes 5G Package

Chicago, March 4.

While many other sports promoters are eschewing television as a gate depressant, boxing interests are still eyeing the medium as a revenue lode and a promotional device. The International Boxing Club, which has parlayed it Wednesday and Friday night cards into the big chips via network TV sponsorship, has okayed video for the Monday night fights at Rainbo Arena here. Fisticuffing has recently been revived at the North Side house by promoter Irving Schoenwald and the IBC.

The Sidney J. Page TV packaging firm is pitching the 60-minute show built around the feature bout to Chi clients for slightly under \$5,000, including time. Chi Pontiac Dealers are understood to be hot for the bundle. Interest is high because under new Rainbo policy high-seeded semi-name fighters are being routed to the arena by the IBC as a stepping stone to the major rings.

WGN-TV and WENR-TV have both tentatively cleared time for the show, awaiting a bankroller decision. L. H. Gross will supervise the production on the package.

Slant Chi Cooking Show For Males in Nite Slot

Chicago, March 4.

Success of Francois Pope's "Creative Cookery" as a morning cross-the-boarder on WBKB has prompted the indie and packager Ivan Hill to give the cooking show a nighttime whirl with the men-folk audience in mind. Half-hour version, tagged "Francois Pope's Gourmet's Society," is slated for a March 14 launching in the 9:30 p. m. period.

The hour-long daily morning cooking stanza is consistently SRO, with a backlog of participation bankrollers.



Now starring on NBC's
ALL STAR REVUE
Saturday's 8-9 p.m. EST
Met. William Morris Agency

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PIANIST
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"MAMA"

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Experienced, "live" or film programming, development, production, contact. Top talent and program agency background. Thorough understanding all facets—network, agency, talent, packaging, operations. Handle department or assist top executive. Excellent references. Box V-19352, Variety, 154 W. 46th St., New York 36, N. Y.

560's the Rave Wave On WFIL-adelphia Sets!

Best 4/5 buy in Philly these days isn't 90 proof. It's WFIL's share of the city's radio audience—and it's 100 per cent proved!

Says Broadcast Measurement Bureau's latest survey: four-fifths of Philadelphia radio owners regularly set their dials to WFIL at 560 kilocycles.

That means when you schedule WFIL, 1,400,000 people are listening in the city alone. That means people with \$3,882,770,000 in disposable cash hear your pitch.

And if you want to spread around a bit, count the ears lent to WFIL outside the city—in all the 14-County Retail Trading Area. Here are a million more prospects... another \$3 billion in buying power.

And then there's the huge bonus area beyond... but why go on? Just remember, you're first on the dial in America's third market when you schedule WFIL.

WFIL
560 KC
The Philadelphia
Inquirer Station

...and Now -

TV!

VARIETY, February 27, 1952

● TELEVISION REVIEWS ●

"Winner Take All," for many years a radio staple, has branched out into video, and with some format changes can meet the demands of this medium.

BILL CULLEN, WHO SKIPPED THE RADIO SHOW, IS SIMILARLY AT THE HELM OF THE TELEVISION. HE HAS A GOOD VIDEO PERSONALITY, CAN GIVE AWAY MERCHANDISE ENTERTAININGLY, HAS A READY AND GLIB LINE OF GAB, AND CAN SPAR WITH THE CONTESTANTS WITHOUT OFFENDING.

The major fault, as revealed on the opening day of the show, indicates that the program designers haven't taken the video aspects into too much consideration. In its present format, it's merely having the lenses trained on the radio show. There aren't enough attributes to perk up visual interest. The pictures aren't sufficiently interesting at this point. Some gimmicks must be devised.

THERE'S NO DOUBT THAT CULLEN CAN CARRY OUT VISUAL COMEDY. HE HAS THE PERSONALITY AND MERCHANDISE TO DO IT. Jose.



BILL CULLEN

"WINNER TAKE ALL"

Monday thru Friday 10:30-11 A. M., EST

★ ★ ★ ★ ★ ★ ★ ★ NBC-TV ★ ★ ★ ★ ★ ★ ★ ★

Exclusive Representative: **MARTIN GOODMAN**, 65 West 54th Street, New York

Television Reviews

Continued from page 39

wrapped on the installment watched (2)—an incident in the life of Madame Marie Curie, the discoverer of radium, and the first meeting of Cleopatra and Caesar. With Ed Prentiss capably splicing the narration and Ray Suber dubbing in the voices, the fluffy anecdotes gained little by the addition of the accompanying drawings of the characters and action. The line sketches do have some novelty appeal and they're an obviously economical visual device thereby having value as small-budgeted tee-vee fare.

On this run the sponsor seems intent in washing out what viewer interest might be aroused by the show itself by his frantically hurried commercials. *Dave.*

COMIC RELIEF

With Wed Howard, Adele Scott
Producer: Frank Pacelli
30 Mins.; Tues., 11 p.m.
Sustaining
WNBQ, Chicago

Having latched onto a bundle of Hal Roach and Mack Sennett comedy shorts distributed by Film Classics, WNBQ is dressing up the ancient silents with a live commentary by Wed Howard and a musical background by Adele Scott on the Hammond. What emerges is a fairly diverting half-hour, that should snag its share of late evening dialers.

Howard, an easy-to-take gabber, has apparently boned up on motion picture history for this assignment. His backgrounding not only heightens the slapstick values of the bewhiskered reels, but also touches on the technical advances the film industry has made since the '20s. For example, on show viewed (26), which was built around a Roach short featuring Stan Laurel, Howard used the midway break to describe the workings of the old hand-crank cameras. He also pointed out the absence of exterior night scenes in the early day pic, with the moonlight shifting instantly to sunlight as the action moved outdoors. Another interesting adding touch was asking the view-

ers to identify some of the un-billed thespians in the short.

Sprightly organ accompaniment by Miss Scott likewise added lustre to the old pix. *Dave.*

BIG WHEEL

With Linn Sheldon
Producer: Sheldon, Red Thornberg
Director: Betty Cope
30 Mins.; Sat. 10 a.m.
COCA-COLA
WEWS, Cleveland

One of the better juvenile shows in this area is the 30-minute Saturday morning stanza neatly handled by Linn Sheldon. Juveniles appearing are selected on the basis of their letters to the Cleveland Press. Subject of the letter is why they want to enter their future profession. Best letter written brings to its writer a trip to the workshop of his future. All juveniles get gifts for appearing on the program with top letter-writer also having his trip through the workshop filmed and telecast the following week.

Sheldon's ability to handle kiddies is a key peg of the show's smoothness and freshness. Talking to them as equals and capable handling of unexpected moments helps Sheldon keep the juveniles at ease.

Miss Cope's production and good camera-crew work sparkle the stint. Live audience reaction, like commercials and interview with three judges, are kept to desired minimum. *Mark.*

Radio Reviews

Continued from page 42

with plugs to rival crooners. On show caught he plugged recording of Joe Foley, who appears on WFIL-TV.

Clarinetist Buddy De Franco was the interview guest and they talked band business in trade style. De Franco was in town fronting orchestra at Club Harlem. Apparently, there is a rule on the Brees show that guest must pay for appearance by singing. De Franco begged off, claiming he had no voice, but he had to prove it. Brees plays a "mystery melody," (a tune which could be easily recognized by anyone not stone deaf) for which the prize is a \$50 check as down payment on sponsor's merchandise. *Gagh.*

JOAN EDWARDS SHOW
Writer-Producer: Gordon Auchinloss

30 Mins.; Mon-thru-Fri., 9:30 a.m.
Participating
WCBS, N. Y.

Joan Edwards, songstress and songwriter who's had a variety of radio and video assignments for the last several years, now turns up as a disk jockey on this new WCBS morning series. It's a good choice since Miss Edwards has a bright personality and knows how to handle a line of gab with professional sincerity. On this series, she uses an intimate approach, chatting informally about disks, warbling bits of tunes and delivering her plugs with a cozy touch.

The selection of platters on this series is excellent with Miss Edwards spinning attractive oldies among the current pops. On the show caught (4), "If I Was a Millionaire" and "Jimmy Valentine," two numbers by her uncle, the late Gus Edwards, were the takeoff points for some comments about Miss Edwards' show business background. Her young daughter was also present on this stanza for an attractive duet on "Slow Poke."

Miss Edwards holds her chatter down to brief intervals between the platters but she manages to make a firm imprint on these sessions. This series should stand up in the morning programming picture. *Herm.*

PHILLY TELE DEALERS

TO SET UP SALES CODE

Philadelphia, March 4.
Television dealers here are setting up a code of ethics to govern advertising of sets and appliances, following a meeting in the Warwick Hotel called by the National Appliance and Radio Dealers Assn., after two local dealers were fined \$50 for incorrect advertising of fire sale merchandise.

A committee was appointed to meet with advertising reps of newspapers, radio, television stations and department stores. After the code of ethics has been set up, the committee will test its effectiveness with shoppers, to insure that the dealers live up to their promises.

WFBM-TV TO KICK OFF SHOWS FOR BASEBALL

Indianapolis, March 4.

Video viewers, responding to a station poll, voted 2,125 to 2,069 in favor of Sunday baseball broadcasts on WFBM-TV, William F. Kiley, commercial manager, disclosed.

Programs that would be displaced by the sports events on 11 Sundays when the Indianapolis American Assn. team will play home games this season, are "The Cisco Kid," Red Skelton, "See It Now," "The Name's the Same" and "The Bookshop Man."

Kiley said the station will bow to the majority, in spite of the close vote, and seek "release of contractual commitments" to telecast the games.

Tarzian Swings Gamut In Color, FM, UHF Kickaround in Chi

Chicago, March 4.

The Chi radio-TV management circle was treated to an unusually frank chunk of palaver on industry problems last week by Sarks Tarzian, proxy of WTTS and WTTV, Bloomington, Ind. The electronics engineer who doubles as a radio-TV station topper ranged the field in a speech before a joint meeting of the Chi Radio Management Club and Television Council, taking picks on the Federal Communications Commission, CBS' color, and "shortsighted" business practices in general.

Tarzian left no doubt as to his stance on the color controversy. He distributed the blame for the "color mess," as he described it, about equally between the FCC and CBS. He argued that orderly technological progress can't be legislated and said, "The reason we have this color mess is because the FCC is all mixed up in politics and not familiar with the technical problems involved."

Engineer, claimed tinted video was prematurely injected into the picture by CBS as a "red herring" to try to stop the rise of video for the protection of the web's radio operation. Color will come in time, he said, but it's still not ready for mass production. "The industry still has much to learn about black and white TV," he pointed out.

Calling it the "biggest sham and delusion ever pulled on the public," he referred to FM radio as an example, similar to color in its present state of development, of attempting to push an "economically unsound" service. He claimed FM sets can't be turned out cheaply enough to capture the mass market nor are they presently adaptable to battery or automobile use.

Tele set manufacturers generally likewise came in for comment. It's his contention that the medium itself could have been put into operation before World War II had the major companies wished it. He also chided the set makers for currently promising too much for their receivers—especially in playing up their Ultra High Frequency reception. He excepted RCA and Westinghouse from this charge, pointing out they are now installing 16-band tuners in their 1952 models, which make them completely ready for UHF when it arrives.

Costs Hobbling

Continued from page 29

13 NBC and the Cunningham, Walsh agency (for Fatima) decided to strike an average cost for the second block of 13. Webb, star of the series, set up his own producing company for "Dragnet," which he also does on radio, opposite the television, and stands all charges over \$30,000. It's understood the losses on the first 13 far exceed his share of the payoff.

"Dragnet" is also plagued by a lawsuit for unpaid commissions filed against Webb by agent George Rosenberg, whom he discharged. If case goes to trial, police will be drawn into the action, since three members of the Los Angeles police department have been getting \$100 weekly for sifting files for stories for the radio and video versions. A police spokesman is reported to have advised Webb of their withdrawal from the series, if the case goes to trial.

Walker, Bartley

Continued from page 33

ment to the President in view of the veteran commissioner's long experience with the agency, and the importance of having a chairman familiar with television problems at a time when the freeze is about to be lifted. Walker 45 is the oldest and the only one of the original 1934 membership of the FCC who is still with the agency. He has been vice-chairman of the Commission and acting chairman in Coy's absence.

Temporary?

It was also believed that Walker wanted to consummate his long public career as chairman, and that there was an understanding that he would retire at the end of the year or (if the Democrats remain in power) when his term expires June 30, 1953. Now 71 and eligible for retirement, Walker has stayed on with the Commission by special permission of the President.

Born of Quaker parents in Pennsylvania in 1881, Walker went to Oklahoma as a young man and has been a legal resident of the Sooner state since 1905. He took his law degree from the U. of Oklahoma. 1912, was high school principal for three years and an instructor for three years at the university. After practicing law in Shawnee, he joined the State Corp. Commission of Oklahoma, serving successively as counsel, commissioner and chairman for a period of 18 years.

A Democrat and liberal, Walker has voted consistently on Commission questions in keeping with his experience in Oklahoma public utility regulation as the protector of the consumer. He played an important role in the FCC's important telephone industry investigation, which resulted in substantial reductions long distance rates.

In the broadcast field, Walker has been a long-time advocate of the use of radio for education, and in recent years has made a number of speeches in behalf of channels for educational television stations.

Bartley, 43-year-old Texan, has probably had more radio industry experience than any member appointed to the agency in some time. He was executive secretary for several years to John Shepard, president of the Yankee Network, before becoming vicepres of the web in 1939. In 1943 he came to Washington as Director of War Activities for the National Assn. of Broadcasters, later becoming Director of Government Relations and head of NAB's FM Dept. He also had several years experience as head of WHTN, Huntington, W. Va.

No Stranger

Bartley is no stranger to the FCC. He was with the telegraph division of the agency from 1934 to 1937, afterward joining the Securities and Exchange Commission as senior securities analyst.

He was identified with early pioneering activities in the FM field and can be expected to manifest particular interest in this phase of the Commission's operations once the pressing problems with respect to lifting the TV freeze are out of the way.

As former administrative aide to his uncle, Speaker of the House Sam Rayburn (D. Tex.), Bartley knows his way on Capitol Hill, and may play an important role in acquainting Congress with Commission needs. With the agency sadly lacking in manpower to handle an expected "land rush" of TV applications following the freeze-lift, Bartley may be called upon to represent the Commission in obtaining necessary funds.

Agency was severely criticized for failing to prepare for the post-freeze workload when Bartley appeared before the Senate Commerce Committee on his nomination. Committee Chairman Edwin C. Johnson (D. Colo.) said "it stands as a monument to the stupidity of the Commission itself for not coming up here and asking for additional help when they know that this terrific problem will be before them and will have to be heard in many instances by their examiners—and yet they have rolled along and haven't come to the Congress and haven't asked for additional examiners."

FCC's examiner staff is now

down to seven. It's been estimated that if all seven were assigned exclusively to the TV hearings, which will be required to handle cases where applications exceed available channels, it would take at least five years to finish the job.

Schwerin

Continued from page 36

with which they are familiar through years of listening to wash-board weepers. Best-liked contestants were a retired nurse, a teacher and a practical nurse. Lowest scores were made by a retired show girl and a fur-buyer, occupations with which the average woman has little contact.

Men, however, shouldn't be knocked out of the picture as contestants, analysis indicates. Male participants were only slightly less popular than distaffers. Bachelors were preferred to married men, and younger males to older ones. Highest popularity scores went to a student, a medical student and a show biz aspirant, closely followed by professional men. On the other hand, salesmen and technicians scored poorly.

On a geographical basis, contestants from the Middle Atlantic, New England and Far West states rated high, followed by those from the midwest and N. Y. City. Southerners trailed the list.

Schwerin found that the interview with the first guest, establishing a show's mood, has an important effect on reactions to the rest of the program. Most popular topics for contestant interviews are romance and interests and hobbies, followed by family, household and personal appearance, while travel and occupation lagged as subjects.

Listeners didn't like reluctant guests, but disapproved even more strongly of those who talked too rapidly or monopolized the conversation.

TV

Ace writer Don Newell knew all the facts about Paula's murder... So he turned the murder into a great TV show... and became Murder Suspect No. 1... in this tense, frightening story of superb suspense by one of TV and radio's top writers.

MAX EHRLICH

author of
The Big Eye

SPIN THE GLASS WEB

a SEALED*
novel of suspense
At all bookstores • \$2.50
HARPER & BROTHERS

MONEY BACK-IF:

"Since we're sure SPIN THE GLASS WEB is a book you have to finish reading once you've started it, we're sealing the climax of the story. If you can read page 1 through 162 and resist breaking the seal that binds the last 48 pages, return the book to your bookstore with the seal unbroken and your money will be refunded."

EXECUTIVE SECRETARY, BOOKKEEPER

12 years' experience — \$ theatrical. Capable assuming unreserved responsibility. Seeks position as "Gal Friday" in one girl office. \$85.00 per week. Box V-22852, Variety, 154 W. 46th St., New York 36, N. Y.

HARPO MARX

NBC-TV
RCA-VICTOR
Mgt.: GUMMO MARX

are
you
talent?

do you have an
outstanding act

then call the man who
has booked probably
the greatest number of
cruise ships in America

Nat. Abramson, mgr.

WOR

Entertainment Bureau

1440 BROADWAY, N. Y. 18
LOngacre 4-8000

Nat Abramson is the man who is placing outstanding artists this season on such cruises as these: SS. C

SS. Liberté SS. Vecndam
SS. Nassau SS. Empress of Scotland
SS. Mauretania SS. Nieuw Amsterdam
MV. Italia SS. Rynd

and many other magnificent liners.
Now's the season. Now's your chance for a dazzling cruise season. Call or write today.

Standard Acts Only

Duquesne Invitation Tourney in N.Y. Gets Sponsor Ride to Pitt

Pittsburgh, March 4.
Intense local interest in Duquesne University's basketball team has resulted in deal to have their games in the National Invitation Tourney at New York's Madison Square Garden telecast here over WDTV. Joint sponsors will be the Danforth Co., the Westinghouse Electric Supply Co. and Westinghouse dealers in the tri-state area. Garden officials have okayed rights for the video accounts, along with Asa Bushnell, commissioner of the ECAC, and chairman of the NIT committee.
DuMont station here is pre-empting several other commercials this Saturday night (8) for first game Dukes play, and will do same thing on other nights if the local club gets into the semi-finals and the finals. Westinghouse's decision to bankroll the telecasts came as the result of tremendous rating rolled up recently in first floor clash ever televised here, the meeting between then unbeaten Duquesne and St. Bonaventure.

'Game' Quickies

Continued from page 30
one-minute commercial either at the start or windup of the game, while the stations wanted to be free to sell this adjacency.
In answer, the MBS exec said that if Falstaff got the opening minute, the affiliate could sell the closing minute. Falstaff is alternately taking the top and bottom halves of the ballcasts, thus giving a straight 50-50 split of time for local sale by the affiliate. In addition to the one-minute spots at start and close of the games, there are 30-second breaks between half-innings, equally divided between Falstaff and the local bankrollers. Of course, in the approximately 230 markets which Falstaff is not buying, the entire show is available for local spenders.

TV-Lost Industry

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radio will make considerable progress in reaffirming itself as an advertising medium. Not that it isn't recognized that the new order will embody many changes. If the Bing Crosby, Bob Hopes, Jack Bennys, et al., stay on, it's fairly well established by now there will be budgetary readjustments. The whole medium, in fact, will be geared to a lower-cost operation. And the conviction is strong that, under these conditions, the top spenders will re-embrace the medium and restore network radio as a healthy entity.
It's for this reason that many within the industry are calling on radio to hold firm, in refusing to yield to new pressures from advertisers for further reductions in nighttime rates. They say that now, more than ever, the radio networks should also put their best foot forward on the programming front, in reasserting itself as an entertainment medium.

WNBC School Survey

Continued from page 30
Additionally, many of the regular WNBC and WNBT shows—such as "Tex and Jinx," "The Answer Man," "Kate Smith Speaks," etc.—would integrate material turned up by the researchers.
Among those supervising the shows are Andrew G. Clausen, Jr., prexy of the Board of Education, the Rev. Edwin B. Broderick, radio-tele director for the N. Y. Archdiocese, and Larsen. Henry Morgenthau 3d has been inked to produce several of the shows. Richard Krolick, of March of Time, Time, and Alan Ludden, of "Mind Your Manners," will also produce some of the entries. Leonard Safir is coordinating plans for the operation, which was conceived by WNBC general manager Ted Cott.
Promotion will include full-page ads in the N. Y. dailies. In addition, Life will send letters to subscribers in the metropolitan area, and will insert a flyer plugging the series in copies of the mag distributed in the area.

WOKO Ups Capitalization, Plans Seeking TV Permit

Albany, March 4.
The Governor Dongan Broadcasting Corp., operator of WOKO, announced an increase in capitalization from \$100,000 to \$600,000, and its intention to apply for a television station construction permit as soon as the FCC lifts the present freeze on new outlets. The company, like several other broadcasting organizations here, has placed a conditional order with General Electric Co. for television transmission equipment.

WLW 30th Anni

Continued from page 34
tainment, information and wise counsel."
In recorded message, Niles Trammell, NBC board chairman, told listeners that WLW "is one of the most famous station independent operations in all the land" and "sets a pace that others follow, and thereby the network benefits through responsible direction."
History of the station was traced in the special hour-long program. Shouse and Dunville joined the Crosley organization as executives in 1937. Former heads of WLW operations were John L. Clark and William Hedges, both still prominent in the industry.
In 1936, when VARIETY inaugurated annual awards in the industry, WLW was recognized for outstanding program origination. The same award went to WLW 1938. Five more VARIETY awards to the station were in 1939 for best national exploitation, 1941 for patriotic leadership, 1942 for promoting better understanding of war issues, 1946 for contributing to the world's bread basket and in 1951 for outstanding station promotion.
Last Saturday's special show kicked off a month of WLW 30th anni hoopla, with many stars who had their beginnings at the station returning to the scene to participate in the celebration.

'Oliver Dragon' Tops Ohio Institute Lineup; Emphasis on Educational TV

Columbus, March 4.
Oliver J. Dragon, better known as Ollie of "Kukla, Fran & Ollie," using the voice of his creator, Burr Tillstrom, will be the main speaker at the 22d Institute for Education by Radio-Television at the Deshler Wallick Hotel here. He will address the banquet session on "The Cultural and Educational Possibilities of Television." Accompanying Tillstrom will be Beulah Zachary, producer of the program; Lewis Gomavitz, director; and Joseph Lockwood, costume designer.
Also planned for the banquet session is a presentation by Standard Oil of California of a "schoolcast" of its music appreciation show.

Institute director Keith Tyler says plans for 30 special-interest and work-study sessions are now under way for the April 17-20 program.
For the second year, the growing importance of television as a medium for education on school, college and adult levels will be emphasized. Arnold L. Wilkes, of WBAL-TV, Baltimore, Md., director of public affairs and education for the Hearst Corp., is scheduled to lead a panel on education over commercial TV stations. Edward Stasheff, television supervisor for WNYE, New York, will lead a group discussion on simple TV techniques for education. James Bormann, of WCCO, Minneapolis, and president of the National Association of Radio News Directors, will lead a panel on radio and television news coverage.
New on the agenda are three special interest meetings. Gerald Keen, acting director for United Nations Radio, will lead discussion on broadcasting to foreign countries; Lynn Poole, p.r. director for Johns Hopkins U., will conduct a session on broadcasting in public relations on the college level, and Allen H. Wetter, associate superintendent of Philadelphia pub-

lic schools, will lead a similar panel on school public relations.
Other topics for group discussion are: broadcasting by national organizations led by Charles R. Stieritt, chief of the audio-visual division of the American Red Cross; building and holding audiences conducted by Allen Miller, manager of KWSC, Pullman, Wash.; William D. Boutwell, editor of "Scholastic Teacher," will lead a panel on high school radio and television workshops; Gordon Hawkins, program and education director for Westinghouse radio stations, will be chairman of a discussion on education through commercial stations.

Colgate

Continued from page 33
cently-added "Big Payoff" show, program elements that would appeal to the housewife-consumer were made the basis of the alrer's format. The same program analysis techniques are used on "Comedy Hour" and "Strike It Rich," among others.
Payoff of the concentration on depth research, Harris pointed out, is revealed in the rating picture. Sponsor's video entries are "Comedy Hour," with a 48.5; "Strike It Rich" evening edition, 40.8; "SIR" afternoon strip, 17.2; "Payoff," 13.2; and "Howdy Doody" (participation), 24.7. Radio stanzas are "Our Miss Brooks," 11.8; "Mr. and Mrs. North," 11.5; "SIR," 6.4; and the new "Bob & Ray."
Harris, a former NBC program exec, said that the old network bugaboo was the client who'd meddle in the programming picture on the basis of his wife's pets and peevish. "Today when a client gets into the act," he said, "it's with sound recommendations grounded in careful, painstaking research."

"It is not mere nostalgia that makes this a good act . . . sisters have lost none of the timing and slickness that marked the turn in bygone years. It's peddled with a zest that's infectious and with a showmanship that builds to constant salvos.

"THIS IS A TRIUMPHANT RETURN"

—MIKE KAPLAN, DAILY VARIETY

"A capacity crowd packed the Saddle and Sirloin Restaurant . . . after 45 minutes of their comedy and songs, Rosetta and Vivian bowed off in tears."

—Associated Press

"A most entertaining act . . . they kept the crowd in an uproar with as lively a batch of songs as you could name."

—Lowell, E. Redelings, Hollywood Citizen News



EVA TOPSY

Vivian and Rosetta

"Opening to a packed house at the Saddle and Sirloin, the Duncan Sisters brought the place down with the applause they received."

—Hedda Hopper

"The years have brought warmth and mellowness to their personalities . . . Rosetta, as always, the wonderful clown . . . Vivian is her lovely self, vibrant and warm."

—David Hanna, Hollywood Reporter

"A jam-packed audience . . . a wonderful event, full of memories and perhaps a tear or two . . . like Mr. Churchill's England, there will always be a Duncan."

—Rounder, L. A. Mirror

The Fabulous

DUNCAN SISTERS

Currently Appearing: SADDLE AND SIRLOIN Studio City, California

"SHOW BUSINESS COULD USE MANY MORE LIKE THEM" —Fred Bloomfield Valley Times

Southern's Boost Prompts Other Pubs To Eye Review of ASCAP Distrib Setup

Following last week's disclosure of Southern Music's ASCAP availability classification promotion through an arbitration decision, a considerable number of American Society of Composers, Authors and Publishers firms indicated they would make similar attempts to get hiked ratings. As expected, or feared, by some trade execs, the decision in the Southern case is forcing a general review of the ASCAP distribution method in the publisher sector. Southern's rating rating was hiked from 250 to 450 points.

Initially, publishers are interested in seeing the text of the arbitration board's ruling on Southern's appeal against the regular ASCAP classification board's decision. The specific reasoning of the special arbitration panel in this instance has not been disclosed to the general ASCAP membership, and it's not known on what grounds future appeals can be made. It's understood that some ASCAP execs who have studied the text of the decision claim they can't dope out the logic on which the action was based. In any case, Arthur Fishbein, Southern's lawyer before the arbitration board, has been asked by some pubs to handle their cases.

Performance System

Even more important than the anticipated rash of new appeals, the Southern decision has revived vigorous support for a straight 100% performance payoff system. While some high-powered ASCAP publishers have favored adoption of such a system in the past, the proposal has heretofore failed to pass out of the informal discussion stage. The new situation created by the Southern case is likely to produce concrete action on the matter in an effort to clear up all existing confusion in the ASCAP publisher payoff system.

Some ASCAP publishers are now in favor of revising their payoff plan along the lines adopted by the writer, sector of the Society as a result of the antitrust consent decree. Under the clefter plan, 80% of the distribution is based on strict performance considerations, with the remaining 20% being a seniority factor. The current publisher system only has 55% of the fund based on performance factors, with 30% for availability (a rating of the catalog's prestige and other unique values) and 15% for seniority.

N. Radical Effect

If a straight performance system were adopted, it's not expected that the present distribution among the publishers will vary radically. Most of the active publishers, large and small, would more or less receive what they are getting now. Only some old firms, which are currently not too active but are resting on their "prestige" catalogs, are likely to suffer by a 100% performance system.

The arguments for such a system, however, proceed along the following lines: (1) It would give an objectively measurable criterion for publisher payoffs; (2) it would provide encouragement to younger ASCAP publishers who now are held down by low availability ratings; and (3), it would stir all member publishers into a hustling mood for the greater benefit of ASCAP as a whole.

Brit. Tunesmith Guild Drafts Standard Pact

London, March 4.
An attempt to negotiate a standard contract for songwriters has been launched by the Songwriters' Guild of London. A draft pact drawn up by the SWG executive has been submitted to the Music Publishers Assn.

A small committee repping both sides, with Jimmy Phillips of Peter Maurice Music Co. in the chair, met last week and the MPA spokesman voiced objection to several of the proposed clauses. Both parties have agreed to report back to their respective organizations and further meeting will be set for an early date.

Dr. Hugo Maximo Funes, in charge of Latin-American performance rights for Southern Music, headed out on a three-month South American trek last week.

Art Ford Now a Crooner

Art Ford, all-night disk jockey on WNEW, N. Y., is turning crooner and tunesmith. His initial etching will be released on the Essex Records label within a few weeks.

Ford cut the folktune, "Rock Island Line," and "A World I Don't Know," which he penned.

HEIFETZ IN 2D \$6,200 CARNEGIE SELLOUT

Jascha Heifetz drew a sellout \$6,200 house at his recital in Carnegie Hall, N. Y., Sunday night (2), equalling the gate of his earlier Carnegie concert Nov. 21 last and establishing one of the rare events of the year—two sellouts this season by a single artist at the hall.

Violinist had also appeared in N. Y. three times in December as soloist with the N. Y. Philharmonic, as well as twice on the Telephone Hour (second time Monday night), to make his sellout reprise a little more unusual. Inasmuch as the artist booked himself into the hall, he walked off with most of the take each time for himself.

Best British Sheet Sellers

(Week ending Feb. 23)
London, Feb. 26.

Always Our House.....Connelly
Mistakes.....Wright
Loveliest Night Year F.D.&H.
Domino.....Leeds
Enchanted Eve.....Williamson
Because of You.....Dash
Why Worry.....Macmelodies
Down Yonder.....Feldman
Little White Cloud.....Lennox
At End of Day.....Chappell
I Love Sunshine.....New World
Unforgettable.....Bourne

Second 12

Love's Roundabout Cinephonic
Longing for You.....Sterling
Slow Coach.....Sterling
Shrimp Boats.....Disney
If You Go.....Maurice
Oodles of Noodles.....Cox
Rollin' Stone.....Kassner
Allentown Jail.....Bourne
Black and White Rag F.D.&H.
Rosaline.....Reine
Charmaine.....Keith Prowse
I'll Be There.....Toff

Marvin Cane Forms Own Music Pub Co.

Marvin Cane, Vic Damone's personal manager, has gone into his own music publishing venture via Hillcrest Music.

Cane recently exited Shapiro-Bernstein, where he was professional manager of S-B's affiliate, Mood Music.

Jocks, Jukes and Disks

By MIKE GROSS

Eddie Fisher: "That's The Chance You Take"—"Forgive Me" (Victor). "Chance You Take" emerges as a refreshing ballad entry with sock commercial possibilities via Eddie Fisher's easy workover. Tune, which is getting a hefty wax coverage, shapes up best on this platter due to the unpretentious arrangement and breezy vocal rendition. It's catchy enough to click on the jock and juke level. "Forgive Me" is a contrasting heavy piece which never gets off the ground.

Tennessee Ernie: "The Gandy Dancers Ball"—"Hambone" (Capitol). Although there's lots of big-time opposition on both "Ball" and "Hambone," Tennessee Ernie's coupling should make a good showing when the final tallies are in. On "Ball," Ernie lacks the vitality of Frankie Laine's Columbia etching but he gives it an added warmth that plusses the folksy spirit of the number. His treatment of "Hambone" is standout and will help skyrocket the novelty into the top brackets. He gets an expert vocal assist from Bucky Tibbs while Cliffie Stone's orch dishes out unusual rhythm sounds.

Ray Bloch Orch: "Goodnight My Love"—"Poor Whip-Poor-Will" (Coral). Ray Bloch's initial pressing for Coral won't make much noise in current wax market but they're pleasant entries and should fare well with late-hour jocks who

want their spins in the placid groove. Bloch's rhythms are soft and easy. "Love," an oldie, comes across as a top item while "Whip-Poor-Will," a corn-flavored tune, is just fair. Lily Ann Carol does an okay vocal on both sides.

Bill Darnell: "Alone and Forsaken"—"Lonely Wine" (Decca). With the current wax vogue still riding high on blues and rhythm styled tunes, this Bill Darnell coupling looms as a click commercial bet. Although "Forsaken" leans more to a spiritual origination, Darnell's exciting treatment makes it a potent pop property. It's another one of those left-field items that the jocks could start rolling if they get behind it. Darnell's workover of "Lonely Wine" is in the same genre but it'll lose the plays to its mate.

Phil Harris-Bell Sisters: "Hambone"—"Mama's On The Warpath" (Victor). Team-up of Phil Harris and the Bell Sisters on "Hambone" gives Victor's entry in the tune's wax sweepstakes a strong name drawer; and since the style and sounds of the opposition platters are near-carboned, it'll be a photo finish. Harris delivers with his usual zest and the two Bell femmes supply a bright assist. Harris works alone on the reverse, a wordy novelty that has little pop appeal.

Patti Andrews: "That's The Chance You Take"—"I'll Walk Alone" (Decca). Patti Andrews stylized treatment of "Chance You Take" should keep this ballad rolling. She keeps it in a slow tempoed, serious groove giving full play to her clear, melodic piping for top results. Her style also shows up to advantage on "Walk Alone," oldie which is getting an all-out diskery coverage. Mood and lyric interpretation are excellent. Good bet for jocks and jukes.

Kay Armen: "I Can't Afford Another Broken Heart"—"Love Me A Little Bit Less" (King). Kay Armen, whose solid vocal styling continually marks her as a potent entry in the femme disk sweeps, is hampered on this coupling by mediocre material. Her pipes make the most of the routine lyric and melody but the numbers are too dull for any impact on the jock or juke market. "Heart" is a slow ballad that doesn't mean much while "Less" has more of a chance.

Nat (King) Cole: "Summer Is A-Comin' In"—"Easter Sunday Morning" (Capitol). "Summer Is A-Comin' In" is a topgrade blend of melody and lyric which Cole builds into a sock platter. Tune should gain an early berth on the hit lists. Tune's charm fit Cole's smooth, unhurried delivery. Flip is a fair bet for a pre-Easter push.

Henry Jerome Orch: "Homing Pigeon"—"Let Me Dream" (M-G-M). "Homing Pigeon" is a bright novelty tune which gets off to fast start via Henry Jerome's neat workover. Orch builds the catchy rhythm and cute lyric into a solid commercial item. Headed for plenty of spins on all levels. Reverse is a pleasant ballad.

Spike Jones Orch: "Deep Purple"—"It Never Rains In Sunny California" (Victor). The melodic Peter DeRose fave, "Deep Purple," comes out of the Spike Jones hazing in good shape. In several previous instances, Jones comic workover of a tune hampered further performances in a serious vein because his interpretation generally left a strong humorous imprint on the listener's mind. In this etching, however, Jones musical inventiveness is mild and it's doubtful if the side'll win many yocks or spins. The bottom slice, a comedy treatment of a Coaster's cliché, has better chances.

Fran Warren: "I Hear A Rhapsody"—"Mother Mother" (M-G-M). Fran Warren's rich, dramatic delivery of "Rhapsody" should help this oldie get away. It's one of Miss Warren's best jobs in some time. She projects the tune's warm mood for top effect. The M-G-M flip is a slow-paced item with limited appeal. Nelson Riddle's orch supplies standout backing on the coupling.

Platter Pointers

Esoteric Records, indie label, has packaged a two volume 10 inch LP set of "Jazz Off The Air," taped off the WNEW, N.Y. indie, "Saturday Night Swing Session" broadcasts in 1947. It's a flashy set performed in excellent jam style by top jazz names. Such jazzists as tenor saxmen Charley Ventura, Flip Phillips and Allen Eager; trumpeter Roy Eldridge, drummer Buddy Rich and the late bop trumpeter Fats Navarro contribute the frenzy. Frances Wayne and the Neal Heft orch have a

(Continued on page 58)

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING MAR. 1

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS		ARTIST AND LABEL	TUNE
This week.	Last week.		
1	1	Johnnie Ray (Okeh).....	Cry Little White Cloud Please Mr. Sun
2	2	Four Aces (Decca).....	Tell Me Why Garden in the Rain
3	3	Eddie Fisher (Victor).....	Anytime Tell Me Why Wheel of Fortune
4	6	Kay Starr (Capitol).....	Blue Tango
5	5	Leroy Anderson (Decca).....	Tiger Rag
6	4	Les Paul-Mary Ford (Capitol).....	Sin Stolen Love
7	8	Eddy Howard (Mercury).....	Slow Poke Come What May
8	7	Pee Wee King (Victor).....	Charmaine
9		Patti Page (Mercury).....	
10	9	Mantovani (London).....	

TUNES

POSITIONS		TUNE	PUBLISHER
This week.	Last week.		
1	1	Cry	Mellow
2	2	Tell Me Why	Signet
3	4	Anytime	Hill-R
4	6	Wheel of Fortune	Laurel
5	3	Little White Cloud That Cried	Spier
6	5	Slow Poke	Ridgeway
7	7	Please Mr. Sun	Weiss-B
8		Dance Me Loose	Erwin-H
9		Be My Life's Companion	Morris
10		Bermuda	Goday

FEAR HIKE 1-NITER BAND PRICES

Col, RCA Deny LP's Too High

Both Columbia and RCA Victor have vigorously hit back at Liberty Music Shop, N.Y., for its charge that long-play disk prices were listed too high. Columbia has pointed out that its development of LP cut the cost of records by 62%. Columbia stated that in 1949, the five major companies lost \$3,100,000 on their business, while in 1950 the same five companies made only a 3.8% return on their investment after taxes.

Columbia stated that "It is not our intention to reduce the value of the dealer's inventory by reducing prices at this time." Victor made a similar announcement, declaring that it did "not contemplate any change in our price to distributors or our suggested resale and list prices." Victor pointed out that it does not set retail prices, but only recommends list prices which will afford a fair return to distributors and dealers.

Liberty Music Shop Joins Disk Discount War; Hits High LP Prices

The long-brewing war in New York's long-play disk market flared up on a new sector Monday (3) when Liberty Music Shop, for the first time, offered its LP disks at 30% off. Move is seen as an overt challenge to the price cutting operation of Sam Goody, N. Y. discount outlet, and the diskies' price setup. Other swank Madison Ave. are following suit. Ben Kaye, head of the Liberty Shop, claimed that he expects the prices of LP disks to be lowered in the near future and that the store is unloading its stock before the reduction. He added that if retailers are willing to operate on smaller discounts the prices of records could be considerably reduced.

He also stated that there is no valid reason for the current list price of records since many indie diskies have produced low priced disks in the low price range and that, according to manufacturers, materials are plentiful and there are no shortages.

Aliming his guns at the record manufacturers, the Liberty spokesman said that they've made no concentrated effort to stabilize the industry. In 1940, he recalled the list price of disks (only one speed then) were reduced proportionately and all the diskies prospered. It was such a stimulant that many new diskies entered the field and succeeded. If the companies maintain their present attitude, he concluded, there'll be a general curtailment and many small dealer outlets will be forced to shut down.

Haynes Griffin, another class N. Y. retail outlet, is currently mulling a similar price reduction plan. Although the store isn't wholly behind the Liberty move, the proximity of the two stores is forcing them to hop on the discount band wagon.

Meantime, several diskery toppers, who've admitted that the price war has been detrimental to the waxing biz, admit that they haven't yet been able to figure out a way to reduce the list price. If the reduction comes about, it'll probably mean reshuffling the whole waxing operation from the artist down to the distributor.

Weavers Deny Commie Link Alleged in Probe By Undercover Agent

Philadelphia, March 4. Red charges brought against The Weavers, folk-song quartet appearing at the Rendezvous here, were denied by Lee Hays, member of the group. The charges were made by Harry M. Matusow, who was associated with the Communist Party as an undercover agent, in testimony before the Ohio Un-American Activities Commission, which is investigating subversive activities that state.

Hays spoke for the quartet and called the charges "a lot of nonsense." Singing, according to Hays, is the "only thing The Weavers do."

News stories about Communist charges broke here last week, with The Weavers still skedded for two nights of their week at the Rendezvous. Cafe felt no effects from the publicity last two evenings. Veterans organizations threatened to picket, but picket line never materialized.

Armstrong Draws 26½¢ For 3 Honolulu Shows

Honolulu, March 4. Louis Armstrong grossed a record \$26,700 in three performances at the Civic Auditorium Thursday (28), here. There were over 10,000 admissions. Armstrong has scheduled six more evening concerts in Honolulu and will entertain at army posts during the afternoons. Trumpeter and orch are accompanied by Joe Glaser, Associated Booking Corp. prexy.

Armstrong is returning to San Francisco March 10, and will likely go to Japan at a later date. On his island dates, Armstrong is getting 60% from the first dollar.

Band B.O. Upbeat Cues Diskers In Hefty Orch Push

In line with the general band biz upbeat around the country, orch etchings are creating more noise in the wax market than they've done in a number of years. Wax upsurge is attributed to the record companies, who've been going all out in building new orch names and sustaining interest in the veterans. Diskeries are laying on their orch properties with heavier promotion budgets and stronger disk jockey exploitation.

The lead taken by RCA Victor in their push of the Ralph Flanagan orch two years ago is currently being followed by many other companies. Decca, for instance, is continuing its buildup of Jerry Gray, while Coral, Decca subsid, is laying out plans for a drive on Neal Hefti's newly formed orch. Capitol is concentrating much of its promotion outlay on its two top-selling orchs, Ray Anthony and Billy May.

Mercury is driving with Johnny Long and M-G-M is laying on Tex Beneke, Woody Herman and Tommy Tucker. The indie labels, too, (Continued on page 58)

COL'S DISK ALBUM OF WILL ROGERS' AIRERS

Hollywood, March 4. Columbia Records has set a simultaneous release with the Warner Bros. "Story of Will Rogers" of a souvenir album of excerpts from Rogers radio broadcasts. Deal was set by Mitchell J. Hamilburg, repping the Rogers estate.

Arnold Maquis is editing the estate's collection of recordings of Rogers' airers of some 20 years ago and culling the best of the humorist's quips for pressing.

Bill Wiemann Ill

Bill Wiemann, head of the educational division for the Warner Bros. music group, is critically ill. He's at Mt. Sinai Hospital, N.Y., suffering from a brain tumor.

ASK MORE COIN AS GROSSES RISE

Chicago, March 4. With band biz showing its strongest pace in the last five years, one-niter promoters are starting to worry about the rising spectre of higher price tags on name bands. Several bands, encouraged by solid grosses during the last few tours, have already jacked up their prices for all dates in a move to cash in on the general prosperity.

Bookers, however, fear that the current band prosperity will be throttled by hiked prices. For the past couple of years most of the bands have been working on modest guarantees in order to give the promoters a chance to break even, at least, and make a good profit in favorable situations. Ralph Flanagan's orch, in fact, set the pattern two years ago with a \$1,000 guarantee for regular one-night stands plus percentages over specified gross figures. Except for such high-powered crews as Guy Lombardo, Vaughn Monroe, Sammy Kaye and Freddy Martin, other bands scaled their prices similarly.

At present, however, some bands have begun to break through the \$1,000 ceiling and are asking \$1,250 guarantees. Due to prestige considerations, other name bands have been forced to follow suit against their sounder business judgment. If the trend towards higher prices is not checked, some bandsmen foresee a repetition of the same cycle of boom-and-bust which hit the business several years ago.

Advocate of modest guarantees point out that it furnishes a solid economic base to the band business. If a promoter can make money on name bands, then he is in a position to gamble with smaller bands. Prosperity for the lesser-known combos is held to be the foundation of a healthy, band biz situation. If, however, promoters find that name bands fail to pay off on steep guarantees, then they cannot afford to risk their coin on more speculative crews in the \$500-\$750 bracket.

N.Y. SENATE OK'S PIRACY DISK BILL

Albany, March 4. Senate yesterday (Mon.) unanimously passed the Bennett bill amending the penal law to make unauthorized copying of phonograph records or broadcasts for sale or for other profitable use a misdemeanor. Companion Wilson measure scheduled for favorable report in the Assembly Codes Committee today (Tues.) with substitution Senate bill and final vote in lower house possible by Thursday. Affirmative action is expected there.

Bill, which would take effect July 1, provides that any person or company who, by any means, "knowingly" transfers any sounds recorded on phonograph record, disk, wire, tape, film or other article recording sounds, with intent to sell such article without consent of the owner, or sells any such article with knowledge the sounds have been transferred without consent of the owner, is guilty of a misdemeanor.

Vladimir Horowitz Renews With RCA

Vladimir Horowitz, longhair pianist, has been renewed to a longterm Red Seal pact by RCA Victor.

Horowitz has been recording for Victor for the past 25 years, having recorded previously for Victor's British affiliate, His Master's Voice.

ASCAP's \$1,400,000 Retroactive Coin Set From Pix for Past Two Years

RCA Bringing Rene Back To N.Y. in Pop Reorg

In a reorganization of RCA Victor's pop artists and repertory department, a/c chief Dave Kapp is bringing Henri Rene back to N. Y. from the Coast. Rene has been Coast recording manager since 1950, working with Victor's extensive stable of Hollywood artists such as Tony Martin, Dinah Shore, Dennis Day and Phil Harris, among others.

Date of Rene's shift will be determined by how fast a replacement can be set for him on the Coast. As yet, no one has been tapped for the job, although several names are under consideration. In N. Y. Rene will work under Kapp as musical director as part of a staff including Hugo Winterhalter and Hy Grill in the pop department.

SPA, Pubs Fail To Settle, Forced To Continue Talks

Efforts of the Songwriters Protective Assn. and major publishers to clarify disputed clauses in the basic writers contract at a meeting in New York last week were inconclusive and resulted in the calling of another confab for today (Wed.). Initial meeting was conducted in an amicable atmosphere, with both sides agreeing upon the need for a settlement of all outstanding issues.

Three basic points are involved in the high level pub-writer discussions. First point involves the question of payments to writers for lyric books and folios as provided for in the SPA 1939 contract. Under this pact, pubs were required to pay writers \$25, or 50% of what the publisher received from the lyric mags. The pact, however, was not clear on whether the same coin deal applied to folios. In the 1947 contract, however, SPA revised its basic contract to specify that writers are entitled to \$25 or 50%, whichever is higher, in both cases. Point currently in issue is how far back SPA should check publisher books for folio and mag lyric coin.

Second point involves the distribution of performance coin received from the Australia publisher, Jay Albert & Sons, a couple of years ago. At that time, Albert sent U. S. pubs checks for performance fees and did not specify whether this coin covered the writers' share. The pubs presumed that (Continued on page 57)

'SINGER' TEES THOMAS' RCA-VICTOR WAX PACT

Hollywood, March 4. Danny Thomas signed a two-year recording pact with RCA-Victor and will begin his waxing activities with an album of songs from his upcoming WB film, "The Jazz Singer." Remake of the old Al Jolson starrer, which was marked by the first screen dialog, is scheduled to go into production in June. Album will probably be available coincident with the release of the film.

Thomas recently recorded several numbers with Doris Day from their co-starrer, "I'll See You in My Dreams," for Columbia Records. Thomas' RCA-Victor pact gives him approval of all platter material.

Conkling's Air Junket

Jim Conkling, Columbia Records prexy, takes off on a six-week flying junket of South America tomorrow (Thurs.).

He'll cover business conditions in all major countries south-of-the-border.

With retroactive pacts slated to be sealed by all major Hollywood producers in the next couple of weeks, American Society of Composers, Authors and Publishers will collect about \$1,400,000 for pix performances fees covering the last two years. Performance fees from the pix industry have been held up since March, 1950, when the antitrust consent decree outlawed the ASCAP exhib tax and opened the way to separate deals with each film-producing company.

Under the current deals, Metro is paying \$270,000 for the past two years; Paramount and 20th-Fox are shelling out \$250,000 apiece with the rest of the companies combined paying a bit less than the first three studios' total. Sum of about \$1,400,000 may be increased by a slight margin when deals with the indie producing companies are wrapped up.

The two-year back deals are setting the pattern for ASCAP-film company pacts covering future annual performance fees. Coin total for 1952 will be approximately \$700,000 under this arrangement, or about \$150,000 less than ASCAP was shooting for in its original confabs with the pix companies last year. Columbia Pictures, for instance, was rated at a \$60,000 figure for 1950 when "Jolson Sings Again" was released, but its regular annual performance payments to ASCAP are more likely to be nearer the \$30,000 figure from now on.

When all the returns are in, ASCAP stands to lose about \$500,000 annually as result of the antitrust consent decree, which confirmed New York Federal Court Judge Vincent Leibel's decision against the exhib seat tax. Latter tax produced about \$1,250,000 yearly for ASCAP.

ASCAP's total revenue, however, is still on the ascendancy. Major factor has been the television boom coming alongside the slowly increasing revenue from the radio broadcasters for the past two years. Latter are expected to pay about \$8,000,000 to ASCAP in 1952, the same as in 1951, while it's likely that television will double its 1951 payments of approximately \$2,000,000.

Two-Year Court Fight Over 'Chattanooga' Settled For 7½¢; 100¢ Royalties Untied

Nashville, March 5. Two-year court hassle that tied up approximately \$100,000 in royalties from 1950 hit song "Chattanooga Shoe Shine Boy" came to a sudden end here last week. Mrs. Minnie Lee Biggs, widow of veteran minstrel man David McCarroll (Bunny) Biggs, agreed to accept \$7,500 compromise payment and never again challenge authorship of song.

Defendants in suit, who claim to have written song, were Harry Stone, former WSM executive now with ABC on West Coast, and Jack Stapp, WSM program director. Also named as defendants were Mrs. Mildred Acuff, wife of "Grand Ole Opry" star Roy Acuff, and Fred Rose. Latter two are operators of Acuff-Rose music publishing firm. Stapp and Stone told court they had original idea and material, worked out song with Acuff-Rose.

Mrs. Biggs instituted suit on grounds that her husband was original composer of song under title "Shoe Shine Boogie." Second hearing in Chancery court here was scheduled to begin on day that compromise settlement was announced by Chancellor Thomas A. Shriver. First jury to hear the case a year ago failed to agree on authorship. "Boy" climbed to fame largely on strength of recording by folk music singer Red Foley.

Les Paul-Mary Ford head out on 10-city disk jockey promotion trek Sunday (9).

AS POLLED VIA LEADING U. S. DISK JOCKEYS

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

[illegible]

The
Immortal

Glenn Miller

playing

'PERFIDIA'

and

'AT LAST'

42-0157 (78 RPM)

27-0157 (45 RPM)

RCA

RCA VICTOR RECORDS

Inside Orchestras—Music

Contrary to earlier reports that Judy Garland had already been inked by RCA Victor, the diskery is now in the process of wrapping up final details of a disk contract with the songstress. A previous deal had virtually been sealed between the two parties but was snafued when Decca Records entered the picture, claiming that Miss Garland owed Decca a few sides under its old pact. Decca, however, has since waived its claim and cleared the way for Victor to corral the songstress, who recently wound up a record 19-week stand at the Palace Theatre on Broadway.

Vince Williams, WJZ, N.Y., disk jockey, saluted Capitol Records' 10th anni, which'll be celebrated by the diskery in July, on his 11:05 to 12 midnight show last week (27). Williams played 10 or Cap's all time hits and augmented the session with taped interviews with Dick Jones, diskery's artists and repertory chief; Hal Cook, veepee in charge of advertising-publicity; and Dick Linke, eastern publicity manager.

Latching onto platter promotion techniques, Paramount Pictures is launching a major disk jockey campaign in a couple of weeks for its upcoming pic, "The Stars Are Singing." Drive will focus on disk vocalist Rosemary Clooney, who is starring in the pic along with Lauritz Melchior. DeeJay coverage by Paramount with Miss Clooney's Columbia Records' releases will be in the nature of pre-production ballyhoo since the pic isn't slated to roll until June.

Vera-Ellen, screen thesp, is currently on a 16-city trek promoting the forthcoming M-G-M Records soundtrack album of "Belle of New York," Metro filmusical. Unusual twist to Miss Ellen's exploitation hop is that she's not heard on the album although she's costarring with Fred Astaire in the pic. Her singing assignments on the soundtrack were handled by Anita Ellis.

As a result of the action sparked by Ray Anthony's orch cut of "At Last" for Capitol Records, RCA Victor is taking an old Glenn Miller recording off the shelves for reissue. Anthony, meantime, has been heavily promoting his slice of the oldie via jukeboxes. It's understood that the bandleader has distributed several thousand cuffo sides of the platter to the coin-machine operators.



- POWERFUL
"PICK"

▲ **HAMBONE** (Rush) — *Billboard* awards "PICK" honors to each of the three disks released to date. The Jo Stafford-Frankie Laine team (Col.) gives a "top performance" and "should score big—and fast." *Billboard* also likes the original Red Saunders' version (Okeh) which "has the most drive and spirit... a powerful wax item." No less a stand-out is the Phil Harris-Bell Sisters (Vic.) platter which also rates a "PICK." DeeJays will have a field day with these records.
- "DISK
OF THE
WEEK"

▲ **PERFIDIA** (Peer) — Four Aces and Al Alberts (Dec.) come through with another *Cash Box* "Disk of the Week." Report says, "another waxing that should climb to the top... a wonderful performance." *Billboard* gives it a "PICK," rates it at 90 points (tops) and says, "should be a big winner and the sequel to TELL ME WHY on the hit lists."
- "BEST
BET"

▲ **BRIGHT EYES** (Johnstone-Montei) — Lively, happy sound is delivered by the Knightingales (Skylark) and Dick Baldwin with the Dick Taylor orch. on this ditty which earns a *Cash Box* "Best Bet." Can make the grade.
- ADVANCE
TIP

▲ **A GUY IS A GUY** (Ludlow) — Advance reports indicate this tune is breaking for a landslide. Doris Day (Col.) and Ella Fitzgerald (Dec.) received with special enthusiasm by deeJays. Watch the trade paper reviews.
- SOLID
"BET"

▲ **REST MY BONES** (Spitzer) — Lorry Raine (Coral), always a capable performer, lands a *Cash Box* "Best Bet" for this effort. *Billboard* calls it a "solid interpretation... should draw spins."
- "TOP
FLIGHT"

▲ **I'LL ALWAYS BE FOLLOWING YOU** (Meridian) — Tune merits general praise. *Variety* lauds the Modernaires' (Coral) version as "a topflight choral workover." *Billboard* says Jimmy Dorsey (Col.) "punches this one thru in solid style." *Cash Box* commends the Sonny Burke (Dec.) disk for a "top flight job." (Non-exclusive BMI)
- RATES
HIGH

▲ **SINCERE** (Spitzer) — *Variety* gives a boost to "small labels and obscure vocalists" in recommending the Johnny Dee Trio (Jubilee) disk as a "highly listenable" tune with "a solid chance to break through."
- "DYNAMIC"

▲ **ROCK CITY BOOGIE** (Central) — Tennessee Ernie and the Dinning Sisters (Cap.) team up on what *Cash Box* calls "a dynamic driving number." Tune and disk rate a *Billboard* "pick" in the country dept.
- STANDOUT

▲ **BABALU** (Peer) — Richard Hayes and the Xavier Cugat orch. (Mer.) bring out the best in this standout Latin favorite. *Billboard* lists the disk as an "operator's pick."

VARIETY 10 Best Sellers on Coin-Machines Week of Mar. 1

1. TELL ME WHY (9) (Signet)

2. CRY (10) (Mellow)

3. WHEEL OF FORTUNE (3) (Laurel)

4. ANYTIME (7) (Hill-R)

5. BLUE TANGO (2) (Mills)

6. TIGER RAG (4) (Felst)

7. LITTLE WHITE CLOUD (13) (Spier)

8. STOLEN LOVE (3) (Parliament)

9. COME WHAT MAY (2) (Shapiro-B)

10. BROKENHEARTED (1) (DeSylva-B&H)
- Four Aces Decca

Eddie Fisher Victor

Johnnie Ray Okeh

Kay Starr Capitol

Eddie Fisher Victor

Leroy Anderson Decca

Les Paul-Mary Ford Capitol

Johnnie Ray Okeh

Eddy Howard Mercury

Patti Page Mercury

Johnnie Ray Columbia

Second Group

- GARDEN IN THE RAIN (Melrose)

SIN (15) (Algonquin)

PLEASE MR. SUN (Weiss-B)

SLOW POKE (15) (Ridgeway)

SHRIMP BOATS (6) (Disney)

BERMUDA (Goday)

AT LAST (Felst)

BE MY LIFE'S COMPANION (Morris)

A WEAVER OF DREAMS (Kassner)

UNDECIDED (15) (Leeds)

DANCE ME LOOSE (3) (Erwin-H)

A KISS TO BUILD A DREAM ON (Miller)

JEALOUSY (11) (Harms)

CHARMAINE (Lion)
- Four Aces Decca

Eddy Howard Mercury

Savannah Churchill Victor

Johnnie Ray Columbia

Pee Wee King Victor

Jo Stafford Columbia

Dolores Gray Decca

Bell Sis-H. Rene Victor

Ray Anthony Capitol

Rosemary Clooney Columbia

Billy Eckstine MGM

Ames Bros-Les Brown Coral

Arthur Godfrey Columbia

Louis Armstrong Decca

Frankie Laine Columbia

Mantovani London

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

Band Reviews

TINY HILL ORCH (10)
With Dottie Brown
Hotel Muehlebach, Kansas City
One of the steadiest b.o. bands in the business today, Tiny Hill is back in the Terrace Grill of the Muehlebach for his second stand, almost a year to the day from his first date here. Music he offers is designed primarily for dancing, but it is flavored with a variety of rhythms and tunes.

Possibly because he's used to things in a big way (anent his 300-pound plus shape) Tiny Hill carries a big portfolio, something over 500 tunes. From this he calls up a varied selection of pops, novelty songs, dixieland, medleys, some trick tunes, a flock of oldies and the more than 100 recordings he has done for Columbia and Mercury.

There's considerable entertainment values in the crew, in addition to the acceptable dance stylings. The maestro takes a good many vocals in his semi-folk song style, with excellent backing from the rest of the crew. In this stand, Dottie Brown handles femme singing assignments; a brunet looker who sings her number full-voiced and feelingly. Buddy Milton, guitar man, is 'aces handling the standard ballads and current hits, while Hill calls on Dave Rasbury to vocal the rhythms and novelties. For more stylized songs, such as "Cry" and "Broken Hearted," Hill turns mike over to Jack Alexander for vitalized vocaling.

In way of instrumentation, three reeds are rounded out with pair of trumpets, trombone, drums, piano and guitar. Rhythms are in his established two-beat and the double shuffle which he has favored for years.

Biz at the hostelry is okay. *Quin.*

JIMMIE WHITTLE ORCH (4)
Silver Spur, Phoenix
Jimmie Whittle's band, longterm lessee at Clyde Garland's smart Silver Spur, has been doing business at the same stand for 18 months and has built up a loyal coterie of followers over that stretch of time. With the exception of one sideman change, band has remained intact since being formed by Whittle in 1950. Result is a well-integrated unit that dispenses a smooth melange of dansapation. Group consists of piano, trumpet, drums, and bass, with Harold Burns handling clarinet and sax assignments in addition to thumping the strings. Orch gives out with a lot of music for a small combo and dips into outsized library for variety of current pops, oldies, Latunes and westerns.

Whittle, at the keyboard, gets off an occasional novelty vocal, and incidental tonsil chores are shared

by Burns and trumpeter Charlie Fisher.
Band plays a lot of off-the-cuff requests in assorted tempos, keeping decibel count down to fit into pattern of this intine room. Biz being what it is, crew will probably stand pat here for some time to come. *Jond.*

Lost Pilot Pix

Continued from page 29

about 350 pilot pix repping 450 series, and of all this only one deal may fell. Motion Pictures for Television, which has a Coast office operated by Lew Kerner, has also viewed hundreds of pilots, but here again it's been found the average pilot isn't marketable.

Bob Snader views the pilots for the Snader company, and Louis D. Snader, head of Snader Telescriptions, finalizes deals, but to date the only tangible result has been countless hours in the projection room.

Among the pilots being offered is the "Blondie" series, starring Arthur Lake, which was made for an estimated \$30,000. Other diverse pilots offered include a Dick Arlen oater; Rupert Hughes' Playhouse; "Frank Merriwell"; "Super Snooper"; "Rim Rocker," "Dinner for Three," "Elmer Fixit," "Hollywood Newsreel," and "Mate and Kate."

Huge investments some producers have poured into pilots to showcase has hindered sales where properties are good ones, because the producer asks a figure which distributors or sponsors feel is too high for them. Consequently even top telepix are in some cases languishing on the limb, too inflationary for anyone to pick up the tab.

Lardner Vidpix

Continued from page 29

tures to video stations, owning the rights to about 125 pix. These include many of their own indie productions, as well as 40 features purchased last year from British National 'ilms. Group of latter, which includes "One of Our Aircraft Is Missing," has already been leased to WCBSTV. In addition, brothers have sold several westerns to DuMont, 26 pix to WENR, Chicago, and 30 to WKRC, Cincinnati. Arthur Alexander is currently visiting key video cities to peddle additional product.

He is presently in New York attempting to work out a deal for the theatrical distribution of a German import, film, "The Seven Ravens," is 60-minute puppet show based on a Peter Grimm fairy tale. It has been dubbed in English.

Cap Exec L.A. to N.Y

With the concentration of Capitol Records activities moving to the east, Cap brass is continually shuttling between the diskery's Coast homeoffice and the New York headquarters. Glenn E. Wallich, Cap prexy, planned into N. Y. Monday (3) to supervise the eastern setup for the next few weeks.

Hal Cook, Cap veepee, who's been at the Coast office for the past two weeks, is expected back at his N.Y. desk Friday (7).

Tenor Publishing chartered to conduct a music publishing business in New York. Capital stock is 200 shares no par value.

A
MERCURY ARTIST
RICHARD
HAYES

Currently
IN PERSON
Paramount Theatre
NEW YORK

BIG SMASH HIT
"BABALU"
"MORE THAN LOVE"
with
XAVIER
CUGAT

Record No. 5780 and
5780X45

Marathon Disk Artist Is Banjoist Fred Van Eps, Who's Been at It 55 Years

By JIM WALSH

Reference to "such perennials as Perry Como, Dinah Shore and Tony Martin," who have been waxing from half dozen to dozen years, indicates such are "veterans" made in these days of rapid change. But a guy whose latest platters may not set sales records, but who probably deserves accolade as all-time, long-distance recording champ is Fred Van Eps, of R. D. 2, Plainfield, N. J.

He began making five-string banjo records 55 years ago in 1897, while still in short pants. Now, noting growing popularity of ragtime and honky-tonk piano, he figures time is ripe for return to authentic ragtime via banjo. Under his own "Five String Banjo" label he has just issued an album, including classic "Smiler" and "Maple Leaf Rags," James Scott's "Ragtime Oriole" (classified by Rudi Blesh and Harriet Janis as one of greatest rags), "Dell Oro," "Nola" and Moszkowski's "Bolero."

Records sound as if made with steel-backed banjo Van Eps used in acoustic recording days and have authentic tone of the virtuoso whom many critics have rated greatest all-time banjoist. Piano accompaniment is by Fred's son Robert. Two other Van Eps boys are well known in music—Fred, Jr., as arranger, and George as dance band guitarist.

Recently Van Eps revealed that after playing for 45 years by one method he had completely changed techniques. His new disks, however, which should get warm welcome from students of historic rag and jazz techniques, sound like same old master hand. Brilliantly recorded, they are apotheosis of banjo craftsmanship.

Saga of Fred Van Eps, who operates prosperous radio parts manufactory at Plainfield in addition to plunking banjo, is interesting. As child prodigy, he played violin at 8, but four years later switched to banjo after hearing wax cylinders by Vess L. Ossman, then world-famous as "banjo king." Another four years and he was making records for Edison and Columbia.

With dance craze at height around 1912-13, he organized the Eps Trio to make dance platters, group including Felix Arndt, composer of "Nola," who died in the 1918 flu epidemic, pianist, and Eddie King, later Victor recording manager, on drums. King gave way after a few years to saxer Nathan Glantz, and young Frank Banta, whose father, Frank P. Banta, had played accompaniments for Van Eps' Edison cylinders before elder Banta died in 1904, joined up as pianist. With addition of Joe Green, xylophonist, the trio became Van Eps Quartet.

In 1917 Van Eps took place of his erstwhile exemplar, Ossman, as banjoist of Henry Burr's Eight Famous Victor Artists troupe, which also included Billy Murray, Albert Campbell, John Meyer, Frank Croton, Monroe Silver and Banta. Still later, he remade practically all Ossman's Victor and Columbia records, as defects were found in original masters. And now he has other "Five String Banjo" albums in preparation.

New Odd-label

Hollywood, March 4. Talent currently appearing at his Cafe Gala will be starred by Jim Dolan on a new label, Masque Records, which gets underway shortly.

Initial release will be a six-sided album. Four will be Rodgers & Hart showtunes bleated by 88-er Bobby Short. Other pair will be originals by Bobby Troup, the oldie "Baby, Baby All the Time" and his newest, "Heidi." Troup trio will do all the work on the latter two sides and guitarist Al Viola and bassist Lloyd Pratt will back Short on the Rodgers & Hart melodies.

Decca Sets Len Herman

Lenny Herman orch., a small combo with a pop-polka format, has been inked to a term pact by Decca Records.

Herman had formerly cut for Coral Records but has not been active on wax in recent months.

Coral Buys Signature

Masters for Jazz Catalog

Coral Records, Decca subsid, which is prepping a big splash in the rhythm and blues as well as the jazz field, bolstered its catalog recently with the purchase of several jazz masters from Bob Thiele, topper of the now-defunct Signature Records.

Among the first long-play releases will be Earl Hines playing a flock of Fats Waller compositions.

Tuneful Music chartered to conduct a music business. Capital stock is 100 shares, no par value. Milton Gelman, of N. Y., is a director and filing attorney.

SPA-Pubs

Continued from page 33

it didn't since, under normal procedure, the American Society of Composers, Authors and Publishers collects foreign performance fees for its clefter members. This was a unique case, however, and SPA is asking for the right to check the publishers' book to determine how much of the Australian coin should be allocated to writers.

Third point involves coin from Britain for mechanical and sheet music royalties. Several years ago Britain had a stiff withholding tax on this coin, but later made a rebate to American pubs. SPA now

claims that the pubs failed to give writers their share of the rebate.

Current meetings are being held between execs of the Music Publishers Protective Assn. and SPA. MPPA toppers include Louis Bernstein (Shapiro-Bernstein), Jack Bregman (Vocco & Conn) and Bernard Goodwin (Paramount Music). SPA toppers are Charles Tobias, Milton Drake and Paul Cunningham. Sidney Wattenburg is legal rep for MPPA and John Schulman for SPA.

MPPA execs have made it clear that they cannot bind their members to any points which are settled in the talks. They will, however, make recommendations that the settled issues be put into operation.

M-G-M Augments Roster With DeMarcos, Winchell

In a move to augment its pop artists roster, M-G-M Records last week packed the DeMarco Sisters, vocal combo, and singer Danny Winchell.

The DeMarco Sisters, who were inked to two record deal with options, will etch tunes from the Metro film "Skirts Ahoy," in which they are featured. Diskery will not issue a soundtrack album of the pic's score, as it does with most Metro pic musicals because the film doesn't include enough tunes. Winchell, who recently switched from song plugger to crooner, will wax his first session next week.

Growing...GROWING...BIGGER...BIGGER...BIGGER!

SINCE MY LOVE HAS GONE

Based on Giuseppe Verdi Melody

Words and Music by HERB WASSERMAN and JACK AARON

CHORUS

Tacet *Gm* *Cm*

I'm lone-ly, left with tears and sor-row; I can't face to-mor-row

D7 *Gm* *Eb7* *D7* *Gm*

SINCE MY LOVE HAS GONE. She's left me, left me for an-

Cm *D7* *Gm* *F7*

oth-er, and my heart's gone with her. How can I go on? Was-

Bb *Eb* *F7* *Bb*

our love a game played for a day? Were you pre-tend-

F7 *Eb* *F7*

ing? Two hearts gone a-stray. Am I to blame for this un-

Bb *D7* *Eb7* *D7* *Eb7*

hap-py end-ing? Noth-ing else is left me but a mem-o-

D7 *D7+* *G* *Em*

ry. Be lov-ed, how I long to hold you, in my arms en-

G7 *E7* *Am* *Cm*

fold you, live a-gain our hap-pi-ness. But now I must face to-

G *D7b9* *Gm* *Cm* *Gm* *Tacet*

mor row a lone, SINCE MY LOVE HAS GONE. I'm

Gm *Gm* *add F#* *Gm7* *Gm6* *Ebmaj7* *Cm7* *Gm*

GONE, SINCE MY LOVE HAS GONE; I must car-ry on, SINCE MY LOVE HAS GONE.

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Here Are The Great Records Moving Up Fast!

TONY BENNETT | ALAN DEAN | RAY CURA

Columbia

M-G-M

Mercury

DARTMOUTH MUSIC, Inc. • 666 Fifth Avenue • New York 19, N. Y.
LORING BUZZELL, Gen. Prof. Mgr. • LUCKY WILBER, West Coast Representative

Majors Back to Covering Hits Of Disk Rivals in Bullish Market

Along with the flock of click disks that have been hitting the market this year, record company toppers are again rushing pressings of tunes that have broken away for rival diskers. Practice of covering a hit tune had been deemphasized by artist and repertory men for the past couple of months but they now feel that the market can sustain more than one wax interpretation of a strong-riding number.

"Wheel of Fortune," for example, which broke out initially on the indie Derby label, was covered by most of the majors within two weeks of its release. Although the Sunny Gale etching for Derby jumped off to a fast start, Kay Starr and Bobby Wayne, on Capitol and Mercury, respectively, are gaining ground on the retail and juke level. Diskers figure that its better to gamble on a follow-up than leave their distributors without a representation of the click number. They also claim that they can usually drive ahead of the original disclick in areas where their distribution setup is stronger.

Other examples of the "get on the bandwagon" kick are "At Last," the oldie, and "Perfidia." Both tunes started to make noise last week via Ray Anthony's Capitol waxing and the Four Aces' Decca etching, respectively. RCA Victor is planning to cash in on the current "At Last" click with a reissue of a Glenn Miller recording. Miller's etching, incidentally, was the initial hit waxing of the tune. Meantime, Decca is throwing Arthur Prysock-Buddy Johnson Orch into the song's sweeps with a big promotion and distribution campaign.

"Perfidia," which is going strong for Decca, is being covered by Columbia with a reissue of Benny Goodman pressing and a Guy Mitchell workover while Victor is jumping in with a re-issue of a Glenn Miller waxing. Columbia, however, does not plan to stress any coverage policy.

In some instances, however, diskery execs won't bother covering on a click if they feel the chase would be useless because of the opposition artist's strength in the market. Top example is Capitol's Les Paul-Mary Ford, who usually ride out a tune without any competition.

Atlantic's Cafe Kick

Atlantic Records is going in for a series of long-play albums featuring cafe vocalists. Diskery has already released a set by Mabel Mercer and is planning followups with Sylvia Sims and Portia Nelson.

CBS IN DISK TIEUPS ON 'SONGS FOR SALE'

In a move to develop pop hits out of the "Songs for Sale" CBS-TV show, the network has made promotional deals with several top disk labels under which the latter will cut and release the show's winning entries. In addition to getting exclusives on the songs, the diskeries will get free plugs on its platters featuring "Songs for Sale" tunes.

Columbia Records picked up a tune last week for etching by the Mariners. Winning number was "One Love," by an amateur, Peter Mack. Coral Records has agreed to cut the top tune on the April 5 stanza while M-G-M Records will wax the top entry on a May show. Decca will also cut tunes showcased on the program. At the same time, new flurry of publisher interest in the show's tries has been evidenced.

Although over 50,000 tunes have passed through the show's hopper since its bow a couple of years ago, with several hundred having been processed for airing, the show has failed to produce a number with any sales impact.

Philly Symp Vetoed '52 European Junket

Philadelphia, March 4. The board of directors of the Philadelphia Orchestra has vetoed plans for a European trip at the end of the symph season in May. Philly orch had invitations to appear at Paris, Bordeaux, Brussels, the Hague Festival, Italy and the Scandinavian countries and a three-week tour had been outlined.

Management felt that longer preparation was needed and nixed venture, but okayed it for spring of 1953, if European sponsors were still interested in that date.

Remington Into Package Field for Radio Sale

Remington Records, top label in the low-priced long-play platter market, is entering the "package music" broadcast field. Diskery is prepping a library of concert and opera works for sale to radio stations. Initial works will comprise a series of disks made from tapes of the Salzburg Festival in Germany next summer when several Wagnerian operas will be staged.

Remington, meantime, is readying a series of showtune albums for its regular long-play line. Recordings will be made in Europe. The set of "South Pacific," for instance, will be made with several members of the current London company. Project is being handled by Tawny Nielson, newly appointed pop artists and repertory chief. Miss Nielson is also planning country music releases in the pop single field.

London Starts New Pop Long-Play Platter Line

In a move to spark dealer interest in its pop catalog, London Records last week split its long-play disk releases into classical and popular categories. Heretofore the diskery had been releasing its LPs under the same heading.

London's sales execs expect to nab dealers who've been unaware of the firm's pop output via the separate release plan. London distributors have been alerted to concentrate the non-classical LP dealer to widen its sales outlets. London already has switched over its past LP pop product to the new category.

Band B.O.

Continued from page 53

are going into the band waxing field in a big way. Top example is Abbey's pacting of Charlie Barnet and Charlie Spivak.

Such vet orchsters as Guy Lombardo and Russ Morgan on the Decca label; Sammy Kaye and Jimmy Dorsey on Columbia; and Vaughn Monroe and Freddy Martin on Victor are also getting top diskery push on each waxing.

Orchsters claim that they're also getting a better break from the diskeries the repertory level. Heretofore, many of the top tunes were given to the vocal artists in the fold but now the execs are assigning a hefty portion of the top tunes for an orch workover.

Songs With Largest Radio Audience

Survey Week of Feb. 22-28

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

A Garden In the Rai	Melrose
Always	Berlin
Any Time	Hill & R
At Last At Last	Duchess
Be My Life's Companion	Mor
Bermuda	Goday
Charmal	Lion
Cry	Mellow
Dance Me Loose	Erwin-H
Down Yonder	LaSalle
Gloria	Life
Grand Central Station	Harms
How Close	Life
I Could Write a Book—"Pal Joey"	Harms
I Hear a Rhapsody	Broadcast
I Talk To the Trees—"Paint Your Wagon"	Chappell
I Wanna Say Hello	Johnston-M
Life Is a Beautiful Thing—"Aaron Slick"	Famous
Little White Cloud That Cried	Spier
Manhattan—"Two Tickets to Broadway"	Marks
Marshmallow Moon—"Aaron Slick"	Fam
My Love	Life
Never—"Golden Girl"	Robbi
Oops—"Belle of New York"	Feist
Please Mr. Sun	Weiss-B
Shrimp Boats	Disney
Slowpoke	Ridgeway
Take Me Home	Remick
Tell Me Why	Signet
Trust In Me	Advanced
Tulips and Heather	Shapiro-B
Until (Anema E Core)	Leeds

Second Group

A Kiss To Build a Dream On—"The Strip"	Miller
A Weaver Of Dreams	Kassner
Baby Doll—"Belle of New York"	Feist
Believe It Beloved	Broadway
Blue Tango	Mills
Broken Hearted	DeSylva-B-H
Come What May	Shapiro-B
Goodbye Sweetheart	Odette
It's Raining	Mills
I've Tried a Million Times	St. Nicholas
Just One More Chance	Famous
Never Before—"Sailor Beware"	Paramount
Oh How I Need You Joe	Cosmic
Peter Cottontail	Hill & R
Perfidia	Peer
Retreat	Porgie
Silly Dreamer	Witmark
(It's No) Sin	Algonquin
Singin' In the Rain—"Singin' In the Rain"	Robbins
Take Me Back	Simon
Wheel Of Fortune	Laurel
Would You—"Singin' In the Rai	Robbins

Top 10 Songs On TV

Be My Life's Companion	Morris
Cry	Mellow
Domino	Pickwick
I'll See You In My Dreams—"See You In Dreams"	Feist
Little White Cloud That Cried	Spier
Manhattan—"Two Tickets to Broadway"	Marks
Please Mister Sun	Weiss-B
Shrimp Boats	Disney
Slowpoke	Ridgeway
Tell Me Why	Signet

FIVE TOP STANDARDS

Fascinatin' Rhythm	Harms
Give My Regards To Broadway	Vogel
I Won't Dance	Harms
Jealousy	Harms
Smiles	Remick

† Filmusical. * Legit musical.

Jocks, Jukes

Continued from page 52

pleasant slice in the oldie "At-ways" (Coral)... Al Morgan and Frankie Freba's cut of "Mistakes" for Decca is standout... Ginny Stephens' treatment of "While The Candle Burns" on the indie Carolyn label could break away... Joe Thomas has an okay cut of "Blue Tango" (Mercury)... Billy May's workover of "There is No Greater Love" is a good bet... Hal Singer has a fair side in "I Hear A Rhapsody" (Coral)... Ella Fitzgerald is in top form on "Lazy Day" (Decca)... Joe (Fingers) Carr rendition of "Noddin' Rag" on Capitol is solid jock fodder... Ace Harris is okay on "Sentimental Tears" (Coral)... Bob Sands treatment of "Love Me Now" on Capitol rates spins. Margaret Whiting's workover of "I Could Write a Book" fails to impress (Capitol)... Lennie Tristano's sophisticated keyboard inventions on "Pastime" and "Ju-Ju" (Jazz Records)... Les Compagnons De La Chanson have a highly appealing side in "Sweet Marie" (Columbia)... On the same label, the De Paur Infantry Chorus shows fine rhythmic qualities in "Eight Days In A Week" and "The Continental Soldiers" (Columbia). Standout folk, western, blues, rhythm, religious, polka, etc.: Billy Cotton, "The Comb and Paper Polka" (London)... Leon McAuliffe, "Blacksmith Blues" (Colum-

bia)... "Big Bill" Lister, "Ship of Love" (Capitol)... The Dominoes, "When The Swallows Come Back to Capistrano" (Federal)... The Ravens, "Begin The Beguine" (Mercury).

It's Music by

JESSE GREER

Program Today
Yesterday's

FLAPPERETTE

MERCURY #5756
HARMONICATS
(Mills Music)

HAVE YOU HEARD?



by LEROY ANDERSON

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"SLOW POKE"

RCA-VICTOR #21-0489

PEE WEE KING

and His
BAND

Featuring

REDD STEWART

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RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating
Week Ending
March 1

This Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearsons)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Seattle—(Sherman-Clay)	San Antonio—(Centr. Radio Co.)	Kansas City—(Jenkins Music Co.)	Omaha—(A. Hospe Co.)	Philadelphia—(Wanamaker)	TOTAL POINTS
1	JOHNNIE RAY (Okeh) "Cry"—6840	2	1	3	1	1	1	4	5	1	70			
2	KAY STARR (Capitol) "Wheel of Fortune"—1964	7	2	9	4	2	1	4	2	1	67			
3	LEROY ANDERSON (Decca) "Blue Tango"—40220	3	1	7	1	1	1	3	8	3	10	62		
4	EDDIE FISHER (Victor) "Anytime"—20-4359	10	9	4	8	2	3	5	3	4	2	60		
5	JOHNNIE RAY (Okeh) "Little White Cloud"—6840	9	3	1	1	2	3	4	2	2	52			
6	JOHNNIE RAY (Columbia) "Please Mr. Sun"—39636	5	4	6	3	4	6	7	7	7	46			
7	FOUR ACES (Decca) "Tell Me Why"—27860	1	2	1	1	8	5	2	3	45				
8	LES COMPAGNONS (Columbia) "Three Bells"—4105F	6	3	2	1	7	1	7	1	36				
9	MANTOVANI (London) "Charmaine"—1020	8	9	1	1	9	6	4	19					
10	LES PAUL-MARY FORD (Cap.) "Tiger Rag"—1920	4	1	1	1	8	6	9	17					
11	PEE WEE KING (Victor) "Slow Poke"—21-0489	5	1	1	1	7	9	7	16					
12	BELL SIS-H. RENE (Victor) "Bermuda"—20-4422	10	1	3	10	8	10	14						
13	MILLS BROS. (Decca) "Be My Life's Companion"—27889	7	1	4	10	12								
14A	WEAVERS-G. JENKINS (Decca) "Wimoweh"—27928	5	7	10										
14B	EDDIE FISHER (Victor) "Tell Me Why"—20-4444	1	10											
15	ELLA MAE MORSE (Capitol) "Blacksmith Blues"—1922	8	8	9	8									
16A	LES BAXTER (Capitol) "Blue Tango"—1966	4	7											
16B	ARTHUR GODFREY (Columbia) "Dance Me Loose"—39632	10	8	7										
17A	JOHNNIE RAY (Columbia) "Brokenhearted"—39636	5	6											
17B	PATTI PAGE (Mercury) "Come What May"—5772	7	9	6										

FIVE TOP ALBUMS

1	2	3	4	5
AMERICAN IN PARIS Hollywood Cast M-G-M E-93 K-93 M-93	GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	GLENN MILLER CONCERT Victor LPT-16 WPT-25 P-25	YMA SUMAC Legend of Sun Virgin Capitol L 299 DDN 299 KFD 299	SHOWBOAT Hollywood Cast M-G-M M-G-M84 K 84 E 559

Page-Lane Package Set for D.C. Bow in April

With the addition of Illinois Jacquet to the "Biggest Show of 1952" this week, package is now slated to preem in Washington April 12. Complete roster includes Patti Page, Frankie Laine, Billy May orch, The Chocolateers, Clark Bros., and Don Rice.

Biggest Show will play 42 dates in 30 days, winding in Cleveland May 11. Package's weekly operating nut is \$50,000. Tour is being booked by the Gale Agency in association with General Artists Corp.

Grean Sets Up Indie Promotion Outfit

Charles Grean, who exited as RCA Victor pop artists and repertory chief last November, has launched an indie disk promotion outfit under the Comet Records label. His initial sides are "I Don't Mind," a collaboration of Grean and David Corn, Jr., and "Smoking And A-dreamin'," Canadian pop tune.

Sides were made by the Street Singers, a quintet, under the supervision of Grean and Jimmy Leyden, a recording director and brother of Norm Leyden, also an ex-Victor a&r staffer. Grean is heading south next week to plug the platter with jukebox ops.

Goldmark Joins Gale

Goldie Goldmark, longtime Coast rep for J. J. Robbins & Sons, has exited the firm to tie up with Sheldon Music, Moe Gale's publishing firm, in New York.

Goldmark is heading east to take over Sheldon's N. Y. operation.

Disk Jockey Review

THE RECORD MAN
With Paul Flanigan
55 Mins.; Mon.-thru-Fri., 4 p.m.
Participating
WTRY, Troy

Paul Flanigan, who has built a large Saturday night following with a record-revolver, now spins on a listenable weekday program geared to matinee reception, chiefly by women. Selections feature new tunes and artists off the beaten track. Some unevenness in the calibre and balance of numbers for the five-a-week sessions is noticeable.

Flanigan, chief announcer at the CBS affiliate, displays a clear voice, brisk style, friendly manner and sound music background. His chatter, comments and analyses come across smoothly, if on occasion, lengthily. Here and there, a pitchman's enthusiasm carries Flanigan overboard—viz., suggestion on one shot that dialers carry a portable set in their car, if necessary, to stay with an evening show of his which would present a trans-continental phone conversation with Doris Day.

Calloway to Tour U.S. In Spring With Quintet

Cab Calloway, currently on a South American trek with seven sidemen, will reduce his group to five men when he heads out on a U. S. tour in the spring. The combo will be called the Caboleers.

Calloway, who's expected back in New York March 9, will appear in the Caribbean islands on his way back. He's set for Port-au-Prince, Haiti, today (Wed.), Ciudad Trujillo, Dominican Republic, March 6; and San Juan, Puerto Rico, March 7.

Smith Succeeds Hilsberg In Philly Symph Setup

Philadelphia, March 4. Philadelphia Orchestra Assn. has named William R. Smith, of this city, to succeed the veteran Alexander Hilsberg at the end of this season as the symphony's new assistant conductor. Hilsberg has resigned his post, because of pressure of guest conducting assignments.

Smith, 27 years old, conducted choruses and acted as organist for a number of Philadelphia organizations. He is at present on the faculty of two Philly music schools—the Academy of Vocal Arts and the Philadelphia Musical Academy.

Flock of M-G-Mers in N.Y.

Flock of M-G-M Records artists are giving the diskery a strong promotional hypo in the New York area via their personal appearance engagements.

Janes Powell is heading up the bill at the Copacabana niter, as is Lauritz Melchior at the Palace Theatre. The Billy Williams group is featured in the Paramount Theatre's bill and Ivory Joe Hunter is at the Birdland niter. Buddy De Franco's orch is appearing at the Queens Terrace, L. I., while Ted Straeter's orch continues at Gogi's La Rue, eastside bistro.

Cap's Sales Powwow

Capitol Records 10 district managers will convene in New York next week for the diskery's semi-annual sales meet. Sessions, which will begin March 12, will be held at the Park Sheraton Hotel.

Parley, which will cover new sales plans and campaigns, will run one week.

DECCA data

A Winning Combination with a New Hit!

THE WEAVERS

and

GORDON JENKINS

and His Chorus and Orchestra

WIMOWEH

and

OLD PAINT

(Ride Around Little Dogies)

DECCA 27928 (78 RPM) AND 9-27928 (45 RPM)

Matchless "Music in the Morgan Manner"

RUSS MORGAN

and His Orchestra

WISHIN'

and

GOODBYE SWEETHEART

DECCA 27975 (78 RPM) AND 9-27975 (45 RPM)

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MOONLIGHT SONATA

an Album of
ORGAN SOLOS

by

JESSE CRAWFORD

Selections include: Moonlight Sonata — Love Sends a Little Gift of Roses — Smilin' Through — Roses of Picardy — My Moonlight Madonna — Sylvie — A Dream — Somewhere a Voice is Calling

Decca Album A-884 • Four 10-in. 78 RPM Records • Price \$4.15
Decca Album 9-273 • Four 45 RPM Records • Price \$3.75
DL 5364 • 10-in. Long Play Record Price \$3.00



America's Fastest

Selling Records!

On the Upbeat

New York

Timmie Rogers, Negro comedian, forming a six-man combo . . . Elliot Lawrence orch into the Meadowbrook, Cedar Grove, N. J., April 8 . . . Deep River Boys, vocal combo, open at the Chez Paris, Montreal, March 18 . . . Ginger La Mare new vocalist with Leon Meran orch at the Arcadia Ballroom, N. Y. She's daughter of Jimmy La Mare, of General Artists Corp. one-riter department . . . Illinois Jacquet begins a 10-day engagement at the Celebrity Club, Providence, R. I., March 14 . . . singer Pat Terry opens at the Capitol Theatre, Scranton, tomorrow (Thurs.) . . . Eddie Heyward Trio booked into the High Hat Club, Boston, March 10 . . . Herman J. Gimble, M-G-M Records Baltimore distributor, in town for sales huddles . . . Duke Niles, Ardmore Music contactman, to Cincinnati on a disk jockey trek . . . Bull Moose Jackson orch into the Earl Theatre, Philly, March 14 . . . Erroll Garner Trio subbed for the Billy Williams Quartet at the Paramount Theatre, N. Y., Sunday (2).

Chicago

Tommy Reed extended at Oh Henry ballroom until March 23 . . . contactman Irwin Berke off to California for a month . . . Bernie Cummins into the Rice Hotel, Houston, tomorrow (Thurs.) . . . Cab Calloway does a week at Zanibar, Denver, April 21 . . . Earl Hines and augmented band play for "Y" circus at Kell Auditorium, St. Louis, April 21 through 25 . . . Lionel Hampton has 11 days at Town Casino, Cleveland, beginning April 2 . . . Pee Wee Hunt returns to the Preview April 4 . . . Don Reid does he airbase at Wichita Falls, Texas, April 7 for six days.

Leo Pelper group backs the Show of Progress, Hastings, Nebr., March 17-22, and then has a frame at the Casino, Quincy, Ill., March 23 . . . Band then goes into the Schroeder, Milwaukee, for two weeks and then has a month's stay at Trianon here . . . Weavers sing at Lake Club, Springfield, Ill., March 6 . . . Singers' Rendezvous, Milwau-

kee, has set Flip Phillips April 14 for two stanzas, Ella Fitzgerald May 5 for a week and Kirby Stone has a two-weeker May 17.

Cleveland

George Sterney band broke up when boys refused to leave Cleveland for date at Glass Hat in Chicago's Congress Hotel. Sterney doing piano single until he gets new combo organized. Two of his men, Joe Spinn and Frank Novak, joined Andy Nelson in forming Zephyrs Trio with break-in at Schneider's Tavern . . . Pierson That picked up Anne DeSing as new vocalist in orch which replaced Russ Carlyle's outfit at Hotel Cleveland's Bronze Room . . . Carlyle touring to Kansas City's Muehlebach Hotel after string of one-nighters in this area . . . Eddie Sindelar angling for Ted Lewis' crew to start spring policy of name attractions in his Skyway Lounge Club . . . Flu kept George Szell off the Severance Hall podium for a week, during which Rudolph Ringwell, associate conductor, pinch-hit for him in leading Cleveland symphony Orchestra . . . George Duffy back at Hotel Hollenden's Vogue Room as bandmaster after being hospitalized a month.

Kansas City

Tiny Hill orch out of Terrace Grill of Hotel Muehlebach after three-week stand to open at Four Dukes, Detroit, with Tennessee Ernie and Ken Griffin March 6 . . . Don Roth on his eighth extension making it 20 weeks in Drum Room of the Hotel President . . . Daryl Harpa orch had its instrument truck stolen from parking lot and returned with damage of over \$800 to vehicle—a week after insurance had lapsed . . . Gordon Duderio has the piano assignment in Sans Souci room just opened by Hotel Berkshire in midtown section.

McCarthy and Dale head west for Reno and an opening at the Riverside April 3; Mary McCarty in for a fortnight replacing them at Eddy's Restaurant . . . Tony Pastor orch due in for a one-nighter at

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National
Rating

Week Ending
March 1

This Last
wk. wk.

Title and Publisher

			New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Philadelphia, Charles Dumont	Seattle, Capitol Music Co.	Kansas City, Jenkins Music Co.	Indianapolis, Pearson's	Minneapolis, Schmitt Music Co.	Cleveland, Grossman Music Co.	St. Louis, St. Louis Music Supply	Omaha, A. Hospe	TOTAL POINTS
1	3	"Slow Poke" (Ridgeway)	2	1	3	5	5	5	2	3	4	2	2	1	97
2	3	"Tell Me Why" (Signet)	6	2	5	1	2	1	4	2	8	3	6	2	90
3	2	"Cry" (Mellow)	7	3	2	2	8	6	1	1	2	1	1	10	88
4	5	"Anytime" (Hill-R)	3	4	4	3	6	4	3	1	4	8	5	76	76
5	4	"Little White Cloud" (Spier)	5	5	1	9	10	2	5	4	9	3	4	64	64
6	10	"Wheel of Fortune" (Laurel)	1	6	10	7	1	9	9	7	7	7	7	40	40
7	6	"Please Mr. Sun" (Weiss-B)	4	8	7	3	3	7	9	6	6	7	37	37	37
8	9	"Dance Me Loose" (Erwin-H)	9	7	8	4	4	5	5	5	5	3	36	36	36
9	8	"Shrimp Boats" (Disney)	9	9	9	9	10	6	7	7	4	9	21	21	21
10	14	"Be My Life's Companion" (Morris)	8	10	8	7	3	3	3	3	3	3	19	19	19
11	7	"Bermuda" (Goday)	9	9	9	9	9	9	9	9	9	9	8	17	17
12	7	"Down Yonder" (Southern)	10	10	10	10	10	10	10	10	10	10	14	14	14
13A	12	"Undecided" (Leeds)	6	6	6	6	6	6	6	6	6	6	12	12	12
13B	15	"Charmaine" (Lion)	8	8	8	8	8	8	8	8	8	8	10	6	12
14	11	"Sin" (Algonquin)	10	10	10	10	10	10	10	10	10	10	10	10	10

Pla-Mor Ballroom March 13
Russ Carlyle comes into Hotel Muehlebach March 5 for four-week date.

Pittsburgh

Dom Trimarkie unit back into the Hotel Roosevelt's Sylvan Room, replacing the Ziggy Bella Trio . . . Molly Papile has moved her solo vox from the Northside out to Jimmy Bland's Fox Head tavern on Brownsville Road . . . Pat McCauley's threesome has had its option picked up again at the William Penn . . . Jack Young has sold his Mercury distributing outfit here to Herb Cohen and moved to Miami Beach, where he's going into the candy manufacturing business . . . Roy Eldridge playing a guest engagement with Tommy Turk and the Deuces Wild at the Midway Lounge . . . Whitey Scharbo's band has been picked up again at the Ankara; ditto Ross Hall's at the Monte Carlo . . . Jack Brown's band gets the Twin Coaches spot . . . Jack Mahon orch into Club 51 in Brentwood for six weeks.

Arthur Murray Loses Suit On Exclusive Job Contract

Cleveland, March 4.
One of Cleveland's most involved and long drawn-out theatrical lawsuits was wrapped up when Sam Costello, local head of Arthur Murray dance studios, was legally denied right to stop a former employee from teaching at a rival studio in this territory. It took Judge Earl R. Hoover of common pleas court exactly 14 months and a 39-page speech to come to this decision, favoring Clifford W. Witter, ex-Murray instructor, who quit on April 20, 1950, to join the Fred Astaire school staff here.

Costello and Murray interests filed an injunction suit against him, contending Witter had signed a contract stipulating he would not teach dance steps elsewhere for two years within a radius of 25 miles. Covenants restraining an employee, on termination of his employment, from competing with his employer are legal—as long as the agreements are reasonable ones, judge said. He ruled that the Costello-Arthur Murray suit was unreasonable and that no visible injury had been incurred.

Ironic sidelight to the windy but precedent-setting case is that Witter is reportedly working again for the Murray studios in Sacramento, Calif., but without a contract.

Bob Miller Back From Coast

Bob Miller, Music Publishers Contact Employees prez, returned to N. Y. last week after a three-week huddle with Coast contactmen.

Miller will now prep plans for the MPCE contract with the publishers, which comes up for renewal at the end of the year. d work on the revision of the union's constitution

Met Quizzer Lawrence To Quit Phoenix Orch

Conductor Robert Lawrence, who has been quizmaster on 12 of the Metropolitan Opera intermission "Opera Quiz" broadcasts on ABC this season, has been contracted for the full schedule of 20 Saturday afternoons next season.

As result, Lawrence this spring is giving up directorship of the Phoenix (Ariz.) Symphony Orchestra, which he has conducted for the past three years. He has commuted weekly from New York to Phoenix by air, to handle both Met and orch assignments, and has found the sked a little heavy. Increased Met chore here next season would have made the dual job too arduous.

Freccia Quits N.O. Symp In Row Over Guest Choice

New Orleans, March 4.
Dr. Massimo Freccia, musical director and conductor of the New Orleans Symphony Orchestra since 1944, resigned Saturday (1). He will complete the current season with the orchestra. He's been appointed conductor of the Baltimore Symphony, succeeding Reginald Stewart.

Brig. Gen. Kemper L. Williams, president of the New Orleans Philharmonic Symphony Society, said Freccia was "dissatisfied with the method of selecting guest artists." He did not elaborate. Asked for comment at a rehearsal of the orchestra Saturday, Freccia said he had nothing to add to Gen. Williams' statement.

Kaye Gets Around

Sammy Kaye orch got on a bicycle Monday (3) to play three cufo shows in two states.

Kaye appeared at St. Alban's Naval Hospital, Queens, N. Y., at 10 a.m. and then planned to Lawson Field, Ga., for an afternoon show. In the evening the orch played at Fort Benning, Ga.

Seattle Sets Name Bands

Seattle, March 4.
Duke Ellington and band will play a concert at the Civic Auditorium March 25, and one-riter at the Trianon the following night. Ralph Flanagan is booked into the Trianon March 28.

Louis Armstrong and his All Stars will play a concert March 30 at the Senator ballroom here.

Dallas Symp on Tour

Dallas, March 4.
Dallas Symphony Orchestra will embark on its annual tour on Thursday (6) when it will give concerts for the first time in the northwest part of the nation.

Walter Hendt will conduct 16 concerts in five states with the group to return here for its final concert here on March 19.

HILL-RANGE RIDING 'RACK' WITH 3 TUNES

Spotlighting the upbeat of folk tunes in the pop field, Hill & Range Music is currently riding with three hits which have been placed on "the rack." Numbers are "Anytime," "Blacksmith Blues" and "Peter Cottontail."

Few pop publishers in recent years have been able to get several tunes on "the rack" at the same time. Operated by Music Dealers Service, N. Y. jobber, "the rack" guarantees circulation of over 100,000 copies on each tune in cigar and candy stores, bus stations and other non-music store outlets.

Link to Coast

Harry Link, general professional manager of E. B. Marks, leaves for the Coast Friday (7) to huddle with studio execs on the Marks' standards.

He'll be there about two weeks.

NEW REVIVALS

'DON'T BLAME ME'

'I'M IN THE MOOD FOR LOVE'



Standards by
Jimmy McHugh

oops!

Soon it'll come SAINT PATRICK'S DAY
When Irish songs are played.
Here's hoping you will keep in mind

'SAINT PATRICK'S DAY PARADE'

Recorded by
Bing Crosby Dennis Day
DECCA RCA-VICTOR
By Johnny Lange and My Heath
Writers of

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AND HIS ORCHESTRA PLAY

HOMING
PIGEON
FLY AWAY,
FLY AWAY
BACK HOME

LET
ME
DREAM

MGM 11174
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78 RPM
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M-G-M RECORDS

THE GREAT NAME IN ENTERTAINMENT



175 SEVENTH AVE. NEW YORK 15, N.Y.

Toronto Mayor Again Blasts CNE Mgt. as Shakeup Shows Shortages

Toronto, March 4.

His books under custody and he himself barred from his office, Fred S. Quirk, treasurer of the Canadian National Exhibition, has been ordered back from his intended month's Florida vacation for explanation at an emergency meeting of what Robert H. Saunders, CNE first vicepres., describes as "a nasty situation."

With Mayor Allan Lamport fulfilling his pre-election promise that he would order a complete probe of CNE operations and financing, the civic shakeup already has revealed reports of shortages and thefts that have never been prosecuted; charges that electricity costs were absorbed by the CNE when they should have been billed to midway concessionaires; the claim that midway contracts, originally okayed by the CNE board of directors on percentage deals, were later changed to inked-in flat fees without the CNE board's knowledge.

Further inflaming Mayor Lamport is fact that Hiram McCallum, whom he defeated in the recent election, has been given the newly-created post of assistant general manager of the CNE, with a starting salary of \$10,000 plus expenses. Lamport claims that the appointment is payment for past political favors.

On his claim that the CNE is "bleeding to death from red ink" and, only creating "midway millionaires," Lamport is asking why the city-owned CNE received only about \$150,000 last year when the annual show turned over 2,000,000 at 50¢ a head, plus exhibition floor space, and a 14-performance nightly sellout grandstand show (24,000 capacity), starring Jimmy Durante at \$3 top.

Front All-Canadian Bill

Lamport is also insistent that the grandstand performance become again an all-Canadian show, divorced from William Morris Agency "package deals." At a weekend Variety Club dinner here, the mayor announced that he wanted Jack Arthur, regional manager for Famous Players (Canadian), to stage this season's grandstand show. (Glasgow-born Arthur, who was not at the dinner, was stage producer and pit conductor at Shea's Hippodrome and the Uptown, plus production chief of some 70 trans-Canada Famous Players houses' units until sound films killed vaudeville. He also produced "The Army Show" during the last war.)

Caught in the middle on the all-Canadian show angle, Elwood Hughes, CNE g.m. whose Ameri-

(Continued on page 64)

BLIZ BLACKS OUT RESORT'S SATURDAY

Atlantic City, March 4.

Amusement business came to a complete standstill here Saturday night (1) after a blizzard which started early that morning dumped some seven inches of snow on the resort. It was the most snow the city had seen since 1941.

Streets blocked by snowdrifts made it almost impossible for the usual out-of-town and local spenders to visit a motion picture, a nite-ry or one of the hundreds of tap rooms. The city was isolated, for about three hours, with no trains coming in or leaving, and bus transportation halted.

Some film houses just didn't open while those that did had sparse b.o. A hockey game was cancelled as many other events.

Kyle MacDonnell Snubs Carousel for Carlo on \$

Pittsburgh, March 4.

Kyle MacDonnell is passing up her regular Pittsburgh showcase, the Carousel, where she has played three times in little more than a year, for the Monte Carlo in April. Latter spot bid more money than Jackie Heller's room and she'll open April 25, following her engagement as Empire Room of N.Y.'s Waldorf-Astoria.

Pittsburgh has long been one of the singer's best towns, and she's done virtually SRO at Carousel on each visit. When that room offered her the same dough to come back and Monte Carlo upped the ante, she took it immediately.

Ted Lewis, Miranda, Laine For Baker Hotel, Dallas

Dallas, March 4.

Ted Lewis orch booked for the Mural Room of the Baker Hotel here, May 15-May 24. Carmen Miranda will play the spot after her current stint at the Shamrock Hotel, Houston, and will open March 11.

Frankie Laine will follow Miss Miranda into the Mural, opening March 21.

Johnnie Ray's 25G Sets Toronto Pace

Toronto, March 4.

On complete capacity for six-day schedule, with mob hysteria climaxed once by smashing-in of the stage door, Johnnie Ray broke the Casino house record with a fat \$24,900 on week's engagement, beating former record set in January by Gordon MacRae, who clocked \$22,180.

Despite merciless pinnings of the critics, Ray had a phenomenal 500-mile-radius draw, with early morning lineups of the teenagers that had Ray commencing his daily stint at 11 a.m. and house then sold out.

For first time in 16 years' operation of the Casino, Murray Little dropped the grind policy, with no one admitted during stagemore or film. House lights were turned on after each stanza to clear out all customers and admit new ones, with no standees allowed.

Apart from Ray's squealing femme fans, plus those three-block lineups, six cops were on duty at the stage door to protect the singer.

Hub Union Lifts 90-Day Sullivan Suspension; But Smith Ban to Stick

Boston, March 4.

The 90-day suspension doled out to John J. Sullivan, Sullivan Theatrical Agency, for "irregularities," by the Hub branch of American Guild of Variety Artists and upheld by the national office last November, has been lifted. Local board reviewing his activities while under suspension are satisfied Sullivan did nothing which could be considered detrimental to the union and restored his full booking privileges.

On the other hand, the suspension of Robert Smith, Smith Theatrical Agency, clamped with a similar layoff at the same time, will continue indefinitely. Local's exec board was not satisfied with Smith's activities during his suspension, claiming some of his actions were "not to the best interests of the union." Length of his suspension has not been determined.

Ask Lifting of License Of Red Feather, Mpls.

Minneapolis, March 4.

Demand has been made off Mayor Eric Hoyer to revoke the liquor license of the Red Feather, one of the loop's leading niteries, because of an alleged false statement on its license application concerning the payment of personal property taxes.

In making application for the license, the Red Feather swore no personal property taxes were delinquent, whereas three tax judgments, totaling \$2,342 and filed against its location, are unpaid.

Coincident with this development, the chairman of the city council license committee, who is ailing, asked members to delay (until about March 26) action on Curly's, another top niterie, which pleaded guilty in municipal court to failure to observe closing hours.

Chezar's MAC to GAC

Irving Chezar has resigned from Mercury Artists Corp. to join General Artists Corp., where he'll assist Harry Anger in the theatre department.

Chezar was formerly with Sammy Kaye orch as a road manager.

London Palladium New Season's Weak Sister Bill

London, March 4.

The Palladium's new vaudeville season opened unambitiously with British comic Max Miller headlining. Miller did a laugh-provoking though indigo act. Layout was generally undistinguished.

Although there were no top U.S. acts on this bill, many turns now on tap recently appeared in the U.S. Anne Shelton, who was clicko at the Copacabana, N.Y., didn't make the necessary impact. Max Bygraves, who hit the Palace, N.Y., on Judy Garland's recommendation, where he pleased audiences, similarly didn't hit top response. Michael Bentine, who appeared briefly at the now defunct Gilded Cage, N.Y., also failed to make the grade here.

The Bernard Bros. opened in clicko style with their standard miming, but their closing production was overlong and offkey.

Other acts include Lucienne, Bob & Ashour, who will play the Latin Quarter, N.Y., next year. Lucienne has gotten herself a new Ashour (original Ashour is now working in the U.S. with a new girl partner) and has added a second male dancer. Seven Ashtons, risley act, also slated for the Latin Quarter, N.Y., and juggler Rudi Horne complete the Palladium lineup.

AGVA Trains Guns On Agt.-Mgt. Setup

The American Guild of Variety Artists is making a major attempt to regulate personal management contracts. First case to come up in which a stand will be taken on p.m.'s is slated to be decided upon in the Jerry Rosen case. Hearing was held yesterday (Tues.) with decision later.

Case involves comic Orson Bean who last year signed a three-year agency contract with Rosen, and a personal management contract with Rosen's wife, Ruth. Bean recently appealed to the union to nullify both pacts on the ground that he didn't think he was being guided correctly.

Although union has no control of personal managers, it is taking the position that pact with Mrs. Rosen is a subterfuge so that Rosen can get two fees. According to affidavit filed with the union by Bean, he alleged that he had not met Mrs. Rosen prior to the pacting and she has given him no professional managerial advice.

This will mark the first time that AGVA will be asked to rule in a personal management case. There have been other cases filed with the union, but outside settlement had been made before union could rule.

Rosen was involved in a previous case, with Benny Rubin, but issues were not as clear cut inasmuch as Rubin admitted that he had known Mrs. Rosen for many years. Other cases brought before union attention included that of Nat Nazzaro and Judy Quinton. In this setup, according to the union, Nazzaro acts as p.m., and ion declared that Miss Quinton, who gets employment for Nazzaro-managed acts, is an employee of Nazzaro. AGVA was ready to process that case some years ago, but the then national administrator Matt Shelvey told union attorneys to lay off.

Throat Blues Nick Lucas In 2d Portland, Ore., Wk.

Portland, Ore., March 4.

Nick Lucas was forced to cancel his second week at George Amato's Supper Club last Tuesday (26) because of a throat infection. He flew to Chicago to doctor it. Singer pulled plenty of customers into the ace niterie on initial stanza. Court & Sanders and Tony Marks & Co. were added to the other acts on the bill.

This is the second time this has happened to Amato. First was several months ago when Beverly Hudson had to cancel her opening due to an operation, but was booked in at a later date.

Russell Joins Polan

Chicago, March 4.

Barron Polan, personal manager, is opening a Chicago branch in association with Jack Russell.

Russell was former partner in the Mutual Entertainment Agency here for the past eight years.

AGVA Would Kill Benefit Routine Kickbacks; Prowl New Coin Source

Tommy Trinder 'Varieties' So-So 12½G in Mont'l 8

Montreal, March 4.

Tommy Trinder's "Music Hall Varieties" drew a light \$12,500 at His Majesty's last week for eight performances with 1,704-seater scaled to \$3.38.

Trinder is working tour on a split deal with the Variety Tent in Toronto.

Havana Spots Get Gong After Strike

Havana, March 4.

Almost all of Havana's bars, cafes and restaurants, including the swank Tropicana and Montmartre, reopened Friday (29) after being shut down two days due to labor difficulties. The strike left many tourists here for the carnival season hopping to find a place to get a meal.

The cause of the walkout is complicated in that labor blames management and viceversa, and both blame the government, which has been acting as mediator for the several months' old dispute. Chief complaint is the 20% wage increase granted the workers by the government, which owners say is unconstitutional and illegal since they were not asked to sit in on meetings at which this hike was made.

The establishments reopened temporarily at the request of President Carlos Prío. Further meetings between the feuding groups have been scheduled by the government for the near future.

Sans Souci and the Gran Casino Nacional staved off closure by meeting the wage increases, though most of the other restaurants and niterie owners have stated they will fight the measure, even if they have to close their establishments for the rest of the year.

Recreate Palace Bill For Judy's Coast Stand; Advance in High Gear

Los Angeles, March 4.

A faithful carbof of Judy Garland's New York Palace bow is in the works here for her Coast dates, beginning April 21 at the Philharmonic Aud. She's set for a minimum of four weeks here and four weeks in San Francisco under the banner of the Civic Light Opera Assns.

Max Bygraves, English comic who played the London Palladium with the singer and then made his U. S. bow with her at the Palace, has been set to return to this country for the Coast stands. Deals also are being dickered with Smith & Dale and the Szonys to round out the bill.

Boxoffice meanwhile has been literally flooded with ticket requests. None have been opened, however, since scale is yet to be set. Decision is due shortly since the ducat deadline is approaching.

Garland vaudeute tees the CLO 15th anni season, and her stand will be followed by a revival of "Song of Norway," a new national company of "Call Me Madam" and a return date of "South Pacific." Also in the works is "Judy and the Genie," a rewritten version of the unsuccessful "Flahooley," which would star Bobby Clark and Mitzi Gaynor.

Joe Bonds Charts New 5,000-Seater Dallas Cafe

Dallas, March 4.

Joe Bonds, owner-operator of the Sky Club, plans to construct a new niterie here, with 5,000 capacity. Project calls for a large outdoor dance floor of cement, surrounded by a big circle covered over for the time being with a shedlike structure. This will be until restrictions on steel are lifted and a permanent structure can be erected.

The arena-type building will have tables under the shed.

The American Guild of Variety Artists is seeking the elimination of all benefits with the exception of those which would be performed gratis by the American Federation of Musicians and the International Alliance of Theatrical Stage Employees.

Several of the union's executive board members are working in this direction. Some claim that the one-seventh of the weekly salary stipulation isn't working out, since performers are getting paid and re-endorsing back their checks to the organization. At one affair, such exchange of checks went on in plain sight of a union official, whereupon the exec stopped the show immediately. At another affair where a board member was present, committeemen collected all the checks and had the union hold them in escrow for 30 days.

Feeling among some board members is that the organizations that previously ran cuffo affairs have learned how to pressure the performers to work not only for less than stipulated minimums but to kick back the agreed-upon sums. Because of this, board will seek to have all shows treated as club dates. It's even planned to set up a penalty system for performers who refund their salaries to the organizations.

The exec board is cracking down on cuffo appearances of all types. Union is still to take action regarding shots on deejay shows emanating from cafes. Board is awaiting a quorum before taking action on this matter.

Pinchhit Coin

The board, at the same time, will tackle a problem that will arise out of loss of coin derived from benefits. Union has been taxing beneficiary organizations 5% of the gate for permitting acts to work at less than club-date salaries. With this coin gone, a substitute form of revenue will have to be agreed upon.

Board wishes to leave open a loophole so that actors can contribute services in the event of a national emergency. AFM and IATSE permit its members to work gratis at the mammoth benefits that have been held at Madison Square Garden, N. Y., and else. where in the past.

PRESTON FOSTER, WIFE BREAK IN COMEDY ACT

Hollywood, March 4.

Preston Foster and his wife, Shellah Darcy, break in a new singing comedy act this weekend at the Army Air Base, Sacramento, and then trek out on a Coast tour. Route is being arranged by Clyde Bladschun of McConkey Artists, but covers a one-month period only since Foster is due back here in mid-April for a Metro film commitment.

Team is set for a 10-day stand in Portland, starting March 14, with the Henry Busse orch and three other acts. Ten one-nighters follow. Subsequent dates, after Foster winds his film chore, hinge on this tryout tour.

Towne, Milwaukee, Sets Layouts Into September

Milwaukee, March 4.

Towne Room, Milwaukee, has set its shows until September, with only one bill (May 27) still open. Cafe has Sunday Smith currently and follows with Ricky Vallo on March 18. Dante Trio takes over on April 12 and Bobby Wayne does a fast repeat May 13.

June 10 has Bob Connolly headlining and two weeks later the Dell Trio comes in for a month. Val Eddy group is inked for July 22 and South Winds settle down Aug. 19.

Irwin Corey's U.K. Dates

Irwin Corey has been signed for the Palladium, London, April 21, for two weeks.

Following that date, he'll play the Empire, Glasgow, week of May 5, and the Empire, Liverpool, May 12. William Morris agency set the dates.

March Finds Miami Inns Beating Rap Via Bargain Counter, 1-Nite Bookings

By LARY SOLLOWAY
Miami Beach, Mar. 4.

Competiti among hotel-cafe rooms has hit a peak here in past 10 days with booking of names available in the middle-and-better budget brackets. Added factor in hypod expenditure can be laid to straight nitery "hotel party" ideas at a six to eight buck rate with everything included, and the latest gimmick in area—Independent out-fits who offer packages which include dinner at one spot and show at another for a \$9 average tab per

person, with transportation thrown in.

Swank Saxony Hotel, however, of the bellwether oceanfront hostelry group, has departed from the others (Casablanca, Monte Carlo, Sans Souci and Nautilus) and gone in for club dates nightly, reasoning that they'll grab up whatever names are available for the one-night stands after their regular bookings, rather than having a big opening and then offish biz through rest of engagement. This is an idea Walter Jacobs has been utilizing for several years at his Lord Tarleton Jolson Corner. In his case, however, he's underplayed the display in local publications, where the Saxony uses big space. Typical of the Saxony bookings is past week, which saw Henny Youngman, Patsy Shaw and others presented, along with Jose Cortes orch. As for others, they all rig a \$2 minimum and feature one or two acts to buttress their orch features.

CASABLANCA


Biggest room among the group and a plush one with a two-show policy, dinner and supper. Current there is Gloria De Haven. An orb appealer, she projects a pert attractive personality to aid her average vocal talents. Arrange-

(Continued on page 64)



Columbia Records
KEN GRIFFIN

Currently
4 DUKES SUPPER CLUB
Detroit, Michigan
Direction: MILO STELT
Mutual Entertainment Agency
203 N Wabash Chicago 7, Ill.



PATRICE JAN HELENE and HOWARD

Currently
TOWN CASINO, Buffalo
Dir.: M.C.A.
Per. Mgt. TOM SHEILS

WHEN IN BOSTON
It's the
HOTEL AVERY

Avery & Washington Sts.
The Home of Show Folk

MARJORIE GARRETSON

WITH ALEX STUDER AT THE PIANO

Just Closed the British Colonial Hotel,
Nassau, The Bahamas

Currently
THE RADIO CLUB Ft. Lauderdale, Fla.

Darvas & Julia Tapped For Vegas, Then N.Y. LQ

Miami Beach, March 4.

Big click here this season at Latin Quarter, Darvas & Julia, European dance duo, have been pacted to play the Desert Inn, Las Vegas beginning May 1.

Date will be their second in this country. Latin Quarter marked their U. S. preent. They will follow the Vegas stand with first New York spotting at the Latin Quarter there, around first week in June.

Balconades Waltzes Out Of Pitt Nitery Scene

Pittsburg, March 4.

The Balconades, on Route 51 highway, will drop out of the local cafe catalog this season. Its owner, Lou Cecala, has sold the spot and it'll be converted into a property housing a furniture store.

Balconades for last two summers had been in the big dough, playing the "Jewel Box Revue" from Miami Beach for six months following that show's winter resort run. Now the Doc and Danny entertainment, which has become pretty well established here as a warm-weather attraction, is trying to arrange a deal with another nitery for this year.

Vaude, Cafe Dates

New York

Fernande Montell, who recently completed a stand at the Latin Quarter, will play the Maisonet of the St. Regis Hotel, in April. . . Bill Miller, Riviera, Ft. Lee, N. J., boniface, returning to New York this week from the Coast. He's started a deal for the Ritz Bros. to play his boite . . . Phyllis Louise to the Tic Toc, Milwaukee, for a spot on the Sophie Tucker show March 7. . . Andy & Della Russell into El Rancho Vegas, Las Vegas, April 3. . . Mario & Floria into the Pierre Hotel, N. Y., March 11, on the Yma Sumac bill. . . Jilla Webb signed with the Willard Alexander office. . . Myron Cohen to the Hollenden Hotel, Cleveland, April 24.

Chicago

Tony & Eddie back at the Brass Rail for the third time within a year. . . Kay Coulter supplants Vicki Barrett in "Six on a Honeymoon" revue at the Blackhawk, April 6. . . Landre & Verna have been added to March 6 Palmer House show with Mimi Benzell. Frank Sennes in town prowling talent. . . Les Mains Joly due at El Rancho, Las Vegas, March 19 for two weeks. . . George Gobel headlines the Edgewater Beach show March 14 with Tom, Dick & Carrie. Dave Branower, who turned over Paul Gilbert, Paula Wray, and the Hightowers to MCA for booking, retains power of attorney to nix any contracts. . . Willie Shore fills in his only open date until fall at the Alhambra, Cleveland, for 10 days starting April 16. . . Club Hollywood reopened last week after 11-month shuttering with Bill Falbo, Sue Scott, Lowerie & Russell and Pat Manning. . . Deep River Boys into Angelo's, Omaha, Feb. 29, and then Chez Paree, Montreal, March 18.

Danny Thomas pacted for one week at the Chicago Theatre, April 11. Los Gatos and Raymond Chase make up the rest of the Denise Darcel show March 7 at the Chicago. Also booked in to the B&K house is an Ed Sullivan package for May 30. . . Blackhawk eliminating cover and minimum for students over the weekend and also instituting Saturday matinees.

Saranac Lake

By Happy Benway
Saranac Lake, N. Y., March 4.

Among those who rated excellent clinics and left the observation routine to join the gang in the ambulatory department are Forrest "Slim" Glenn; Stephen Baranek, Warner Bros. Yonkers, N. Y., manager; Eddie (IATSE) Stott; Joe Fennessy and Delphin (RKO) Stredler.

Johnny (IATSE) Nolan, who beat the rap here, and Bob Schmidt motored in from Flushing, N. Y., for his annual checkup and drew a green light.

Dolly Gallagher, Warner staffer who graduated here to return to Philly, is back as an addition to the office staff.

Adele Turell was in for a bedside chat with Pearl (Loew) Grossman, who is flashing a good clinic in a nifty comeback.

Eugena (RKO) Meo all agog over the first visit from her mother, Tess Meo, and Louisa Cinque, who shot in from N. Y. for a weekend look and celebrated her graduation to the ambulatory routine.

Helen Pelechewicz, former staffer from the Grand Theatre, Camden, N. J., who made the grade here, left for Camden to re-enter the theatrical field.

David Wagenhein planed in from Miami Beach for an oggle of Walter (CBS) Romanik, whose go-home is a certainty in the spring.

Ending his observation period and o.o., Al Brandt (Brandt circuit) rated his first real ace clinic which ups him for pictures, mild exercise and limited privileges.

Write to those who are ill.

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Writing Enterprises
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A. C.'s \$3,500,000 In Holiday Span

Atlantic City, March 4.

This resort racked more than \$3,500,000 in business over the three-day Washington's Birthday weekend, according to a check of bank deposits.

Show bizzers here figure that this is approximately 10% more than they did a year ago on the same holiday.

Because of the winter b.o. so far this year, they are more than optimistic for the upcoming Easter weekends. Influx then is considered a sure sign as to how the summer season will stack up.

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VARIETY
"George Kaye, rapid-fire and keen-edged comic, romps home with top plaudits."

CINCINNATI ENQUIRER
"Comedian George Kaye for the show's top laughs, gives the show the benefit of his needle-sharp, satiric comedy. Among other offerings George has a wonderful vignette on 'Women.' This is really a classic and one of the funniest skits I've seen in months."

CINCINNATI POST
"Comedian George Kaye for the show's top laughs, gives the show the benefit of his needle-sharp, satiric comedy. Among other offerings George has a wonderful vignette on 'Women.' This is really a classic and one of the funniest skits I've seen in months."

BILLBOARD
"George Kaye, nifty young comic, handling the reprise which was good enough to garner sock mitts. The personable Kaye's 'Modern Trend' bit is sure-fire fodder, but its on his 'Women' turn in the number 5 closer that he turns on the heat to break up the house with unusual material. leaves patrons yelling for more."

★ **GEORGIE KAYE** ★

Currently **DESERT INN, Las Vegas**

Thanks to **MERRIEL ABBOTT**

Direction: **JACK DAVIES**



"JEAN CARROLL had the customers HOWLING!" AT THE PALACE, New York

NEW YORK HERALD TRIBUNE By Joe Pihodna

"A funny and uninhibited gagster, Miss Carroll may well be the Beatrice Lillie and Gracie Fields of the United States rolled into one. At any rate, she hardly misses a laugh as she apparently tosses off her lines in a professionally easy manner."

DAILY NEWS By Robert Sylvester

"Jean Carroll, who revealed herself as a comedy monologist with a precise sense of timing which made the old jokes sound better and the new ones sound hilarious had 'em howling."

NEW YORK TIMES By Lewis Funke

"For rollicking comedy the initial half of the program brings out Jean Carroll, and the second, 'Ben Blue. Miss Carroll does not hurt her cause by being lovely to look at and by enunciating like an elocution teacher. In addition, she carries on a line of patter, first about her husband and later about a day at the track that is nothing short of hilarious. Her timing is faultless and the laughs follow each other in almost unending succession."

NEW YORK WORLD-TELEGRAM AND SUN By William Hawkins

"Jean Carroll, who is as solid a comedy single as the profession has to offer. Here is assurance and impact via sure-fire material and timing."

DAILY MIRROR By Robert Coleman

"Jean Carroll, a slick comedienne, had the customers howling..."

DAILY MIRROR By Harry Hershfield

"Jean Carroll is the best femme comic since Fannie Brice."

NEW YORK POST By Vernon Rice

"Praises should be sent to Allah for building up the bill on a firm foundation of comedy. Jean Carroll, whose material gets the laughs on the unexpected..."



GENERAL ARTISTS CORPORATION

THOMAS D. ROCKWELL, President

NEW YORK OFFICE: 400 LEXINGTON AVENUE, NEW YORK 17, N.Y.

Press Relations MARVIN DRAGER

Walters Seeks Union Concessions For Florida LQ Summer Operation

Miami Beach bonifaces are studying a plan to continue big shows in the major cafes during the summer instead of either closing completely or keeping lounges or the bar going during that period.

A move in this direction is being worked out by Lou Walters of the Latin Quarter, Palm Island. Copa City bonifaces also are mulling that idea. So far, Walters is the only one to take concrete steps to set the wheels in motion. He's asking the American Federation of Musicians and the American Guild of Variety Artists for concessions in scale to make summer operation

less hazardous. He has requested AGVA to permit him to hire line-girls at \$65 weekly plus room, instead of \$85 and room. He's also asking AFM to drop the scale in summer 20% from the \$120 minimum.

Should the union grant these reductions, Walters would close the spot mid-March and reopen around June 14. At the same time, Walters stated he would drop prices appreciably to lure the summer crop of tourists who are attracted by the \$3 or thereabouts daily hotel rate in the oceanfronters. There would be an assortment of summer dishes, salads and other lightweight fare to comprise the major portion of the table d'hôte dinners. Lure would be full-bodied shows.

Copa City's plans haven't been divulged as yet, but it is known they are contemplating a sizable summer operation.

Winter business at most Miami spots hasn't been too forte. The LQ has been one of the few to make important coin in the Beach. Walters feels that with this head start, he can continue to make money there and at the same time keep the spot warm and going until the next winter season sets in. At that time, the premium in-season prices would be returned to the menu.

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VARIETY said: "The HONEYDREAMERS... strictly big league in all departments... presentation of their numbers includes enough, clever accompanying business to give production values and lift the act from the straight singing category."

—REES.

(Thanks to Mr. NEIL MESSICK)

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Just Concluded

Eight Consecutive Appearances

BILL GOODWIN SHOW—NBC-TV

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PARK LANE HOTEL, Denver

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EDDY'S, Kansas City

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JON GREGORY

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Spec. Material
LEN MACKENZIE

Management—**ART WARD**
Bayside 9-9046, New York City

Sherlock's Home Set To Tour United States

London, Feb. 26.

A cargo of British culture is now crossing the Atlantic in the U. S. freighter American Importer, and for the next two years it will tour the United States. It is a replica of 221b, Baker Street, the home of Sherlock Holmes, which was one of the subsidiary highlights of last year's Festival of Britain.

Accompanying the cargo is C. T. Thorne, curator of the London exhibition.

Chi Strips

Continued from page 1

against these places. Entertainers should be allowed to drink with customers if the customers invite them to.

"Many of these young ladies are hired on the basis of their following. Some of the fans travel from one end of town to the other to see them. Such art lovers should certainly be entitled to buy their idols a drink. Just think, not even their relatives—even their sisters, mothers, or daughters—are allowed to sit with them."

Eloquent plea went to the police commissioner who removed the uniformed men, but b.o. is still not up to standard. Most of the drop-off is due to heat connected with the Charles Gross murder investigation. Political slaying has the mobsters going south for their health.

Suburban Calumet City, which has been running wide open for many years, has eliminated "B" girls or hostesses by order of the city council.

Mayor Blasts CNE

Continued from page 61

can-talent stars (two seasons for Olsen & Johnson, then Danny Kaye and Jimmy Durante) have been grandstand sellouts for the past four annual fortnights of the CNE at that \$3 top, for a 24,000 capacity. Hughes is still holding out for the re-engagement of Leon Leonidoff, who has staged the CNE grandstander for the past four years, with Dean Martin & Jerry Lewis topping current possibilities as stars of the August CNE production.

(Coincidentally, Leonidoff was working under Arthur at the Uptown, Toronto, when Leonidoff and his 24-line-girls, with Florence Rogge, ballet mistress, were summoned from that theatre to form the nucleus of the newly opening Roxy, New York, in the late '20s.)

Meanwhile, on the new midway deal with J. W. (Patty) Conklin, whose permanent setup represents a reputed \$500,000 investment, Mayor Lampert has clipped the Conklin earnings for a further \$100,000, this effective on the forthcoming August-September commitment. The mayor is also angry over information that a CNE agreement clause, pertaining to a \$1,000,000 public liability insurance policy, had been dropped from the Conklin contract, this being explained away as a "typographical error" at the meeting. Said the mayor: "There are too many of these so-called 'misinterpretations' and we are going to uncover them."

Apart from rebukes to harassed general manager Hughes for the authorized changes in the Conklin contracts, the emergency meeting of the board of directors ordered that the lost revenue be recovered from the Conklin pacts. Said v.p. Saunders: "I don't like the look of it; there is money owing to the CNE and the contract was altered without permission of the CNE executive; no person was authorized to do this."

Cugie's Texas Dates

Dallas, March 4.

Xavier Cugat orch and floorshow booked for one-nighter here at Pappy's Showland. April 20, Cugat will play the Fort Worth Lake Casino previous day.

Orchestra will fill a week at Club Sevenoaks, San Antonio, after Pappy's.

**IN BOSTON the New
COPLEY SQ. HOTEL**

47 HUNTINGTON AVENUE

Home of the
MUSIC BOX

Rates to
Show Business

Miami Inns Beating Rap

Continued from page 62

ments are well handled, and walks off to fair hands for her mixture of ballad and rhythm.

Myron Cohen is added attraction—actually, a holdover—and keeps them yocking with his dialectics. Adds Irish to his "garment centre" stories to keep the laughs building via the smooth delivery. There's a sprinkling of new stuff in the repertoire but its the standards he's associated with that they keep calling for. Diane & Edwards make for a smooth pair of terpers. Young pair achieve their swirls, lifts and spins in easy and colorful manner, to raise tableholders' reaction to solid pitch.

MONTE CARLO

This is the newest room along the hotel front and a top spot in decor and arrangement, with elimination of posts making for excellent viewing. It's been a struggle to get the place familiar with the cafe patronage hereabouts, but the build seems under way. Previous setups had Phil Foster and then Henny Youngman. Current is Harvey Stone. Opening night he had a full house listening to his array of gagology anent family affairs, with angles on the wife, plus hotel experiences and finally his called-for Army routine. The last bit has a good bit of new stuff to make it as funny as ever. Other segments contain a fresh quality that sparkle giggles and howls in about equal proportion.

Gomez & Beatrice and their dancers handle the terp assignments in able manner, dividing the chores through the week, with Gomez himself the teeoff showcasing to good effect. Freddie Calo orch is tops with the hip-swing addicts who fill this town at season's height.

SANS SOUCI

Helen Forrest is in top spot for the week and this marks her third stand at what is probably the most successful hotel-cafe in the area. Again she turns in a completely rounded stint of special and pop material that keeps them all the way into a solid sendoff. Working in new (and much improved) hard-do and gowning, she has added some specials well tailored for her. Reprises the songs identified with her band-songstress years for additional effect, and tops with her "Ten Cents A Dance" and "Hallelujah."

Sacasas and his orch are an additional draw here and long holdovers. Their latino rhythms lure the aficionados in big quantity to help keep the biz healthy. Mambo and other south of the border terps are purveyed in authentic manner by the Herman-Magner quartet.

NAUTILUS

Further downtown in mid-Beach, the Driftwood Room in this new hotel had been suffering from patron paucity. However, with increased budget that had Archie Robbins come in, and then Georgie Price, the build started. This week, the biz is there, with Noro Morales and his rhumba crew featured, along with Eddie Schaeffer, not seen hereabouts in some seasons, and Harvey Grant, a well-liked songster in these parts.

Schaeffer is a tall, amiable guy with an easy approach to his aud. Some of his stuff sounds original, but there's a goodly portion of familiar interspersed. Averages out in good fashion with a howl-raising version of the kicked

around "Sam, You Made The Pants Too Long" to win them for big finish.

Grant is a good-looking lad with wide ranging vocalistic ability that embraces ballads and rhythm with equal facility. Blending is intelligent and makes for listener attention. Reminds somewhat of Tony Martin, both in manner and delivery, while turning in a sock job. Took two encores on show caught.

Morales, working with a smaller unit, still makes the mambo mumbler come up in heavy flocks for the dance interims.

CAPPELLA AND PATRICIA

Savoy, London

"Already well known . . .

long stint . . . "A La Carte"

• Sock return . . . Stylish

and classy terping routine

• Punch display of ball-

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Original hoofing interpreta-

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they make a big click . . .

Patricia's stand out gown

gives an immediate hallmark

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Myro.

Variety, Nov. 21, 1951

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COLLEENS

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TANYA AND BIAGI

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COLLADA PROCEEDS TO PROTECT 'EL CHICO' TAG

Benito Collada, operator of El Chico, N. Y., is opposing the application of a firm manufacturing a line of El Chico food products and which runs a restaurant chain under that name from registering that label in the U. S. Patent Office.

Collada claims that his Greenwich Village nitery has achieved a national and international status and is thus entitled to exclusivity of that name. He cites the decision in the Stork Club, N. Y., case in which a California attempt to use the same name was enjoined. Decision held that the Stork has nationwide rep. and was entitled to exclusive use of that name wherever the spot was known. Toots Shor won a similar case in Atlantic City.

? H DOLINOFFS and Raya Sisters

"DANCING DOLL-USIONS"

Closing
RIVERSIDE HOTEL
RENO, NEVADA
Personal Management
THE WILSON AGENCY
Phil GRAE-Phil COSCIA
1501 Broadway, N. Y. C.

Lombardi Batons Palace

Jo Lombardi, who formerly batoned stagshows at the Capitol, Washington, started yesterday (Tues.) matinee as permanent conductor of the Palace Theatre, N. Y., orch. He succeeds Don Albert, who resigned because of ill health.

Lombardi at one time also show-backed at the Strand (now Warner), N. Y.

OPS Nixes Cleve. Cafe Door Tab

Cleveland, March 4.
Recording label artists and other high-budgeted acts have been temporarily sacked by Daffy's Stardust Room, because of an edict by the Office of Price Stabilization which pulled the red flag down its door-cover charges.

Daffy Lightman, operator of spot, installed gate charges running from \$1 to \$2 to cover special attractions scaled up to \$5,500. Latter is what he paid out to Four Ames Bros. for 11 days on return engagement, which may spell swan song for his floor-show policy.

OPS ruled that his door fees violated the current price controls, since they had not been in effect at the nitery before the controls were clamped on. Lightman is appealing the but meantime he chopped down his orch and reverted to local talent shows.

The Palace—1952

RKO Theatres prexy Sol A. Schwartz is in the middle of a nostalgic pitch from the harker-backers to open Mondays, if only to recreate those opening matinee "Palace railbirds"—the "wise" mob that stood up in the back.

There are others, in turn, who advocate a twice-nightly show idea, a la the London Palladium, in lieu of the matinees. Schwartz is more serious about that prospect, especially in light of the seeming click of those 7 p. m. Monday night performances of "South Pacific." The Palladium, of course, runs its shows at 6 and 9 p.m.

Gotta Have Pact To Act, Sez AGVA

American Guild of Variety Artists exec committee has passed a rule, effective April 1, requiring performers, to have contracts before going on any job. Acts found working without pacts will be fined \$10 the first time and \$25 thereafter.

At the same time, a directive was issued requiring agents to submit contracts prior to the engagement or face 90-day suspension for the first offense and franchise revocation thereafter.

Exec board also ruled that a straight emcee on club dates must get at least scale, and an emcee who also does an act must get, in addition to the minimum, at least 50% more.

Hagenbeck Circus to Zurich

Zurich, Feb. 26.
For the first time since long before the last war, a German circus, Hagenbeck's from Hamburg, will make an appearance here at Hallenstadion, March 6-16.

Besides Hagenbeck's usual animal acts, the show has Bob Gerry's tight-rope dancers from French Circus Medrano, Danish aerialists Aragonis, Ten Asgards (acrobats) and the Stawicky Bros.

TV and Palace's Plush Standards Making It Tougher for N.Y. Warner

The Warner Theatre, N. Y., opening as a vaude house April 7 with Louis Jordan, Gene Nelson and possibly Virginia Mayo, is finding that even with vaude playing time at ebb tide, it's still a difficult and expensive proposition to get a bill together.

A theatre spokesman complained that not only does a vaudeur have to compete with television and other variety houses on the Stem, but that acts now point to the Palace two-a-day and ask for similar working conditions.

Major complaint lies in the fact that, although there aren't a fistful of regular vaude houses left in the U. S., prices of standard turns not only haven't diminished but have increased. Lure of the easier life (video, cafes, two-a-day) has put premium prices on theatre engagements.

The Warner (nee Strand) cut out stagshows last year in favor of a straight film policy. However, business hasn't held up under that format, and house bookers Harry Mayer and Don Sherwood have been on the lookout for acts and policies to reopen the house as a live entertainment centre. Theatre gets the Sadler's Wells Theatre Ballet for two weeks starting March 25, after which the vaude revival starts.

The Warner is one of the major

vauders to relight. Feeling is prevalent on the Stem that the Capitol and possibly Loew's State will have to follow its example. Biz at those theatres hasn't been too forte for the most part since dropping stagshows. However, the primary necessity in getting those houses open is to have the Loew hierarchy admit they erred in dropping stagshows there.

'Capades' Fat 175G, Cincy

"Ice Capades" is headed for smash \$175,000 in 10-day engagement at Cincinnati Gardens.

Last season show grossed \$145,000 in seven days.

JAY MARSHALL
Currently
Hotel Radisson
Minneapolis
Booked by
MARK LEDDY Who
Flunked Geography

EVERS and DOLOREZ

BACK IN THE ROOSEVELT HOTEL
NEW ORLEANS FOR MARDI-GRAS

Closed Feb. 6 — Reopened Feb. 21

Thanx to MR. SEYMOUR WEISS

PENNY SINGLETON

NOW
THUNDERBIRD, Las Vegas
Thru March 15th

"Easy routines with dash of nostalgia . . . Shows plenty animation throughout and knows how to deliver."
—Daily Variety.

"She scores solidly in her 25-minute stint surrounded by outstanding routines."
—Hollywood Reporter.

"Penny Singleton is appearing before her first nitery audience for a favorable reaction. Blonde comedienne is attractive and has an easy presence on the floor."
—Variety.

★ TIPPY and COBINA ★



— with VIERAS

currently ROXY

New York

Thanks to Sam Rauch

Opening March 28 (4 Weeks)
JEFFERSON HOTEL, St. Louis

Opening May 14 (2 Weeks)
EL RANCHO, Las Vegas

Opening May 29 (2 Weeks)
RIVERSIDE HOTEL, Reno

"Another comedy act of high calibre is Manuel and Marita Viera who now take second billing to their monkeys, Tippy and Cobina. It's one of the more delightful turns on the boards. The simians are natural performers and their comedy values are carefully brought front and centre by the proddings of the Vieras. The applause results are high."
Jose, Variety.

Personal Direction: **LARRY GENGO**
FRANK SENNES AGENCY
225 W. 57th Street, New York City

Copacabana, N. Y.

Jane Powell, The Redheads (3), Martha Ann Bentley, Elaine Dunn, Harry Snou, Mike Durso Orch, Frank Marti Rumba Band; \$3.50-\$5 minimums.

Metro chirper Jane Powell heads a new layout at the Copa that doesn't match up to the normal midwinter standards that operators Jules Podell and Jack Entratter have set for themselves. Miss Powell, while attractive and a capable piper, isn't for the Copa trade as far as style is concerned. Her supporting bill is good, but likewise not of hefty enough calibre to materially hike the house take.

Podell and Entratter obviously have their difficulties in booking the Copa. The number of headliners of the type the spot requires is seriously limited and the Copa management rotates that handful of names about as often as is possible.

The Jane Powell booking is a nice try at expanding the list, but it can't be rated better than an experiment.

ss Powell has a big, full voice, but it is much too cold and cultured for the Copa trade. It is more on the concert side. Silver-coiffed femme doesn't really click until an encore number. "How Could You Believe Me When You Know I've Been A Liar All My Life." It's a bluesy rhythm number of the kind Miss Powell should do earlier in her stint and of which she should have several more.

She does rather well, too, with a medley of tunes associated with Judy Garland, although the lack of warmth in her tones need hardly give her former singing colleague at Metro any reason to feel her throne is shaky. Other tunes include "Unusual Day," "Tenderly," "Falling In Love with Love" and "My Curly-Headed Baby."

The Redheads are a male threesome that is also slightly offbeat for the Copa, but very acceptable. Their sophisticated special-material singing comedy is more native to the Ruban Bleu-Blue Angel axis. Beys, all brickbats, are Saul Striks, who pounds a piano sans chair, a la Maurice Rocco; Major Short, who provides accompaniment on a bass, and Robert Robinson, guitar.

Edwin Gale has provided the material, which they present with a showmanly and personable touch. It includes a routine on Legionnaires' visit to New York and a doctor-patient bit which are good, followed by a L'il Abner sequence that's n.s.h. Material, as a whole, is spotty.

Line in the Doug Coudy-produced show is a Copa standard. They do nicely in "In the Good Old Days" opener with better than average costumes and lyrics, aided by Harry Snow's vocals. Martha Ann Bentley provides a classic toe routine that breaks into pleasing hot rhythm, and Elaine Dunn contributes an exciting gypsy dance routine and some other terping with the chorus. She's an interesting looker and dancer with definite possibilities.

Mike Durso's orch capably backs the show and provides dance rhythm, spelled by Frank Marti's rumba combo.

Cheez Parée, Chi.

Chicago, Feb. 29. Lenny Kent, Tanya & Biagi, Adeline Neice (with Larry Kelem), Chez Adorables (8), Johnny Martin, Cee Davidson Orch (8); \$3.50 minimum, \$1.10 cover.

While this revue is supposed to be pre-spring filler fare, bill offers several surprises in the new faces here. Pacing, however, is draggy, and the production numbers continue to amaze all except children under 10. Those kiddies must see similar terping in their dancing schools. This show doesn't have the name pull, but word-of-mouth should be strong on the comic, Lenny Kent.

Kent, making his first appearance here and working against huge odds, rolls hard with his first quips and keeps up the pace until forced to beg off. His Las Vegas vagaries are even rib-tickling to the uninitiated, and hilarious to the gambling set. His impression of Jack Cole has been wisely lengthened and is an education to the dancer's other copyists.

Kent's discourse on legendary Texans is biting material and could become one of the classic bistro stories. Bit about applause is old hat and should be dropped, but his takeoff on Billy Daniels' weavings is a very funny piece of business. For a sock closer he reprises the show for a plant in about one second flat.

Tanya & Biagi do a straight classic terp in "In the Still of the Night" until Biagi drops his partner midway through the number. Then mayhem starts. There is a series of pratfalls and bits of clothes start falling away. Perturbed, the couple does some terrific

spins and lifts while hastily trying to patch the wardrobe together. Finally, the femme's gown pulls away, revealing a beautiful body lightly clad in a lace set.

The team gets a heavy mitt, and returns for a little speech and a cute twist ending on the "most difficult step in the world."

Adeline Neice, pert looking blonde, is burdened by hackneyed special material, dated many years back. She struggles through several of the specials before showing what she can do on the closer, "Sorrento," done bilingually. More of the pops and some of the better foreign-language tunes would register stronger.

Johnny Martin does well on the emcee and vocal chores. Cee Davidson's orch shines brightly whether on the dance sets or backing the show.

Chase Club, St. Lou.**(HOTEL CHASE)**

St. Louis, Feb. 27.

Jane Morgan, The Harmonicats (3), Jack Fina Orch (12); \$1-\$2, no minimum.

Another face new to natives, Jane Morgan, and old faves, The Harmonicats, are offering music of contrasting hues at this west end spot and clicking. Top honors must be dished out to the Morgan gal, a blonde looker who has plenty of savvy and subtly gives the customers a lesson in the French language. She scores solidly with some of her ditties being sung in both Gallic and English.

She wears a black off the shoulder gown dotted with sequins and one black elbow length glove, and one novelty ditty, "New Hat From Paris," involves her with five different chapeaus reportedly made in Paris. All are attention-getters, are chic in the extreme and wear well in a nitery, but probably would create a riot if exhibited on a public promenade.

Miss Morgan has the mob on her side from the teeoff with "Je Chante" in French. Follows it with "River Seine" in English and a medley of American songs in French. She socks over her interop of "My Man" in both tongues, and ditto "La Vie En Rose." Another French ditty, "C'est Si Bon," was included in her repertory at session caught.

Jerry Murad's Harmonicats unveil their own composition, "Harmonica Boogie," that cops a neat mitt. Other tunes dished out are "Tea For Two," "Galloping Comedians," "12th Street Rag," with Don Les participating via a tiny harmonica concealed behind his lips, and "Peg O' My Heart," during which Al Flores does a solo and is joined by the other lads for a chorus. Jack Fina's tooters back up the artists in a fine style.

Sahu.

Hotel Radisson, Mpls.**(FLAME ROOM)**

Minneapolis, March 1.

Jay Marshall, Jen Nelson, Arthur Ravel Orch (8); \$2.50-\$3.50 minimum.

Current agreeable entertainment measuring up as a perfect fit for this smart supper club is highlighted by the smooth and sophisticated drolleries that Jay Marshall purveys. A genial, amiable fellow in tails and radiating class in manner as well as appearance, he proves the possessor of a number of engaging talents which he puts to excellent use via diversions that keep ringsiders pleasantly intrigued. It's his first time in Minneapolis in several years and his initial Flame Room engagement.

Primarily a quietly working comedian who relies on sharp and witty sallies for his assaults upon the risibilities, Marshall dabbles in sleight of hand, ventriloquism and even song during a floor session that yields him a constant accompaniment of customer chuckles. His magic routine is more than anything else a hatrack on which to hang the aforementioned smart patter which is all to the audience's delectation. He spoofs the tricks, himself and the guests and every body seems to like it. His left hand is ingeniously transformed into the dummy for his effective ventriloquial bit. He bows off to deserved heavy applause.

Jen Nelson returns for a second visit and again provides enjoyable thrashing. Her sparkle and exuberance lift her numbers well above the ordinary. She more than makes the grade with "I'm Going to Live 'Til I Die" and the lament of a performer striving unsuccessfully for publicity breaks and called "I'm Going to Have My Picture in a Magazine"; a couple of originals along with the tried-and-true "If I Were a Bell," "Rio Rita" and "Happy Talk." Best of all is her capuled arrangement of "Manhattan Tower."

Arthur Ravel orch play the show and for customer stepping as per the big leaguers they are. Rees.

Latin Quarter, N. Y.**(FOLLOWUP)**

Lou Walters has strengthened his show, both for publicity and on entertainment, with the inclusion of Samia Gamal, who does a belly ballet; comedian Joey Bishop and Stoner & Dennis (later New Acts). The proceedings have a strong production framework, being the show that broke in at the now defunct Gilded Cage and brought into the Latin Quarter several weeks ago. With this change of headliners, there's an appreciable pickup which could spell added biz to this spot, but where's to put 'em is the problem.

Miss Gamal broke in at the Latin Quarter in Miami Beach. She's been the recipient of tabloid publicity since her friendship with and subsequent marriage to Sheppard King 3d, a Texan oil heir. The publicity lends itself to exotic terminology because of the Egyptian genesis, and there's sufficient provocativeness in her turn to induce applause.

As diaphragm dancers go, Miss Gamal can compete with anybody. She's built solidly and is elegantly costumed. She doesn't show as much epidermis as the line, but it doesn't seem to be a drawback. Miss Gamal tosses her torso around to describe a fairly wide arc. According to Miss Gamal's Egyptian version, the dance du ventre is little different than that which the Minsky customers have been led to believe is the native art of the Orient. Miss Gamal does about five minutes, and after getting off the basis movement, there's a lot of repetition, like a grind exhibit. It's not the highest development of Egyptian art, but it's the most familiar. The opening night customers seemed to appreciate her efforts.

The major hit of the show is Joey Bishop, who has been developing quite steadily and consistently. His humor is fresh and for the opening night, he threw in a lot of tradey stuff which had a sufficient appeal even for the peasant trade. He has a fine fund of gags and stories. A lot of them haven't been heard previously. His deadpan approach helps his cause considerably by pointing up the gags. He can hold his own handsomely in this situation.

Rest of the layout is stet. The Trio Bassi, working as a duo since the third member had his appendix blasted out, indicate they are probably the best foot jugglers around at this time. Fedi & Fedi does his fetching mechanical doll dance, Costello Twins dress up the production, and Corinne & Tito Valdez hit it handsomely with some sexy terping. Pamela Dennis, Ebony Stevens and Ralph Young do the production singing. Art Waner showbacks excellently and Buddy Harlowe does the lull work.

Jose.

Flamingo, Las Vegas

Las Vegas, Feb. 21.

Kay Starr, Lancers (4), Flamingo Lovelies (8), Sharon Dexter, Sheri North, Sheldon Smith, Will Osborne Orch (10); no cover or minimum.

New Flamingo layout means only one thing—Kay Starr—and that's plenty. On strength of thrush's name alone, biz will be tops through stint.

Miss Starr is richly endowed with voice, charm, looks, frame, and projects her round of songs in superlative fashion. Not too many gal singers can fill the large confines of the Flamingo Room, but this chirp does the trick and then some. Nothing but raves ensue as she hits with "Too Marvelous for Words," moody "Maybe You'll Be There," rousing "Mama Goes Where Papa Goes," sly "Good Man to Have Around" is followed by reprise of her w.k. Capitol disk hit, "Lonesome Gal in Town."

Joined by the Lancers, male warbling foursome who backed her tunes on some Danny Thomas vidshows, Miss Starr brings an altogether different nitery cavatina with Civil War saga of "Two Brothers." Still with Lancers in support, she steps up tempo in comedy round, "Nobody's Business But My Own." Displays magnificent blues style with unusual phrasing of "Always Be in Love With You." "Tell Me How Long the Train's Been Gone" is another novelty worked out expertly with Lancers' assist.

Singling once more, "Wheel of Fortune" is topical concession this spot, grooving into "Wabash Cannonball" for begoff. Chirp is richly groomed and gowned with Don Loper creations. Handling downbeats plus keyboard accomps is Sheldon Smith.

Lancers set forth in brief song period before the Starr entry, pleasantly harmonizing "Liza Jane." "It All Depends on You" and impress track including Ink Spots, Mills Bros., Ames Bros.

Four leap measures of "Muskrat Ramble" for exit. Lads would improve appearance with a brightening up of wardrobe. Dull grays and blacks aren't too sharp.

Sam Coslow's musical production, which utilizes line doubling as warblers, is moderately successful. Tunemsmith has rounded up some goodlooking chicks who are somewhat minus on terp abilities. Exception is Sheri North who likes to sport plenty flesh during her frisks. "Old Black Magic" opener is neatly contrived magico hokum having each gal chatter while springing some hocus-pocus. Curtain routine is hodgepodge of Coslow tunes put together in helter-skelter fashion. "Mr. Paganini" emerges best with line and soloists halved, one side emphasizing lad-de-da and the other, low-down lyrics.

At show caught, Coslow slotted himself amidst femmes to beat his w.k. hit, "Just One More Chance," backed vocally by Lancers. When line trots into "This Little Piggie Goes to Market," aided by squeal sound effects from orch, millenium has been reached. Gals look silly imitating pigs.

Will Osborne orch needs more rehearsal for Starr showbacking. Brass and reeds were weak at opening show.

Will.

Torch Club, N. Y.

Peggy Fears, Anna Shields, Sara Bettis, Jeannie Weeks, Jose Poniera Trio; \$3.50, \$5 minimums.

Monte Gardi, who at various times has operated a multitude of niteries, including La Conga and La Martinique, and was in on the Golden Key, an after-hours spot, has returned to bonifacing with takeover of the former Jack Eigen Celebrity Room, which he has rechristened the Torch Club. This room was at one time part of the old Monte Carlo.

It's still a distinguished looking room. The decor hasn't been changed essentially and it looks like it is making a strong bid to nab considerable business in this eastside sector of town. Judged from the initial bill, Gardiner intends to stress femme talent. Aside from trio-leader Jose Poniera, it seems that the cafe will be stressing girl singers.

Leading the parade is Peggy Fears, who has been a Broadway and eastside mainstay for years. Miss Fears is still well acquainted with nitery chores. Her recitative songalogs are well delivered. There's a great stress on sophistication and she draws liberally from the catalog of Cole Porter for the majority of her offerings. Miss Fears meets the requirements of this room handsily.

Others on the bill include Anna Shields, Jeannie Weeks and Sara Bettis. At show caught not all went on, and amid the opening night confusion, turn was severely brief so that the singers couldn't build up to any point. However, these defects are straightened by now and it's probable that the Torch club can be a good showcasing for the girl singers.

Jose.

Hotel Nicolet, Mpls.**(MINN. TERRACE)**

Minneapolis, Feb. 27.

Sonny Howard, Estelle Sloan, Cecit Golly Orch (12), with Mildred Stanley; \$2.50-\$3.50 minimum.

Current layout provides enjoyable fare for this class room's patrons. The singing and dancing ring the bell. A light coating of comedy embellishes the proceedings as both of the two performers engage in ribtickling on the side.

Making his Minnesota Terrace debut, Sonny Howard comes through with a succession of solid impressions of pop vocalists. He possesses a fine voice as well as rare mimicry talent, and he's also a genial and engaging personality.

Howard has wide repertory of vocal imitations. At show caught, he took off Frankie Laine, Mel Torme, Rose Murphy, Tony Martin, the Ink Spots, Mario Lanza, Billy Daniels, Jean Sablon, Johnnie Ray and Jan Peerce. Also, in a roundabout way, Al Jolson, Vaughn Monroe, Bing Crosby and Frank Sinatra. An effective dramatic bit is his portrayal of an "unknown singer" apologetically giving an audition.

It's a return engagement for dancer Estelle Sloan. Attractive gal duplicates her previous success, again displaying the exuberance and sparkle that lift her terpsichorean offerings considerably above the general run. Particularly outstanding routines include a "Synchro Clock" conception and an Irish jig number. Difficult and unusual tapping at high speed also keep the ringsiders' palms working.

The Golly orch plays a boff show and makes customer dancing a treat, while vocalist Mildred Stanley also contributes to the pleasure.

Rees.

Shamrock, Houston**(EMERALD ROOM)**

Carmen Miranda & Banda da Lua Boys, Henry King's Orch; \$3.50 minimum.

Carmen Miranda sexploded with considerable anatomic energy in the Shamrock Emerald Room, bringing her act to Houston for the first time.

She was greeted by a packed house that spilled into the weekend, necessitating a "cocktail show" before the usual Saturday night frolic, to accommodate the crowds.

Backed by her own quartet, she did the things expected—"Souise American Way," "I Love You Very Much," etc.—then surprised and delighted guests by tossing away the banana-bedecked headgear and literally let down her hair. "Bleached," she admitted.

Miss Miranda went into other numbers, ranging from Hawaiian to hillbilly, with stopovers for some "Piano Roll Blues" and Cab Caloway jive. Finally had to beg off after four encores during which she used all rehearsed numbers in the book. Proved herself a super song salesman, in addition to a passable off-the-cuff quip cracker.

Henry King's orch continues on the stand, with his stay extended into May.

Hoc.

Havana-Madrid, N. Y.

Lao & La Minerva, Julie Mitchum, Don Reynolds, Ilona & Kathryn Duffy Dancers (7), Ralph Font (with Candi Cortez), and Arturo Arturos orchs; \$2.50 minimum.

Havana-Madrid is stressing east side decor-atmosphere "at west side prices" and is bent on rejuvenating the spot. The Latino talent kiok will gradually be de-emphasized in order to lure more general trade. Title may be altered. Under this policy, the Ralph Font danceproduction crew may stand pat since it's a heavy rhumbaditt fave. Cocktail lounge now springs at 4 p.m., getting a two-hour beat on its erstwhile timing.

Current show is extremely pleasant and handily paced by femcee Julie Mitchum, who exudes charm. A new singer, Don Reynolds, looks to bring in some trade and make this a good showcaser for himself (reviewed under New Acts).

Holding over and regularly booked here are Lao & La Minerva, sizzling flamenco terpers. They're neat as a team and in their solos, are exceptional at whirles, and have a fine fillip in a novelty, simulating a baseball game.

The Kathryn Duffy six-girl-line is displayed twice, an opening gambit Orientale and closing can-can in the Gallic costume tradition, devised by Elizabeth Owens. They're above average. Added to the group is Ilona, an acrotionist and tumbler with a good line of stuff. Solo-spotted later, she shows plenty grace in one-hand flips, and is wholesome-looking besides.

Miss Mitchum's singing spot embraces some Cole Porter tunes and "La Vie en Rose," latter in French and English, for some pleasant moments. Later she chirps "Love for Sale" behind a Minerva terp, and Reynolds gives "Mimi" a ride in exiting production number. Arturo Arturos orch backs acts nicely. Font congeals the floor for customer dancing, with looker Candi Cortez on vocals.

Trau.

Latin Villa, K. C.

Kansas City, Feb. 27.

Daryl Harpa Show, with Marna, Jeff James Dancers (3), Francisco Gonzalez, Orch (9); \$1 cover.

Originally the Daryl Harpa orch and outfit came in here from Washington, D. C., for a two-week stand. Combo of show and orch with change of show fortnightly has won the gang a steady hand here. They're now completing an eight-week stay and then likely will head west.

Show is kicked off by Jeff & Barbara James and Margo Rey dancing a "Night in Tunisia" sequence, followed by Harpa and band in song recitation of "Never, Never Trust a Woman." Lively mambo is contribution of little Francisco Gonzalez, a novel terp turn. Songstress Marna has the midsection of the show to warble "Hi Neighbor." "Get Yourself a Past" and "Yo Estoy Aprendiendo Ingles." "Los Manos" has her singing and cavorting with Gonzalez in a monkey costume, both winking number in mambo.

Harpa leads his standard number of "Birth of the Rumba," showing how rhythm is derived from maracas, claves, gourds, jawbone, conga drums, bongoes, etc. Finale has the James trio in "Dance of the Puppeteer" to "Cuban Overture." Show of 25 minutes is well-paced throughout and maintains highly Latin flavor.

Quin.

Ciro's, London

London, Feb. 27.
Julie DeVerne, Sara Luzita & Tutte Lemkow, Ronnie O'Dell Orch., Raymond Lopez Rhumba Orch.; \$5 minimum.

Double bill currently at this ritzy West End club has only modest entertainment values and is inadequate as a lure during the present difficult times for London niteries. Name values are non-existent and the acts are not strong enough to encourage word-of-mouth.

Sara Luzita and Tutte Lemkow open the show with a quickie routine in fast Spanish tempo, displaying some nifty twirls. They come back later with other pop dances from their repertoire and receive generous acclaim.

Sandwiched between the terp acts is an American and a newcomer to the London niter scene, Julie DeVerne. She has been playing several Continental dates and introduces songs which picked up there. Her three-number routine gives her little opportunity to develop the act, and her vocalizing was frequently drowned by the backgrounding at show caught. Gal tries to please and makes a good entrance in a delightful gown, but subsequent offerings hardly live up to the promising beginning.

Spot was doing only modest business at show seen. The two resident house bands, Ronnie O'Dell and Raymond Lopez, provide the contrasting terp music in competent fashion.

Mayfair, Boston

Boston, Feb. 28.
Larry K. Nixon, Tony Rella, Freddie Lane, Kathryn Chang, Doris Wilson, Line (8), Morey Saxe Orch. (4), Three-Tones; \$1.50-\$2 Fri-Sat.

Current layout at newly reopened Mayfair is the second bill under the new regime and shapes as fairly solid niter fare sparked by the emceeing of Larry K. Nixon. Comic has a neat line of chatter, although at times his delivery is too fast for ringsiders to catch the punch. But he stays in there pitching and grabs okay reaction. In his own spot, he dishes out some yockful material winding with his w.k. bit, an impress of a nervous airplane passenger, toggled out in flier's helmet and parachute, about to take off on his first flight. It's a funny bit and ringsiders go for it.

A newcomer in this area is the youthful baritone, Tony Rella, who appears to have what it takes. He makes a neat appearance and his vocalizing of standards "Old Devil Moon," "Old Black Magic" and "Sorrento" score neatly. When a ringsider complained that the p.a. system was too strong, he warbled "Body and Soul" sans mike, displaying nifty showmanship and pipes. With his present routine overboard on the standard stuff, it would seem advisable to include a pop ballad for a change of pace, but otherwise it's an okay stint.

Another newcomer here is the acro-terper Freddie Lane, who uncorks some slick hoofing. Kid turns in a neat sesh of tapping interwoven with one-hand stands, splits and leaps, winding with butterflies to score strongly.

Bill opens with warbling of Kathryn Chang, who chirps "It All Depends on You," "September Song," a hoked Chinese version of "I Said No," ending with the slightly naughty calypso, "He Like It, She Like It." Also on hand are the Wilson girls, who offer a couple of line numbers. Backgrounds are handled by the Morey Saxe orch with the Three-Tones filling the lulls.

Old Romanian, N. Y.

Bobby Colt, Alan Drake, Monica Lind, Sadie Banks, Boots McKenna Line (7), Joe La Porte orch (5), Tony D'Aquila's Rhumbas (4); \$2.50-\$3.50 minimums.

In business whose mortality adds up to a thick ledger, Jack Silverman's Old Romanian holds fast. Now its 26th year as a lower east side bistro dimly lighted Allen St., it's a relaxing sort of place that could easily hit the half-century mark.

Amplified proportioned Sadie Banks comes with the lease via her couple of decades at the spot. She's seen hundreds of acts go in and out of these portals. Excepting her presence and the two orchs, layouts switch about every six weeks and a new act or two is spotted fortnightly. Current display has three such in singer Bobby Colt, comic Alan Drake and toe terper Monica Lind. (Reviewed under New Acts last week.)

Miss Banks is still in there with her back-room doggerel lined ex-

clusively along life-and-love lines. Her recitative repertoire encompasses scores of sex sellables rigged to the type of crowd, time of night and her own particular mood.

Youthful Bobby Colt works three songs in his solo spot and operates as production chanter with "It," "Sin" and "Tulip." Boots McKenna seven-line dresses these in extravagant two-tone costumes, with Miss Lind on the ballet.

Drake occupies the largest slice on the bill with a 25-minute stint of patter interlarded with talk-song. Chorines open show with a quickie, followed by the Lind whirling solo, and later she flips the line with a flamenco. Joe La Porte's crew plays pre-show dancing, backs acts, and the D'Aquila rhumba band works the lulls.

Ritz Carlton, Montreal

RITZ CAFE
Montreal, Feb. 29.
Annette Warren (Johnny Gallant at the piano), Joe Settano Trio; \$1.00-\$1.50 cover.

Annette Warren's debut at this plush intimacy does business all the way and introduces to Montreal's cafe set the most refreshing performer to play this room in many months. Everything about this thrush makes for a change. Instead of the usual off-the-shoulder uniform sported by the average chantootsie, Miss Warren scores with both sides in a full, ballet-type skirt and black jersey sweater. Her manner is smooth without being overbearing and she matches everything with a set of pipes that are authoritative and true.

On night caught, Miss Warren teed off with "Love Isn't Born" for a breezy opener, dropped back in an oldie, "If Love Were All," and then abruptly changed pace with Johnny Mercer's "You Came a Long Way From St. Louis," for plaudits.

A reprise of "Bill" from "Showboat" made a good followup and seemed inevitable after the advance publicity which stressed the fact that she had dubbed in all the singing parts for Ava Gardner in the film. Returning to her own ground, gal does a nifty called "Cousin of Mine," loaded with some neat innuendo that keeps patron gabbing down to minimum. Even a hesitant Gallic tune for the French clientele draws more than polite applause.

Johnny Gallant at the keyboard gives Miss Warren fine support and the Settano Trio cuts the dansapation sides with ease.

Chez Paree, Montreal

Montreal, Feb. 28.
Hal Fisher, with Laura; Three Brown Buddies, Rosetta Shaw, Palm De Luca Orch (8), Boots McKenna Line (7), Wally Aspell, Peter Barry Combo (4); 85c admission.

Although Hal Fisher has played this town several times in the past few years, present showing is his first in a layout such as the Chez Paree and his miming style of comedy is clicking solidly.

Warming up with a few stories and waving the inevitable stogie, Fisher works around to his impress session on such things as lighthouses, trains and drunks. All these items are stock with Fisher, but each is a neatly trimmed package and surefire, regardless of the number of times this hep comic reprises them.

About midway through offering, Fisher intros his wife and partner, Laura, who backs a couple of his sets at the piano. A he-and-she gag trick does little to boost overall comedies other than adding five minutes to the act, but Fisher comes back fast with a rollicking caballero sequence for a sock finish. General pacing in current viewing is tighter and Fisher has wisely cut out unnecessary yacking with and about the patrons which did nothing for his comedy patterns.

Show openers are the Three Brown Buddies whose frantic terp sessions pick up good response, particularly in their challenge workouts and their trick finish when they tap out a routine on an abrasive mat; the resulting sparks are effective in a dimmed-out room.

Rosetta Shaw, the femme chirper in the revue, tries too hard and oversells most of her songs. Boisterous manner and full vocal volume don't necessarily add up to ringsider pleasure, and gal would garner better reception if more relaxed.

Wally Aspell as emcee and production singer gives the Boots McKenna line a neat assist. Palm De Luca's orch does show music nicely, splitting the client capers with the Latin twisters of Peter Barry's combo.

Last Frontier, Las Vegas

Las Vegas, Feb. 27.
"Songwriters on Parade," with Arobie Grotter, Gus Arnheim, Harry Barris, Shelton Brooks; Encores (5), Buster Shaver & Olive, Gene Nash, Jean Devlyn Girl Revue (9), Randy Van Horn, Bob Millar Orch (11); no cover or minimum.

Offbeat production featuring men behind top hits of yesterday is unusual niter act. Just what draw foursome will have other than top weekend biz, is hard to determine.

Tunesmiths were first brought together for Lou Holtz' "Merry-Go-Round" revue which had a brief run in Los Angeles around December. On strength of good notices received, act was booked for two frames here. Whether they'll continue together in niteries is not known.

Principal idea uncorked: parading of w.k. hits of each composer. Randy Van Horn of song-combo, Encores, handles intros. He moves from one to the other, holding mike for each warble, talk, or to a plify keyboarding. Four spinets are strung across stage at which clefters are awaiting turn to be spotlighted. Archie Grotter gets first nod. He tinkles and chants "Baby Me," "Hate to Lose You," "America I Love You," assisted on latter vocal by Encores.

Gus Arnheim eschews singing, sticks to 88'ing of "Sweet and Lovely," "I Cried For You." He encores lyric phrases of "Sweet and Lovely." Harry Barris activates proceedings plenty with bouncy yelp of "Mississippi Mud," keyboards "It Must Be True," "Wrap Your Troubles in Dreams," and much over-arranged "I Surrender Dear," utilizing orch and Encores.

Uplift is given to the quieter musical journeys when sepiu song-smith Shelton Brooks shouts "Some of These Days." Following ivory smashing "Darktown Strutters' Ball," Brooks dons tophat, struts about with cane while audience cheers. Each composer makes a clowning version of a supposed original, "If It's Love You Want, I've Got It," falling back upon their w.k. tunes for melody. Quartet romps through "Ballin' the Jack," on 88s, vocalized by Barris and terped by Brooks for ovation. Following reprise of brief measures from each composer's alley into paramount finish, audience starts table-thumping and yelling for "more." Barris represents quartet in begoff speech.

Encores, four guys and a gal, have animated sesh, harmonizing "Great Day," "Stardust," "Sentimental Journey," and "Do You Ever Think of Me?" Group is minus on volume, slightly self-conscious in pattern movements.

Buster Shaver & Olive wrap up opener with dueting. Olive chirps special "No Biz Like Show Biz," "Good Man Is Hard to Find," before joining Shaver in some terp pairing. Tiny gal looks very cute, drawing top attraction.

Jean Devlyn Girl Revue sets songwriters' theme with opener, "Musicmakers," returning after Encores to wow with holdover "Roaring Twenties." Bob Millar orch above standard.

Billy Gray's, L. A.

Los Angeles, Feb. 27.
Betty Reilly, with Bill Russell and Peppin Betancourt; Dave Barry, Jud Conlon's Rhythmaires (5), Gloria LeRoy, Larry Green; \$2.50 minimum.

Normally a standup comic headlines at this off-Hollywood spot, but Sammy Lewis has gambled with a mild format switch in the current layout and it appears headed for a pleasant payoff. Honors this time go to Betty Reilly, "The Irish Senorita," with comic Dave Barry in the second spot.

Miss Reilly, of course, has comedy for sale, too, but it's not in the broad genre that is generally associated with Billy Gray's Band Box. Such fractured Yiddish items as "I Want a Fella" and "I Wanna Play," a "French in the Kitchen" novelty and some okay carbonings and humorous spice to her now-familiar Gaelatin routine.

Wisely, she doesn't depend too much on the novelty of an Irish lass peddling south-of-the-border tunes, interspersing such items as "Cry" and "Come On-a My House" with the expected "Babalu" and "Cumbachero." It's all smartly on the credit side, with good pipes and ease of manner getting the most out of the 30-minute stint. In her neatly paced offering she occasionally does a piano top bit with guitar self-accompaniment that's good. Bulk of the backing, however, comes from the 88'er Bill Russell and bongoist Peppin Betancourt.

Barry, who's been away for some time, has some okay new material to try out on Band Box reg-

ulars this time around. There's nothing particularly riotous about it, but he keeps the chuckles flowing steadily as he probes video, the British pix it uses, politics, and the typical confirmation party. Opening show he used only a pair of impressions—Arthur Godfrey and Sam Spade—and while both set well, the latter could stand a little sharpening.

Straight musical chores fall to Jud Conlon's Rhythmaires, from the Bing Crosby airshow, who deliver effective harmonizing. Well-blended voices and good arrangements get an added lift from the guitar-trumpet-accordion backing provided by the three male members of the quintet. Outfit has some special stuff that listens well, notably "can't carry a tune" item that wins applause, and mixes it deftly with standards like "Blue Heaven" and "Summertime."

Show opener is Gloria LeRoy, acroterper and singer, whose offering is a trifle long as teetoffer. Elimination of her first number to get her more quickly into the Charlotte Greenwood-type stuff she does well would lighten the impact. Singing is on the thin side, but it helps sell the terping.

Larry Green keyboards for the show on the tiny floor, doing a bangup job of handling the various arrangements and cues. Between shows he's also on hand for that mood music that keeps the ringsiders happy.

Thunderbird, Las Vegas

Las Vegas, Feb. 27.
Penny Singleton, Chaz Chase, Bernadette Phelan, Dancers (3), George Finley, Kathryn Duffy Dancers (7), Johnny O'Brien, Normandie Boys (3), Al Jahns Orch (11); no cover or minimum.

Preem of Penny Singleton's niter venture is signal for all-out production touches adding extra gloss to three-week stand. Name value should prove out okay for run.

Surrounded by middling support but aided by outstanding line work based on minstrel theme, Miss Singleton holds her own nicely. New fling into another branch of show biz finds the former music-comedy and radio personality helped as well as burdened by Blondie Bumstead tag. Personality emerges to lace across a pleasant and nostalgic bracer. (See New Acts.)

Vet comic Chaz Chase, on deuce, trots out hodgepodge of bits and farce. Swallows almost unlimited supply of cigars, ciggies, papers, lighted matches, paper napkins, etc. Such rare ability in the realm of Ripley nevertheless causes queasy stomachs during dinner shows. Other Chase nonsense includes hoked violinistics and ridiculous stripper amble for yocks. Winds up with brief terper for moderate exit mitts.

Bernadette Phelan Dancers rely mainly upon hoop mirror idea for basis of adagios. Encased in thematic "Vanity," Miss Phelan is given lifts, poses and is arched from one male to another while metal mirror zips from hand to hand. Best tricks include balancing the femme on one hand of partner and rapid resolve finish with spin-arounds.

Mount Royal, Mont'l

(NORMANDIE ROOM)
Montreal, March 1.
Yvette, Eddy Manson, Max Chamitov Orch (8), with Norma Hutton, Hal White Trio; \$1.50 cover.

Yvette, a solid fave in this town, comes back to the Mount Royal Hotel's Normandie Room with the same charm, husky piping and socko songalog. Sporting a fancy wardrobe, she has broken away, to some extent, from the gabby Gallic offerings that used to be her strongpoint. The new thrushing with the accent on the torchants is effective.

Teeing off with "Got My Love to Keep Me Warm," chirper scorches with a throaty "Music, Maestro" and then bounces back almost to cutism with "Never Kissed a Man" for a pot pourri that garners okay mitting. Encoring with a group of oldies, Yvette reprises her "Movie House in Manhattan" that still remains one of the best in her listing. A brace of the French pops give way to impress set around the number "Dearie" for a nifty getaway.

Eddy Manson and his harmonica start the show and guy leans heavily on the classics for best attention. Interspersed with the longhair stuff is a rousing boogie that he shares with pianist and orch leader Max Chamitov for good contrast. Manson handles the nickel-plated reed with finesse and in the harmonica groove he has one of the better cafe offerings.

Eddy's, K. C.

Kansas City, Feb. 29.
Mary McCarty, Regina Day, Tony DiPardo Orch (8); \$1 cover.

Patrons during this session in the deluxe restaurant of the three Eddys are due to see one of the better packages. It's compact, snappily paced and shows a couple of polished performers. In 30 minutes it hasn't a lag or a slow spot and keeps house attentive throughout.

In the opening spot blonde Regina Day puts over a novel turn, toe-tapping a pair of routines at a racy pace on giant drum. African turn is done up brown to "Cumina" and closes with a rhythm tap to a jivey "Shadrach." She has about all that can be asked in seven minutes, an eye-filling figure, accomplished toes and artistry in her work.

What's of major importance in this show is the entrance of Mary McCarty to niter work in K. C. The fortnight in this swank spot is her first club date in town or the area, and it's all to her credit. Hers is finished work, embellished by just the right shadings and nuances to keep the house alert to her stint all the way.

Teetoff is soft with a loafing version of "Who Cares," thrown away mid-song as she launches into "I've Got to Stay Sober Tonight," an original bit in which she starts out with the best of intentions but winds up just a party girl once more.

Customers are with her from that point, and she reels out "Flaming Youth" as song basis for a panto bit as a takeoff on the chase of the silent films, also good for a strong hand. Midway she takes to burlesquing cafe singer types, gets some of her best laughs out of the gal who has trouble with the pianist, the old hand just completing her fifth year in the saloon, and the bellow lass with the over-arranged song montage. Closer is a satire on folk chanters, complete with tuneless guitar and well pointed lines. Gets her off to a solid hand. She is aided by Herb Hecht at the piano and by the backgroundings of Tony DiPardo's orch.

Miss McCarty is set for a welcome back to K. C. and Eddy's as the result of her bow date here.

Bar of Music, L. A.

Los Angeles, March 1.
Lillian Roth, Dick Drake, Dick Gale, Felix DeCola & Benno Rubiny, Johnny David Orch (5); \$2 minimum.

For all-around entertainment, this Beverly Blvd. bistro frequently tops the more glamorous Sunset Strip swankeries with its layouts. Current one, despite weaknesses, shapes as a strong contender for top business and the ensuing four-week stretch should be one of the best of the year.

Chief draw is Lillian Roth, former legit and film music-comedy star, and she pounds over her routines to top response that indicate she can hold over if she desires. Turn is largely special-material stuff, but she cleverly utilizes a "song scrapbook" gimmick to reprise some of the ditties with which she has been associated, e.g., "Sing You Sinners," "Huguette Waltz," "If I Could Be With You," etc. It's all slickly sold and the nostalgia impact helps.

Miss Roth also scores with "Never Took a Picture of My Face," "Something Better Than Love" and "Only for Americans," retailing the lyrics saucily to merit constant attention and earn begoff.

Fair of comics have been brought in by the Bar for the current stand, but only one fares well. He's Dick Drake, whose deadpan approach to comedy highlights some top-drawer mandolin twanging. Comedy patter falls gently between numbers to earn solid chuckles, but he wins his greatest attention with the string work, notably on such items as "Second Hungarian Rhapsody" and "Twelfth Street Rag." It's an offbeat act, but a good one.

Faulty material hampers Dick Gale, show's other comic, who's only spasmodically successful in creating a happy atmosphere. A hard-working standup comic, he needs sharper stuff to get by; bulk of his laughs come from chestnuts and a takeoff on Danny Thomas' "Stinking Bosses." Later, however, isn't too faithful a carbon and it's the material more than the delivery that evokes interest.

Holdovers at the Bar, the twin-piano team of Felix DeCola and Benno Rubiny, continue to amaze with the response they derive from classical stuff. In the current layout, they're featuring a ragtime "Humoresque" that marks a pleasant switch. DeCola provides the showbacking and terp chores are handled by the Johnny David quintet, another fixture at this spot.

VARIETY BILLS

WEEK OF MARCH 5

Numerals in connection with bills below indicate opening day of show whether full or split week
 Letter in parentheses indicates circuit, (S) Sanchez (M) Minsky (I) Independent (L) Low (U) U.S. (P) Paramount (R) Radio (T) Twentieth (W) Warner (WB) Warner Bros. (WB) Warner Bros.

NEW YORK CITY
 Music Hall (I) 3
 Patricia Bowman
 Charles Lasky
 Anthony Makas
 Stanley Kines
 Rockettes
 Corps de Ballet
 Sym. Ore.
 Palace (R) 3
 Lauritz Melchior
 Leo De Lyon
 Jean Carroll
 Les Compagnons
 & Chanson
 Chandra Kaye Ders
 Wells & L. Fays
 Ben Blue
 Sid Slat
 Bobbie Martin
 Paramount (P) 3
 Billy Williams 4

Raymond Chase
 Bobby Sargent
 Denise Darrell
COLUMBIA (S) C
 Carolyn (P) & Only
 Asylum of Horrors
 GREENVILLE (S) C
 Centre (P) 5 Only
 Asylum of Horrors
HENDERSONVILLE
 (S) C
 Carolina (M) 6 Only
MIAMI
 Olympia (P) 3
 Chiqui Tica & Don
 Nina Douglas
 Richard Himber
 Frank Marlowe
 Johnny Johnston
MONROE (N) C
 Centre (P) 5 Only
 Asylum of Horrors

Anita & Charles
 Terry Stunt
 Michael Ormand
 Margot Austin
 Bennie Humphrey
 Berek Dene
 De Vere Midnights
LONDON
 Palladium (M) 3
 Max Miller
 Anne Shelton
 Ray Byrnes
 Michael Bentine
 Rudy Horn
 Lucienne Bob &
 Ashor
 Victor Julian Pets
 G & B Bernard
 Palladium Girls
 Skyrokers Ore.
MAIDSTONE
 Granada (I) 3
 Richard J.
 Mongador
 Fred Lovell
 Eddie Gordon
 Joe King
 Billy Clifton Ed
NORWICH
 Hippodrome (I) 3
 Cyril Dowler
 Noble Rogers
 Billy Hancock
 Noble & Denner
 Edwards & Hartley
NOTTINGHAM
 Empire (M) 3
 2 Sterlings
 Smith Bros
 Ron Laco
 Jimmy James Co
 Helga Barry
 Musical Elliotts
 Balcombes
PORTSMOUTH
 Grand (I) 3
 H & A Ross
 Anton Karas
 Joe Black
 Lee Lawrence
 4 Brickbats
 Medlocks &
 Marlowe
 Low & Webster
 Bobbie Kimber

SCUNTHORPE
 Savoy (I) 3
 Sandy Daw
 Vera & Norman
 Margi Morris
 Johnny Marsh
 Beautifals
 4 K-Foys
 George Fairhurst
 Brain Foley
 Emlyn Williams
 SHEDS BUSH
 Empire (S) 3
 Eddie Gray
 Arthur English
 Gt. Mario &
 Georgia
 Peggy Powell
 Butlin Sq Ders
 Donovan & Hayes
 2 Playboys
 Viking 3
 Charmaine
 Eileen Rogan Girls
SOUTHAMPTON
 Billy Whittaker
 Mimi Law
 Eric Marsh
 Jack Bernard
 Gilmere & Baxter
 Frances Whitmer
 Lillian Brow
 Windmill Follies
SUNDERLAND
 Empire (M) 3
 Joe Stein
 Louis Hayden
 Dumarte & Denzer
 Reggie Radcliffe
 Thibault
HAMPTON
 Hippodrome (I) 3
 Radio Revellers
 Terry O'Neill
 Olson Sealona
 Craig & Voyle
 Ringle Bros &
 Rene
 Kirma & Karen
 Gloria Alton
YORK
 Empire (I) 3
 Carroll Lewis Rev

TOP LEVEL ATTRACTIONS

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 Jerry Wald Ore
 Dixie (I) 3
 Dorothy Lamour
 Tippy & Cobina
 Vieras
 G & F Szony
BOSTON
 Metropolitan (P) 6
 Dean Martin &
 Jerry Lewis
 Mayo Bros
 Helen O'Connell
 Barr & Estes
 Dick Stabile
 Ray Brown
 Lew Toland
CHICAGO
 Chicago (P) 7
 Los Gatos

ROCKFORD
 Palace (I) 7-9
 De Santos 3
 Whitey Roberts
 Patricia Manning
 Larry Logan
 (I to fill)
SPARTANBURG
 (S) C
 Carolina (P) 7 Only
 Asylum of Horrors
SUMPTNER (S) C
 Sumptner (P)
 10 Only
 Asylum of Horrors
WASHINGTON
 Capitol (L) 6
 Mink Carson
 Noonan & Marshall
 Don Henry 3
 Toy & Wing

AUSTRALIA

MELBOURNE
 Beall (I) 3
 Jimmy Hanley
 Babs Mackinnon
 Rosemary Miller
 John Clifton
 Kevin Miles
 Valerie Keast
 June Lamsell
SYDNEY
 Tivoli (I) 3
 Roger Ray
 Marquis & Family
 Wally Boag
 Rosita Alexander &
 Valder
 Pan Yue Jen Tp
 Lloyd Martin
 3 Glens
 Celebrity Singers
 Jeanne Cameron

Charlotte McGuire
 Beall (I) 3
 Tivoli Ballet
NEW ZEALAND
 Auckland
 St James (I) 3
 Arma Perra
 3 Faves
 Pat Gregory
 Gerd Bjornstad
 Chirli
 Martin Sarry
 Phillip Tappin
 Wim de Jong
 Jacques Cartaux
 J. Volder
 Joe Whitehouse
 Cissy Trenholm
 Terry Scanlon
 Guus Brox &
 Myrna

BRITAIN

ASTON
 Hippodrome (I) 3
 Piddingtons
 Godfrey & Kirby
 Lines
 Winsor & Wilton
 Frank Wilson
 Vicki Fitz Patrick
 Kaye Kozit &
 Eugene
BLACKPOOL
 Palace (I) 3
 5 Olanets
 Grossetto 3
 Bette Lee
 Nico & Alex
 3 Lesters
 Bob Hammond
 Birds
 Annettes Young
 Ladies
BOSCOMBE
 Hippodrome (I) 3
 Semprini
 De Haven & Page
 Les Marlys
 Crazy Sailors
 Flying
 Internationals
 4 Sibons
 Eddie Arnold
 Ford & Lerner
 Rene
BRIGHTON
 Hippodrome (M) 3
 Charlie Kunz
 Christine Norden
 Bernard Miles
 Mooney & King
 2 Montys
 Jackley & Jee
 Seaton & Dell
 T & P
BRISTOL
 Empire (I) 3
 Jack Hall
 Neal & Newton
 4 Musical Derks
 Ford & Belmaro
 Winters & Gieling
 Joe Harley
 Phil Lester
 Frederick Owen
 De Vere Girls
BRIGHTON
 Empress (I) 3
 E & D Wares
 Doreen Harris
 Cardew Robinson
 Lowe & Ladd
 F. L. Preston
 Tommy Wallis
 Francois & Zandra
CHELSEA
 Palace (I) 3
 Sid Milward &
 Nivits
 Gladys Morgan
 Barbour Bros &
 Jean

Ossie Noble
 Gladys Morgan
 Finlay Bros
 Martin & Peta
 Jackie Allen &
 Barbara
 Gomez & Rae
 Wolfe White &
 Eugene
 Palace (I) 3
 Beverly Sills
 Scott Sanders
 Max Bacon
 Dick Emery
 Peter Raynor
 Aerial Kenways
 Barney Powell
 Marzetta
 McDonalds & Mills
EDINBURGH
 Empire (M) 3
 S & M Harrison
 Eddie Hester
 Fayne & Evans
 Malcolm Mitchell 3
 Milroy & Lee
 Martel St.
 Les Gordon Girls
FINSBURY PARK
 Empire (M) 3
 Phyllis Dixey
 Winton & Dorraine
 D & J O'Gorman
 Jack Tracy
 George Doonan
 Nuk
 Sallie Puppets
 Vargo Models
GLASGOW
 Empire (M) 3
 Tony Rudy
 Jack Radcliffe Co
 G H Elliott
 Dave & Maureen
 Bill Montgomery
 Billy West Co
 Maurice & May
HACKNEY
 Empire (S) 3
 Winnifred Atwell
 Teddy Johnson
 Freddie Sales
 Frances Duncan
 Arthur Peter
 Arthur Dowler
 Les Poupes 3
LEEDS
 Empire (M) 3
 Petal Chesney
 Edward Victor
 Harold Taylor
 Tony Hancock
 David & Rene
 Jack Crisp & Jeta
 Peter Madden
 Hattie Jacques
 LESTER
 Palace (S) 3
 Arthur Lucas
 Macey & Mayne
 Stuart & Gray
 Paul & Maureen
 Sheila Frances
 4 De Lillies
 Gale Douglas
 Roy Holland
 Harvey Bros
 Florence Whiteley
 Girls
LINCOLN
 Royal (I) 3
 Jimmy Gray
 Barbara Ford
 Jean Dene

Cabaret Bills

NEW YORK CITY

Birds
 Dizzy Gillespie Ore
 Dave Brubeck
 Bill Davis 3
 Blue Angel
 Elsa Lanchester
 Wall & Cox
 Marti Stevens
 Harry Belafonte
 Stuart Ross
 Ellis Larkins
 Tris Solt
 Ben Solt
 Ellen Williams
 Kirkwood &
 Goodman
 Mae Barnes
 Jimmy Daniels
 Three Riffs
 Norene Tate
 Cafe Society
 Josh White
 Lenore Korman
 Chateau Madrid
 De Castro Sis
 Berganza & Fave
 Tarraxa
 Pilarin Tavarin
 Alonzo Ore
 Jan. Powell
 Martha Anna
 Bentley
 Redheads
 Elaine Dunn
 Harry Snow
 M. Durso Ore
 F. Marti Ore
 El Chico
 Rosita Rios
 Ruth Vera
 Ramonita & Leon
 Los Key
 Enrique Vizcaino
 Eduardo Roy
 Embers
 Joe Bushkin
 Havana-Madrid
 Loe & La Minerva
 Phil Mitchell
 Don Reynolds
 Duffy Ders
 Reyes Ore
 Hotel Ambassador
 Jules Lande Ore
 Hotel Baltimore
 Michael Kent Ore
 Hotel Edison
 Henry Jerome Ore
 Hotel New Yorker
 Teddy Powell Ore
 Rockier
 Adrian Rollini Trio
 Nadine & Ray
 Schramm
 Manuel Del Toro
 Harvey De La
 Hildegarde
 Chico Relli Ore
 Stanley Melba Ore
 Hotel Plaza
 Jean T. Ders
 Andrea Ders
 Mark Monte Ore
 Dick LaSalle Ore
 Hotel Roosevelt
 Fred Astaire Ore
 Hotel St. Regis
 Juliana Larsen
 Milt Shaw Ore
 Horace Ders Ore
 Hotel Statler
 Blue Barron Ore
 Vincent Lopez Ore
 Hotel Waldorf
 Three Suns
 Latin Quarter
 Samia Gamal
 Joey Bishop
 Stoner & Dennis
 Fedi & Fedi

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 Bobo Lewis
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 Chaz Parre
 Lenny Kent
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 Adelaide Neice
 Johnny Martin
 Chaz Adorables (8)
 C. Davidson Ore (8)
 Eddie Snyder
 Sacasas Ore
 Carl Brisson

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Ambassador Hotel
 Constance Moore
 Ray & Naldi
 Eddie Bergman Ore
 El
 Lillian Roth
 Dick Gale
 Dick Drake
 Felix Decola
 Benny Ruvini
 Johnny David Ore
 Billmore Hotel
 Don Rice

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 Kay Starr
 Lancers
 Flamingo Lovelies
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 Sheri Roth
 Will Osborne Ore
 Last Frontier
 Gus Arnheim
 Harry Barr
 Archie Gottle
 Shilton Brooks
 The Sacores
 Buster Shaver &
 Olive
 Jean Devlyn Girl
 Gene Nash
 Bob Miller Ore
 Desert Inn
 Pearl Bailey
 Ted F. Rito Ore
 Billy Yane

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Albion Hotel
 Sam Bari
 Rose Gallo
 Bar of Music
 Bill Jordan
 David Elliott
 Guy Rennie
 Arne Sulten
 Beth Challa
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 Ernie Bell Ore
 Johnnie Hotel
 Michael Strange
 Tom Matas
 Marion Faye
 Jimmy Woods
 Jewel Box
 Jackie Mayo
 T. Jones
 Art West
 Mickey Mercer
 Danny & Doc Rev
 Lega & Eddie's
 Eddie Guertin
 Jackie King
 Jackie Fontaine
 Gaby Deslys
 Babe Baker Revue
 Deauville
 Joe Mooney
 Hughie Barrett
 Marlinique Hotel
 Allami & Diard
 Helen Almee
 Manolo & Ethel
 Dan & Julia
 Mother Kelly's
 Pat Morrissey
 Bobby Sherman
 Arne Barnett 3
 Salvador Munoz
 Johnny & George
 Monte Carlo
 Harvey Stone
 C. C. C. Club
 Freddie Calo Ore
 Paddock Club
 Tommy Raft
 Lina
 Shirley Daye
 Jimmy Byrnes
 Jackie Cummings
 Mar-Shan
 Patricia Neal
 Bob Morris Ore
 Nautilus Hotel
 Eddie Schaefer
 Harvey Stone
 Mimi & Reyes
 Noro Morales Ore
 La Rue's
 Emil Coleman Ore
 Chaz Reyes Ore
 Park Avenue
 Charlie Farrell
 3 Continentals
 Alfredo Sevilla
 Joe Baker
 Robert Richter M+1
 Don Lanning
 Roberta Sherwood
 Charles Castel 3
 Mimi & Reyes
 George Hines Ore
 Sans Souci Hotel
 Helen Forrest
 Greasing Harris
 Eddie Snyder
 Sacasas Ore

Star Free Trio
 Mimi Joyce
 Zig & Vivian Baker
 Helene
 Candelaria Hotel
 Myron Cohen
 Gloria De Haven
 Diane & Edwards
 Tito Puente Ore
 Candelaria Club
 Freddie Stewart
 Ted Dorian
 Alan Gale
 Les Ledicks CD
 Teddy King Ore
 Clover Club
 Patti Page
 Alan Murray
 Lewis & Van
 Joy Skylar
 Arden-Fletcher Line
 Tony Lopez Ore
 Delano Hotel
 Ray Stevens
 Zina Reyes
 Willie Hollander
 Tommy Nunez Ore
 C. C. C. Club
 Martha Baye
 Buddy Hackett
 Murrey Mates
 Novelties CD
 Guy Guzman CD
 Len Dawson Ore
 Gaiety Club
 Zorita
 Carmen Hope
 Sam Bowitt
 Marie Stowe
 Gilda Rogers
 Rusty Russell
 Fred Leno
 Ernie Bell Ore
 Johnnie Hotel
 Michael Strange
 Tom Matas
 Marion Faye
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 Pat Morrissey
 Bobby Sherman
 Arne Barnett 3
 Salvador Munoz
 Johnny & George
 Monte Carlo
 Harvey

Palace, N. Y.

Lauritz Melchior, Les Compagnons de la Chanson (9), Jean Carroll; Ben Blue with Syd Slate & Bobbie Martin; Chandra Kaly Dancers, Leo De Lyon, Fedi & Fedi, Wells & Four Fays; "Long Distance" with Jan Miner; Don Albert Orch.

Vet house bookers sometimes claim that setting up a vaudeville show is nearly in the class of casting a musical or even writing a play. Each act has a different function. Opening turn must break the ice fast, with followups providing variety and building to a climax. The whole must be so fluid as to contribute to operation as a harmonious unit. Bookers will also gripe that one turn can upset an entire bill.

This preamble is by way of explaining that the new Palace two-day which opened last Tuesday (26) displayed a single turn which apple-cared the equilibrium of the entire bill. The Lauritz Melchior-topped stanza on preem night was getting along fairly well until the closing of the first half when "Long Distance" undid the good work done by preceding acts. Second-inning performers had to warm up the house from scratch. Since removal of bow night defects, the bill played like a charm. The customers now get out at a reasonable hour and there are good entertainment values throughout.

Melchior was with the Metopera for 24 years. He has been considered the greatest Wagnerian tenor. There are more than traces of that great voice in Melchior's recital. Opening with Sleglinde's Aria from "Die Valkyrie," Melchior goes in for a series of semi-pops which include "Because" and winds up with a rousing "Viva la Compagnie" with audience participation. It's a highly effective closer.

Melchior radiates conviviality, dignity and charm during his session. The Great Dane makes an imposing appearance, in white tie and tails and sporting decorations bestowed upon him by various governments. He commands respect both visually and vocally. His bows are earned and his accolade solid.

The major applause hit when caught was Compagnons de la Chanson, the nine-boy imports, who couldn't get off stage at the conclusion of their opening night turn. This singing group is highly skilled at harmonics, has excellent tonalities and throw in some comedy to make them one of the better chorales.

Their "Three Bells" induced the heaviest mittings of the session. Another fave is the "Au Clair de la Lune" as it would be done by various types of choruses. They're the group that came over with Edith Piaf in a Clifford C. Fischer presentation. They've since played top cafes and hotels. This is their first appearance in a Broadway vaude.

Jean Carroll scores the top laughs of the occasion. Her dissertations on a fur-coat purchase and horseracing combine essentially funny material and excellent delivery. Her modus operandi is unusual for a femme. She can project patter in a hard-hitting style that would do credit to a male comic. She will prove to be an important comedienne in legit musicals as she has in niteries, vaude and video. What's more she's a funny dame with looks.

Other major comedy note is by vet Ben Blue, assisted by Syd Slate and Bobbie Martin. Blue brings his familiar material to this house—the dancehall bit, which seemed extraneous; mindreading act and his Russian terp, latter two going over handsomely. The act has been pruned down since for better all-around effect. Miss Martin's opening light tune seems better out, and Slate contributed his Charleston for a good interlude.

Leo De Lyon seems to be a victim of spotting. He's essentially a clever comic, but seemed incapable of carrying the two-spot in this parlay. His opening gambit didn't sit right with the pwholders and he couldn't get even with himself at preem performance. The sequence in which he hums and whistles different tunes simultaneously causes some amazement with this \$4.80 crowd.

The Chandra Kaly Dancers (5), who open the second half, provide a class exhibit. Costumes are exciting and routines are arty but commercial. Kaly is a skilled dancer and he has a disciplined troupe that can bring out the applause. Rerouted show permits him two spots as originally scheduled.

Wells & the Four Fays open the show. They're by no means of two-a-day rank. Although garnering mitts in copious quantities,

this turn doesn't lend class aura to the layout.

The opening day was complicated by the fallout of Andre, Andree and Bonnie. Fedi & Fedi subbed for the first day. The "mechanical dolls" illusion has a slow start, but once Fedi reveals the operation of the turn, it goes over handsomely. Spot since has been assumed by Kaly troupe.

The disturbing act opening night was "Long Distance," standard bit of radio and tele scripting performed by Jan Miner (New Act). As far as can be learned, some RKO toppers were touted onto this turn, heard it at an audition and were enthused. After Tuesday's matinee (26), it was decided that the bill needed a dramatic gimmick. They thought of the sketch and put it in on the evening performance as a "surprise." It was that in reverse.

Next layout will be headed by Olsen & Johnson, Jose Greco and Jackie Miles. Another bill is still to be set before Betty Hutton opens April 12.

Olympia, Miami

Miami, March 1.

Joe Frisco, Buddy Baer, Mary Small, Bobby Clark, Les Diadoras, Les Rhode House Orch; "Tembo" (RKO).

There's a mounting build to the talent display on hand this week, making for one of the more pleasing lineups.

Joe Frisco, always an astute and wily vaudevillian, keeps them with him all the way via his standard horseroom player routine and the classic soft-show, derby twirling stanza.

In co-tipliner spot, Buddy Baer adds up as a pleasant performer. Big guy sings, chatters amiably and interestingly on his movie experiences (viz. "Quo Vadis"). Mary Small fills out the marquee names and socks with her songolog which features specials, pops and tricky arrangements and tonal effects that keep stubholders listening and palming.

Almost walking off with show honors is the Les Diadoras act. Their combo of juggling, hoopspini and acro work marks them easily the best act of the type to have played here in years. In the closing slot, they had them mitting throughout with some incredible stunts. They're definitely a grab for vaudeo shows looking for new faces and talent and a notch for any vaudeo or cafe with a high ceiling.

In tceoff slot, Bobby Clark sets a fast pace with his puppets. Works them with fine technique and tops with a skeleton figurine that makes for eye puzzler and resultant and reaction. Les Rhode house orch backs show in fine fashion.

Lary.

Empire, Glasgow

Glasgow, Feb. 25.

Larry Gordon Girls (8), William & Shand, Ben Wrigley & Co, Malcolm Mitchell Trio; Tommy Jover with Raf, Pat & Julian, Gwen Liddle, Eddie Calvert, Bob & Alf Pearson, Bill Matthew Orch.

This bright vaude offerings brings one of the acts, Ben Wrigley, back three times for three separate appearances, a pointer, surely, to the current shortage of good British acts. Even the troupe of chorus girls come back thrice. That apart, this bill has much variety, most of it on the musical and instrumental side.

Star turn in the comedy section is lanky Wrigley, reeling about the stage with his long neck in almost kangaroo-style. With his partners he indulges in considerable funny business, with accurate timing demanded. Some of his material may not be new, but at least it's compelling to watch. The wriggling Wrigley is well named.

Other mirth attraction is Tommy Jover with his comedy-rhythm family, Raf, Pat, & Julian. Act is the essence of real English music-hall, and has much scope for U. S. market. The Malcolm Mitchell Trio is a polished musical group, working in the second half with ace trumpeter Eddie Calvert.

Dressed in an old raincoat, and with a gas lampost for props, Gwen Liddle, recent discovery from the London streets, proves that ex-buskers can still have much stage value. She's lass who worked in poor circumstances and was brought to notice by a London Sunday newspaper and from there sprung into the limelight via video and vaude. She has a powerful voice and surely doesn't need a mike.

Top act is Bob & Alf Pearson, with songs old and new at the piano, and introducing their radio voices from the show, "Ray's A Laugh." They pay tribute to w.k. Scot artists, including the late Sir Harry Lauder, in song. Gord.

Paramount, N. Y.

Billy Williams Quartet, Buddy Lester, Georgia Gibbs, The Dunhills (3), Jerry Wald Orch; "This Woman Is Dangerous" (WB), reviewed in VARIETY Jan. 30, '52.

The Billy Williams Quartet doubling from the Sid Caesar-Imogene Coca TV bellringer, top a well-rounded but standard 57-minute lineup at the United Paramount Times Square showcase. The Negro foursome, with their excellent rhythms and arrangements, provide a sock finale.

Par offers them considerably more elbow room than tele and they take full advantage of it to make the presentation plenty showmanly. They offer a combo of blues, standards and stylized spirituals with plenty of action to make both visual and aural effects strong.

Comedy spot is filled by Buddy Lester with a li of patter and zany clowning that win modest response. Material's not always the strongest, but at least most of it is original and not something that's been kicked around by the Berle-Youngman school over the years. Funniest of the throwaway bits is the takeoff on Peter Ustinov as Nero in "Quo Vadis."

Georgia Gibbs, in deuce position, tallies nicely on both her appearance in a low-cut, attractive gown, and on her song salesmanship. Warm, rhythmic style of the Mercury Records thrush is good in "Gonna Live Till I Die" and "Cry" and she follows with an excellent off-centre selection, a chunk of Gordon Jenkins' "Manhattan Towers."

Trio of male tapsters, the Dunhills, are in the light-up spot. They're pleasant-looking, able hoofers and score okay with precision terping, relieved by a bit of acrobatics.

Contribution of the Jerry Wald Orch is held to a minimum. Aside from backing the show, of course, it offers an opener and good closing number in "Slaughter on Tenth Avenue." There are no vocals and Wald himself gets in only a minor lick. His licorice bar.

Herb.

Casino, Toronto

Toronto, Feb. 29.

Larry Adler, Mary Mayo, Buddy Greco, John Gallus, Hootor & Byrd, Jimmie Cameron, Archie Stone House Orch; "Katie Did It" (Rank).

Not around for two years here, Larry Adler is the marquee lure at the Casino, but it's Mary Mayo who is stealing the show. Comely blonde in pale blue stretched the stage stint, when caught, to 81 minutes for a begoff. Here is a wholesome-looking girl, plus sexy attributes, whose bell-like notes in yodel style would not be lost in the Alps.

With her husband, Al Ham, conducting the pit orch (and also responsible for her arrangements), she blends her throaty contralto with high soprano echo effects that are a definite new-voice novelty. She exhibits splendid control, mixes her sotto voce shadings for soft and intimate rapport with her listeners and then can soar into those high register passages for contrast. Her "Without a Dream," with Ham at the piano, was a smash finale, this coupled with the lady's gracious stage manner.

As harmonica virtuoso, Adler verges from the dulcet to the diapacon in his shadings of what has now become a recognized musical instrument. He also has a commendable stage style, being tart and cheeky to latecomers, during which he will break off a number to chide them. His manner is aloof and superior. He announces that his next number has never been recorded; he superciliously pokes fun at himself and his listeners, and has no compunction in insulting the customers. To many customers, this is a welcome change from the obvious.

Adler opens cold in full stage before the golden drapes with his "Begin the Beguine," segues into Debussy's "Claire de Lune," both for symphonic effects; into Jerome Kern's "All the Things You Are" for a key of C start and then the variations for some wicked double-tonguing that sounds like a whole symphony section via the mike. His clowning of "Peg O' My Heart" and "The Sabre Song" in boogie tempo, mplete with intentional flats, rated another begoff.

Rounding out one of the neatest stage sessions assembled in recent months by Murray Little are Hootor & Byrd for their nifty taps and a soft-shoe finale, the kids exhibiting plenty of personality; Buddy Greco in his well-mannered balladeering and a relief from stylistic song-agonizers; John Gallus for his clever manipulation of his puppets and his clarinet work. Whole bill is further sparked by

the emceeing of Jimmie Cameron, plus the pit support of Archie Stone's house orch, though latter is often too enthusiastic on the decibels. McStay.

Capitol, Wash.

Washington, March 3.

Margaret Whiting, with Joe "Fingers" Carr; Robert Maxwell, Johnny Morgan, Appletons (3); "Return of T. n" (20th).

Margaret Whiting, slick entertainer in any company, is showcased here with three acts worthy of her talent. Though chantoese is headlined, a billing she well rates, other acts are so standout that they crowd her for audience favor.

Miss Whiting's warm personality and schmaltzy style make an immediate hit with customers, most of whom know her from her disk and radio rep. Adding to interest of a topdrawer singing act is presence of husband and arranger Lou Bush at the keyboard. Besides doing a hep job of styling his frau's tunes and accompanying her warbling, Bush, under name of Joe "Fingers" Carr, is a disk fave in his own right. So galleries get a welcome surprise in the double-feature aspects of act. The family motif, introed toward end of routine, is strong enough to be expanded.

Miss Whiting makes a bouncy entrance with "Of Thee I Sing" and then goes on to a medley of her recordings. She has an intimate, folksy style, blending numbers with easy chatter. A smart performer, she makes audience part of the act with such devices as a clapping song. Makes a sock nostalgic appeal with a medley of Dick Whiting (her late father) numbers, giving a personal touch to such oldies as "Sleepy Time Gal," "Louise," "Japanese Sandman," "I'm In Love With You Honey" and "Ain't We Got Fun." Husband's stint, consisting of two-boogie-woogie number, "Snow Deer Rag" and "Down Yonder," is equally bell ringing. There's some family clowning, and pair walk off to cheers.

Harpist Robert Maxwell is sleeper of bill. Not too well known to crowd to start with, he builds to near show stopping reaction. His jive rhythms make good listening, and customers love it. Highlights of routine are "Hungarian Rhapsody" and "St. Louis Blues," both played for all they're worth with novel and ear-filling variations. This is a musical act a bit off the beaten path, and obviously one worth attention.

Comie Johnny Morgan clicks with an unpretentious style and winning personality. With his air of the lovable, simple clown, he socks across a running line of gags, many of them bluish, despite his air of innocence. Off-color gags are of the inoffensive variety, and general level of humor is in good taste. Surprises with a pleasing baritone voice and wins lusty sendoff.

Rounding out a sparkling layout are the Appletons, who bring up curtain with their acro stunts, displayed against an apache background. This is one of cleverest acts of its type in the business, and always enthusiastically received here. Act is virtually the same as in past, with apache tossing around a pair of femmes, and a story thread of violence and competition for his favor. There's new gimmick for windup. Customers eat it up. Lowe.

Palomar, Seattle

Seattle, Feb. 27.

Carroll Sisters (2), Toni La Rue, Val Valentine, Mills Bros. (5), Ray Watkins House Orch (6), "Flaming Feather" (Par).

The Mills freres and their harmony top this bill in fine fashion, doing usual brisk b.o. as the definite draw.

Carroll Sisters, nice looking acro-ballet team, open, scoring handily with some difficult challenge routines. Toni La Rue, who also acts as emcee, socks over her xylophone tapping along with dance steps, particularly with a George M. Cohan medley and "Sabre Dance."

Val Valentine displays finesse in juggling and balancing of rubber balls, with an assist from the audience, but tricks would gain interest via patter or better pointing up.

The Mills Bros. smash over "The Only Heart," and "I Ran All the Way Home" for a big mit, and go on to tremendous response with "I Got It Off My Mind" and "Paper Doll." Reprise of older instrumental style scores heavily with "Basin St. Blues," as does fast tempo "Window Washer Man," featuring Mills, Sr., in bass part.

Called back, the group did "Till Then" for a bowoff, after shouted requests from audience. Reed.

Apollo, N. Y.

The Orioles (6), Hal Singer Orch (6), Lovell Fulson Orch (8), Anita Echols, Harris & Shore, Jackie "Moms" Mabley, Laura Pierre, "The Big Cat" (UA).

Current sesh at Harlem's vaude flagship is weighted on the musical side, with the Orioles, all-male sextet, topping the bill and the bands of Hal Singer and Lovell Fulson in the featured spots. The Orioles, fast becoming record favorites, are making their fifth appearance at the Apollo and their appeal seems as strong as ever. In addition to offering melodic vocalizing and arrangements, combo offers a visual aspect with exaggerated movements and turns.

Group, which got its start via the Arthur Godfrey show back in 1947, wins over the newholders with its opening rendition of "Happy Go Lucky Local Blues" and follow effectively with "Fool in Love" and "Shrimp Boats Are Coming." Lyrics, for the most part, are carried by Sonny Til. Judged from how caught, Til is major fave with the local teenagers, inducing swoons and screams. Croup closes to sock salvos following encores of "Trust in Me" and "Baby Please Don't Go."

Show opens with personnel of both bands giving out with "Ray's Bounce." Follows with Anita Echols, tousle-haired gal whose vocal style may be loosely classed in the Betty Hutton-Martha Raye category. In warbling "Walking Along Minding My Own Business" she screams, grimaces, kicks and dances, earning yocks and a fair mit.

Hal Singer's aggregation, three rhythm, two reed and one brass, takes over for a torrid jam session and maestro's saxing in "Walkin' with Hal" brings the house down. Harris & Shore, ofay act, score in the laugh department with their hoke ballroomology.

Comedy stanza is handled nicely by Jackie "Moms" Mabley, a matronly femme in outlandish garb. Shows a good sense of timing, reeling off gags in the monolog style of Herb Shriner. Nabs plenty of yocks with localized material and ancient jokes.

Fulson band, four rhythm, two reed, two brass, also gets chance to display its ability and scores nicely with three numbers. Ray Charles, blind pianist, earns a solid mit for his vocalizing of "I Want to See My Baby" and Fulson gets special attention for his expert handling of the electric guitar. Laura Pierre makes a pleasant mistress of ceremonies. Holl.

New Acts

Continued from page 68

scribing a violent quarrel, the material in this number being excellent. If their subsequent stuff measured up to this level, they'd be one of the freshest and most potent new acts around. But it never again reaches an acceptable level.

The pair fill their tunes with good incident. There's good visual interest at times, and there are indications that Stoner & Dennis could make the grade in most vaude-cafe situations. Jose.

CHARLES DANFORD

Songs

15 Mins.

Bellevue Casino, Montreal.

This is Danford's second appearance at the Bellevue Casino and singer sells neatly. Tall, and with an easy-going, disarming manner, Danford stays pretty close to the faves ("Charmaine") and the semi-classics ("Donkey Serenade") for payee attention.

As in previous stints in this room, Danford doubles as emcee and bolsters the lavish production numbers with his hefty baritone. Guy shows solid legit training and since last viewing has dropped the stiff, concert-like approach for a smoother nitery attack.

A good bet for TV, theatres and cafe revues tending to the opulent, nostalgic stuff. Newt.

Belated Nod

Continued from page 2

Memorial Fund originated in its Paramount Theatre.

In the days of stage shows, Fremont was well-known as a theatre town. Many of the greatest stage and concert stars played there in the old Opera House. I have been told that at a time when Sunday stage performances were forbidden in Toledo, special cars used to take theatre patrons from there to Sunday performances in Fremont.

Wallace O. James, (Manager, U. S. 23 Drive-In Theatre, and formerly manager Fordham and Broadway Theatres, N. Y. C.)

L. A. Legit at New Low; 3 Producers Lost Record \$311,000 in Six Months

Los Angeles, March 4.

Paced by the "My L. A." fiasco, local legit hit a new low for the first six months of the 1951-52 season, registering a loss to three producers of \$342,000. Four other producers managed to eke out a profit of \$31,000 during the same period, leaving the legit balance sheet \$311,000 in the red for the first half of the year. Loss is \$190,000 greater than for the same period last year.

Total gross of \$621,620 was amassed by 10 shows, which kept six houses afloat for a total of 36 theatre weeks. Tally was \$215,405 under the corresponding period last year, when 25 shows were presented in nine theatres for a total of 61 theatre weeks.

"My L. A.," which blew up in the faces of some 500 luckless "angels" after three days, was one of the most costly failures in legit history. Auditors have yet to undertake a careful accounting, but it's figured the total loss from the promotion will be around \$310,000. Of this amount, some \$173,000 originally was raised through public sale of stock. Promoters borrowed another \$100,000 and were in debt when the show collapsed after four weekend performances.

Decline In Shows

Apart from the grim financial picture an analysis of the initial six months of the Labor Day-to-Labor Day year, points up the desolate Los Angeles legit picture. The number of shows offered declined by 15 in the so-called "commercial" theatres.

As an example of the weak state of legit locally, the Biltmore, UBO outlet for Los Angeles, was open only 14 weeks during the period, presenting five shows. Four of these shows eked out a total profit

(Continued on page 75)

Pitt Summer Operetta '52 Season Assured As Money Drive Shapes Up

Pittsburgh, March 4.

Continuation of the summer operetta company here this season was assured last week when Edgar J. Kaufmann, honorary president of the Civic Light Opera Assn., announced the success of a three-fold campaign to get the necessary financial backing. This will be the seventh year of the under-the-stars presentations at the Pitt Stadium, and William Wymetal returns again as managing director.

A short time ago, there was some doubt as to whether the project would get the greenlight in '52. Board then proceeded to organize a trio of groups to raise money and feel out public interest.

One committee designated to bring in \$75,000 from contributors, as against \$55,000 in 1951, reported its goal had practically been reached; group charged with lining up between 400 and 500 guarantors at \$50 each, with an additional \$50 if needed, checked in with at least half that number, and men who set out to sell \$162,000 worth of \$1 seats to industrial concerns had sold upwards of \$100,000 by the end of last week. Going on those figures, Civic Light Opera board was confident they would go over the top on all three fronts, and announced the continuation. Season will begin early in June and run for nine or 10 weeks, and Wymetal is expected to announce his repertoire within a few days.

SHUMLIN RESTAGING

'CANDIDA' FOR B'WAY

Herman Shumlin is restaging the Olivia de Havilland revival of "Candida," currently playing a Philadelphia engagement in preparation for its New York opening April 14. Norris Houghton, who originally directed the Thomas Hammond production, is on the CBS-TV staff and is not available to handle the brushup of the legit offering.

No cast changes are contemplated in the show. However, Bramwell Fletcher recently took over the role of Burgess, succeeding Berry Kroeger, who withdrew.

Kaycee Orpheum to Take St. Louis Empress Stock

Kansas City, March 4.

Fox Midwest circuit this week begins a tryout plan on semi-stock for its Orpheum Theatre. "Second Threshold" opens a week's run in the house tonight (4), with Martha Scott and John Loder in the leads. Play is a production of Empress Playhouse Co., operated by the Ansell Bros. in St. Louis. It moved here after playing St. Louis. This will be followed by "A Date with April," with Constance Bennett, March 11-16, also moving here from a previous St. Louis run.

If the plan is successful, it will be tried on a more extensive scale next season, according to Leon Robertson, district chief of Fox Midwest. He set the deal with Robert E. Perry, Empress producer-director, who was here last week.

Orpheum is offering these plays on a scale of \$1, \$2 and \$3, whereas most road legit plays at tops from \$3.66 to \$4.88.

Two shows gives the Orpheum a good spring season. "Moon Is Blue" is coming in for a week March 18, and "Bell, Book and Candle" due March 25.

Celebrity Soiree For Kesslere Presentation To N.Y. Public Library

George Freedley, curator of the N. Y. Public Library's Theatre Collection, will formally accept G. Maillard Kesslere's gift of 8,000 photographs at a reception for the photographer-artist, commencing at midnight at Kesslere's N. Y. residence. The reception will begin midnight, Saturday, April 5. The late hour is to accommodate show people now appearing on Broadway and TV whose portraits and photographs are currently in the collection.

The Kesslere Collection comprises 25 years of theatrical illustration, is artistically and photographically, from 1925 to the present. This will become a part of the Public Library's famous Theatre Collection.

Many important names in the amusement world have expressed their interest in the collection and announced participation in the presentation ceremonies and reception, which will take place around 1:30 a.m., April 6. Radio and television installations have considered preparations to cover this event. Three floors of pictorial illustrations of the top names in show biz are being designed and prepared for mounting of this gallery of stars.

After April 5 event the huge display will be available to the general public for about two weeks.

Seeks June Havoc For London Run of 'Affairs'

London, March 4.

Legit producer Stephen Mitchell is planning to New York today (Tues.) to sign June Havoc for a local production of "Affairs of State." His plans call for the Louis Verneuil comedy to open in the West End later this year with possibly the entire Broadway production and cast.

Meantime, the N. Y. production of "Affairs" scheduled to close next Saturday (8). Presented by Richard W. Krakeur and Fred F. Finklehoffe, the play opened at the Royale Theatre, N. Y., Sept. 25, 1950. Miss Havoc replaced Celeste Holm as the star last June.

U.S. Preem for 'Righteous'

Chicago, March 4.

"The Righteous Are Bold" will have its American premiere March 28 and 30 at the Loyola Community Theatre here, with Frank Ford directing. Play by Frank Carney was first produced at the Abbey Theatre, Dublin in 1946 and broke all records, running for four months, and since being revived twice.

Eddie Dowling had the American rights for a year, but dropped his option recently.

Olivier to Stage Walton Opera at Covent Garden

Laurence Olivier will stage William Walton's new three-act opera, "Trollius and Cressida," slated to bow at Covent Garden, London, next season. Henry Moore will do the sets. Christopher Hassall wrote the libretto.

John Barbirolli will conduct, with Elizabeth Schwartzkopf slated for the Cressida role.

\$92,440 Month's Profit on 'Dolls'

Operating profit on the two "Guys and Dolls" companies for the four weeks ended Feb. 2 totaled \$92,440. That included \$33,792 (after deducting \$1,417 New York state unincorporated business tax) on the Broadway production, and \$58,648 on the touring edition. From the latter amount, however, the Canadian government is holding \$10,000 in escrow pending settlement of income taxes from the troupe's recent Toronto engagement.

Although the accountant's statements thus far cover only the period through Feb. 2, the net on the Cy Feuer-Ernest H. Martin operation totaled \$808,000, as of Feb. 23. At that time the distributed profit amounted to \$638,000. The venture was originally capitalized at \$200,000, plus \$50,000 overcall (the latter having been unused and returned to the backers almost immediately, however). No additional financing was used for the second company.

The original "Guys" production is currently in its 68th absolute capacity week at the 46th Street, N. Y., while the second company, launched on the Coast last June, opened an extended Chicago engagement last Thursday (28).

BALLET THEATRE TO DO 6-WEEK STRAWHAT TOUR

A company of 30 dancers from Ballet Theatre, including John Kriza and other soloists, has been formed to play six summer theatres of New England and Pennsylvania in July and August.

Co-producer Lucia Chase has devised three separate programs for the dance unit, each to be presented for two nights during a week's engagement. The three programs will include "Billy the Kid," "Rodeo," "Fancy Free," "Interplay," "Swan Lake," "Design with Strings," "On Stage," "Tally Ho," "Les Patineurs" and "Gala Performance." Two pianists will be utilized in place of an orchestra. The National Theatre, Washington, has been booked for week of Dec. 29, for the inauguration of the 1952-53 tour.

Robert Merrill Due Back At Met Opera Next Week

Robert Merrill, who was fired from the Metropolitan Opera a year ago for alleged breach of contract, and then reinstated by general manager Rudolf Bing in January, will make his return to the Met stage next Tuesday (11) in "Il Trovatore." Merrill, last heard at the Met on Feb. 23, '51, in "Don Carlo" is slated for six appearances with the opera company in N. Y. before it goes out its spring tour, with Merrill accompanying.

It was 1951's spring tour that occasioned the Met break, Merrill going out to Hollywood to make his film debut in Par's "Aaron Slick From Pankin Crick" instead of going on tour with the Met. The Met claimed he was contracted for the tour, which Merrill's manager, Moe Gale, disputed. Bing then dismissed Merrill from the Met roster, Merrill getting back on it this season by apologizing for the "unfortunate incident." Merrill is slated for N.Y. appearances this month and next in "Carmen," "Pagliacci," "Aida" and "Don Carlo," besides "Il Trovatore."

Met contralto Elena Nikolaidi has signed with the Australian Broadcasting Commission to give 40 concerts in Australia this summer. Most concerts will also be broadcast over the ABC network.

Old Lady Shows Her Mettle as Nashville 77-Year-Old Mgr. Still Kicks Up Dust

By F. W. WOOLSEY

Nashville, March 4.

'Okla.' Winding Early; To Tour Again in Fall

"Oklahoma," playing a split this week between Decatur, Springfield and Peoria, Ill., will end its tour March 15 in Rochester, N. Y. However, the Theatre Guild plans to send the show on the road again next fall.

The March 15 date will be the earliest spring closing the Rodgers-Hammerstein musical has ever had. The show formerly continued through the summer, but laid off for the first time in 1950. Last year it played an early-summer run on Broadway, then toured the subway circuit and finally flew to Berlin for a State Dept.-sponsored engagement.

Scenic Artists, League Dispute in Deep Snarl; 'Women' Pickets to Stay

Dispute between scenic artists and League of N. Y. Theatres (producers and theatre owners) is apparently no nearer settlement. Picketing of the Plymouth Theatre, N. Y., where the Joseph Kipness-Jack Hynton importation of "Women of Twilight" opened Monday night (3), will continue, according to the union. Meanwhile, union and the League have failed to agree on terms of a basic contract.

The battle centering around "Women of Twilight" has been brewing many months. Basically, it involves the union's objections to the growing practice of Broadway managements to import scenery from London and Paris. In the case of such companies as the Old Vic and the Olivier-Leigh troupe currently offering "Cleopatra" revivals here, the union doesn't oppose the importation of the foreign-built scenery.

But the organization has become aroused at what it claims has been the steady expansion of this exception. It protested the bringing in of a British setting for "Collector's Item" and flatly refused to agree to the importation of the "Twilight" scenery, which was built in London specifically for the Broadway production.

The union, whose contract with the League expired several seasons ago and has not been renewed, claims that the latter has refused to bargain in good faith. League officials say they are willing to negotiate, but indicate their determination not to sign an agreement limiting their right to import foreign productions.

Present wrangle appears to have producers Kipness and Hynton in the middle between the League and the union. Kipness reportedly would be willing to sign a contract covering all proposed future importations, but is said to be opposed by the League and Lee Shubert, who apparently hope to prevent the union from establishing rules curbing scenery imports.

See Restarched 'Curtain' Versailles Nitory Revue

The Mervyn Nelson revue, "Curtain Going Up," which did an el fold in Philadelphia last week with \$115,000 in the red, may wind up as a nitory revue at the Club Versailles, N. Y.

This is Eddie Cantor's idea, after seeing the show during its out-of-town engagement. Condensed to an hour, with some of the cast originals, including his daughter Marilyn, who was in "Curtain," the comedian thinks it's a better floor-show. Cantor also co-bankrolled the show.

'PAPER MOON' IN LANCASTER

Lancaster, Pa., March 4.

"Paper Moon," by Broadway pressagent Peggy Phillips, will be produced this Thursday-Saturday (6-8) by the Domino Playhouse here.

Members of the group saw an adaptation of the script on the Kraft television show and contacted the author for the rights.

Sharp-tongued Mrs. Lula C. Naff, who at 77 may be the oldest active theatre manager in the nation, winds up her 48th year in show business this month by booking the national company of "Mister Roberts" into Ryman Auditorium—"the most famous one-night stand on the road"—which she has managed since 1914.

Mrs. Naff won't see the play. She hasn't watched a full performance at Ryman in all her 38 years of running its affairs. "I'm too busy here," she says, indicating the cubby-hole under a flight of stairs that has always been her office. If the stars who play Ryman want to see her, they come to these cramped quarters, where the walls are lined with autographed pictures and where, until quite recently, Mrs. Naff conducted her business on a battered kitchen table. Now she has a desk.

The only compliments Mrs. Naff pays are to a performer's drawing power. If the boxoffice is in good shape, she likes the star. "Give an actor a full house, and any kind of a theatre will look good to him," she tells people who complain that Ryman is showing its 60 years.

Spare My Child!

Mrs. Naff is fiercely devoted to the barn-like auditorium. "When you talk about the Ryman, you're talking about my child," she warns critics, and adds that William Jennings Bryan and Amelia Galli-Curci praised the acoustics in the building, put up in 1892 as a gospel tabernacle through the efforts of a riverboat captain, Tom Ryman, who got religion. Today's audiences still sit in pews. The pews are hard, but Mrs. Naff says 4,000 people will wedge themselves into Ryman if the show is free. Reserved, the seating capacity is about 3,300.

A customer once complained that the ticket she had just sold him was probably behind a post. Mrs. (Continued on page 78)

Ashton's 'Tintagel' Hit In N.Y.C. Ballet Preem; 'La Gloire' Disappoints

The N. Y. City Ballet came up with a definite hit last Thursday (28) at City Center, N. Y., when it offered Frederick Ashton's "Picnic at Tintagel" as the fifth and last of its world premieres this season. Work shapes up as the best of the five prospects for permanent inclusion in the troupe's repertoire. Second work of the Sadler's Wells Ballet director to be done for the N. Y. outfit, "Tintagel" has good theatrical quality, while showing fine imagination and taste in its creation.

Story concerns a group of Britishers picknicking at Tintagel, scene of the Tristan-Iseult legend, and the group transformed, as in a dream, to ancient days to re-enact the famous love tragedy. Although miming chiefly tells the story, there is plenty of action and dancing, too. A sexy pas-de-deux is also notable. Ashton's choreography is matched by Cecil Beaton's strikingly handsome set and costumes, and Sir Arnold Bax's music score fits in. Diana Adams and Jacques d'Amboise do a fine job as the romantic pair, with Francisco Moncion as the betrayed husband (King Mark) and Yvonne Mounsey as the maid (Brangane).

Other new ballet presented last week was Antony Tudor's "La Gloire," which premed Tuesday (26). An imaginative work on a repertory company, a temperamental leading lady and her harassed supporting players, the story line is too fuzzy, and the action, as well as dancing, underdeveloped. There isn't enough real dancing, while miming oversteered. Music chosen for the work was wrong—the three noted Beethoven overtures that are used completely overbalance and overshadow the stage work. Ballet's idea is good and should be developed, possibly to another score, but certainly to more action and clearer story line. Nora Kaye, as "La Gloire," proves herself again ballet's leading dramatic dance-actress, and excellent support is given by Diana Adams, Hugh Laing and Francisco Moncion. Bron.

Rise in N.Y. Amusement Ad Rates Reduces Secondary Legit Lineage

Rise in amusement ad rates of the New York dailies during the last six years has tended to reduce the amount spent by legit shows on billboards, suburban newspapers, incidental magazines and other supplementary media. In the case of space in the Sunday papers, there has been a strong trend to concentrate lineage the N. Y. Times.

Since there has been relatively little increase in boxoffice scales and, therefore, in grosses during the corresponding period, producers have been unable to expand ad budgets as the newspapers' rates have gone up. And for contractual reasons, besides the necessity of using enough space to be effective, shows cannot make more than nominal reductions in lineage in the dailies. So they tend to eliminate or drastically curtail other forms of advertising.

Daily rates for the New York papers increased 52% in the 1941-51 period. Actually, the boost dates from only about five years, as rates were frozen during the war, when there was a newsprint shortage. During the same 10-year stretch the Sunday rate went up an average of almost 56%. Over that period the daily circulation went up 17% and the Sunday circulation nearly the same percentage.

The dominance of the Times in the Sunday amusement field has grown steadily from 13.4% of all such lineage in 1945 to 51% in 1951. During the 10-year span, the Herald Tribune eased down only slightly from 28.8% to 28.4%. In the same interval the News dropped from 28.1% to 9.9%. The Mirror sagged from 11.8% to 4%. The Journal-American slumped from 17.9% to 4.3%. The Post, entering the Sunday field in 1951, got 2.4%.

Hammerstein Gets 'Okla. Greeting at Swarthmore; Sees Plenty Life in Legit

Swarthmore, Pa., March 4. "Oh, What a Beautiful Morning" drowned out "Dear Lord and Defender of Mankind" last Thursday morning (28) as the Swarthmore College student body sang a greeting to Oscar Hammerstein 2d in the weekly chapel period in Clothier Memorial on the campus. The program started with the singing of the usual hymn, but with the end of the first chorus, the freshmen broke out in the familiar song from "Oklahoma," and in a minute the entire student body took it up. Hammerstein, speaking before approximately 900 students and faculty, denied that the modern theatre is a dying institution. In rebuttal, he pointed to the tremendous growth of the new mediums of radio, films and television, which employ and entertain more people than ever before in the history of the theatre.

In the "live" theatre he sees an "incipient renaissance" of poetic drama, exemplified specially by T. S. Eliot's "The Cocktail Party," the reading of "Don Juan in Hell," and the current success of Emlin Williams and Christopher Fry. The concern with words and the poetic drama is a reaction to the photographic realism of the 20's, he says. The rise of two such playwrights as Tennessee Williams and Arthur Miller and the great advance in his own field, the musical theatre, Hammerstein feels, are the best evidence that there is life in the modern American theatre.

LAUGHTON NETS 90G IN 6-WEEK READING TOUR

Hollywood, March 4. Charles Laughton's fourth "Bible-and-classics" reading tour reaped a six-week gross of \$164,400, with Laughton pocketing approximately \$90,000 as his share. It was the most successful trek yet for Laughton, who launched the Chautauqua circuit stint two years ago under the aegis of Paul Gregory. Performances during the current tour, which ended in New Orleans Feb. 29, ranged from two to a week to six a week. Weekly grosses hit \$28,000, \$31,000, \$24,800, \$27,900, \$33,000 and \$19,700.

9-Year-Old 'Jamie' Actor Averts Hotel Fire Panic

Boston, March 4. Alfred Catal, nine-year-old boy actor in "Three Wishes for Jamie," which played the Shubert, is taking bows for averting what could have been serious panic at the Hotel Avery last week. Awakened at 2 a.m. by smoke seeping into his room, the youngster roused his mother, with both rushing into the corridor to discover the fire was in the next room. While the boy banged on doors awakening guests, his mother phoned the manager, who in turn notified the fire department, with result that the fire was confined to the room and quickly extinguished.

The Avery is a popular Hub headquarters for traveling show biz personnel, and many of the guests alerted by the alarm were show people.

'Camera' Clicking Neatly in Black

"I Am a Camera," John van Druten dramatization of Christopher Isherwood's "Berlin Stories," earned an operating profit of \$28,361 for the five weeks ended Feb. 2, at the Empire, N.Y. The Gertrude Macy-Walter Starcke production made a payment of \$32,500 to the backers in mid-February, thus returning the balance of the \$65,000 investment. But as the accountant's statement shows, the venture actually got into the black during the week ended Jan. 26.

The show involved a production cost of \$36,323, plus a tryout loss of \$3,616 and bonds amounting to \$7,740. Although it had an operating profit of \$1,586 on a \$10,321 gross for four performances on its break-in date in Hartford, the play had deficits of \$2,812 on a \$10,811 gross and \$2,390 on a \$9,648 gross during its fortnight tryout stand in Philly. After several moderate-grossing weeks on Broadway (during the traditional pre-Christmas lull), "Camera" built to near-capacity business and has been netting an average of around \$5,800 a week.

Theatre terms call for the show to get 70% of the gross, for the first \$20,000 and 75% thereafter. And, as indicated in the accountant's statements, the show's stagehand bill is \$350 for the regular crew plus \$88 for an extra grip, and an average weekly outlay of about \$409 for musicians. As previously reported, the author royalty was the minimum 5-7 1/2-10% until the production was paid off, after which it went to a straight 10%, with adapter van Druten and novelist Isherwood splitting on a 60-40 basis. As director, van Druten got 1 1/2% until the show paid off, then 4%. He also gets 10% of the profits.

Julie Harris, who drew critical raves as femme lead and was upped to star billing several weeks after the opening, gets \$1,000 a week plus 6% with a ceiling of \$1,300.

Boston Filmites to Open First Rochester, N.Y., Tent

Rochester, N. Y., March 5. A music first in the Rochester area, will be operated this summer by the father-son combo of Edward and Leonard Barrack. Latter is a former manager of the Beacon Hill and Kenmore film theatres in Boston, and the Uptown and Colony in Lynn, Mass. Tent will be located in Gates, on the Buffalo road just outside the Rochester city limits. Plan is to open the second week in June and continue through Labor Day. Project being financed at \$50,000, and construction starts April 1. The Barracks were Boston last week to arrange for purchasing a tent, and will go to New York next week to line up shows and talent.

What'd He Say?

Frederick Ashton, co-director and choreographer of Sadler's Wells Ballet of London, was in New York for the world preem of his ballet, "Picnic at Tintagel," which the N. Y. City Ballet bowed at City Center last Thursday (28). He got a cable from Maurice Lehmann, director of the French National Theatres, asking if he could come to Paris March 17 to discuss creating a ballet for the Paris Opera.

Knowing Lehmann's liking for short telegrams, Ashton wired back one word: "Yes." Lehmann had, meantime, forgotten what he had asked of Ashton, and cabled back: "Yes, what?" Ashton wired two words: "Yes, monsieur."

Unknown Ballet Troupe, Sans Ads, Has 100G in Till 3 Weeks Before N.Y. Bow

A young ballet troupe never seen in N. Y., with repertoire and personnel unknown will make a two-week appearance at the Warner Theatre March 25-April 6—and its impact is being felt already. As of yesterday (Tues.), still three weeks away, with no public sale, and no ads in the newspapers, the troupe—the Sadler's Wells Theatre Ballet, of London—had sold around \$100,000 of tickets, or about 60% of the capacity of \$170,000 on the two-week run.

Troupe is being presented here by Sol Hurok, who had merely used his regular ballet mailing list, receiving ticket orders at his office. First ad will run in N. Y. papers Sunday (9), with boxoffice sale opening Monday. Top is \$6 (as against the \$3.60 top of the N. Y. City Ballet currently at the City Center, or Ballet Theatre's \$3.60 top in N. Y. early this season).

There are no orchestra seats (\$6) left for opening or second night, and virtually all other categories (\$4.80 to \$1.80) are gone for all performances. Only \$6 orchestra, and some lesser prices at matinees, remain. Situation compares favorably with the biff advance on the visits of the troupe's big-sister company, Sadler's Wells Ballet, the last two seasons.

It's admitted that the rep of the sister Sadler's company accounts for some of the new troupe's draw, as well as the Sol Hurok imprint, and the good notices the new outfit has been getting on its current U. S. tour. But fact that the troupe is composed entirely of youngsters under 25, unknown to American fans, with a repertoire largely unfamiliar, and still has grabbed such an advance in N. Y., is considered phenomenal by the trade.

Troupe last week split its frame between two cities, Philadelphia and Washington, with four performances in each city, and racked up its biggest week on the road—a tremendous \$82,500. This is exclusive of tax. In four shows at Loew's Capitol, D. C., Monday through Wednesday (25-27), troupe drew \$46,500, and in four performances in Philly's Academy of Music Thursday through Saturday (28-31) it garnered another \$36,000.

PLAYERS TOUR TO CUE PRO LEGITS TO KOREA

Talks are going on between James Sauter, USO-Camp Shows proxy; Lawrence Phillips, executive of USO-CS, and Louis M. Simon, Actors Equity executive secretary, on question of sending pro legiters to the Korean battle areas and elsewhere.

It's been Camp Shows' contention that the open spaces of Korea, and other war theatres, are not conducive to the presentation of legit shows. U. S. will gauge results of the recently-set Players, Inc. jaunt, and results may determine whether the areas are okay for legit presentation.

Players, Inc., a group from Catholic U., Washington, is going out with a repertory of two plays, "Twelfth Night" and Moliere's "School for Wives."

It's a non-profit organization, which numbers among its director, Walter F. Kerr, N. Y. Herald Tribune drama critic; Kerr, along with Rev. Gilbert V. Hartke, supervisor of the CU drama department, and Dr. Josephine Callan, who was vocal coach for "Allegro," are the trustees of Players, Inc.

Traube Forms 50G Holding Company Setup to Produce Legiters for Road

Celler Sponsors Bill To Permit Kids on D.C. Stage

Washington, March 4. Bill to permit child performers on Washington stages was introduced in Congress last week by Rep. Emanuel Celler (D., N.Y.), chairman of the House Judiciary Committee. It would eliminate a section of the present child labor law, forbidding employment under 14.

A number of plays, such as "Member of the Wedding," have been forced to sidestep D. C. because of the present law. In other plays, where very minor roles required small children, the parts have been filled by late teenage girls with spotty results.

The Celler bill provides safeguards similar to those in New York and Massachusetts, regarding health, morals, education and personal supervision of the children. It also limits them to a maximum of two performances, daily and eight per week.

Touring 'Bell' Pays Off Within Month

Touring edition of "Bell, Book and Candle," put out by Shepard Traube, earned back nearly all its \$14,196 production cost during its first three-and-a-half weeks' operation. According to the initial accountant's statement, the show, co-starring Rosalind Russell and Dennis Price, grossed \$7,474 and had a deficit of \$650 for its four-performance Wilmington break-in just before Christmas.

However, on its three-week Philadelphia standing ended Jan. 12, it drew \$25,421 gross and had \$3,041 net for the first stanza, \$30,107 gross and \$5,425 net for the second frame, and \$25,857 gross and \$4,019 net for the finale. That gave it a total net operating profit of \$11,83 up to that point and left only \$2,362 production cost still to be recouped. The venture was capitalized at \$25,000. Accountant's statements for the period since Jan. 12 have not been received by the backers.

Contrary to various published reports, Miss Russell's contract gives her 15% of the first \$20,000 gross and 20% thereafter, not a straight 20% as stated. Also, the actress' hotel and other living expenses on tour are not paid by the management, but she gets the standard first-class railroad accommodations when the show travels. Under the contract, Miss Russell has until March 15 to notify the management whether she intends to continue with the production beyond May.

Initially, the show drew a three-to-one favorable press last week in Chicago, getting enthusiastic notices from Claudia Cassidy (Tribune), Herman Kogan (Sun-Times) and Ann Marsters (American), and a pan from Sydney J. Harris (News), who alone rated the production inferior to the Broadway edition. The Chicago engagement is scheduled for four weeks, but may be extended.

Rains-'Jezebel's' Slated For Summer Barn Tryout

"Jezebel's Husband," Robert Nathan drama in which Claude Rains will be starred, will have a strawhat tryout next summer. The play, to be presented on Broadway next season by William Fields and Roger L. Stevens, will probably open at the Westport (Conn.) Country Playhouse, then go to the Cape Playhouse, Dennis, Mass., with possible other dates to follow.

Also tentatively slated for test engagements at the Cape spot are Joseph Kramm's "Gypsies Wore High Hats" and Cecil Beaton's "Gainsborough Girls," the latter having been extensively revised since its original tryout in England last year. Both plays are under option to Aldrich & Myers.

Shepard Traube, producer of the touring "Bell, Book and Candle," starring Rosalind Russell and Dennis Price, has formed a permanent company to act as holding operation for the production of shows for the road. Venture is being financed at \$50,000, with the backers getting 95% of the profits and Traube himself 5%. The producer will have a free hand in the selection of scripts and all other artistic and business matters.

The parent company funds will be used only for preliminary investments, such as taking options on scripts, etc. Thereafter, each touring production will be financed in the standard way, as a limited partnership, with the backers sharing 45% of the profits and Traube getting 45%. The holding company will get the remaining 10% of the net for each show, but will not have to put up any money for that. It will be repaid by the production partnership for all coin used for preliminary expenses.

Parent Setup. The parent company is intended primarily as a permanent setup for acquiring properties, rather than as a direct money-making venture. Thus, if Traube has to move quickly to buy a script or take over a current production, he will have ready funds to do it, without having to take time to promote bankroll. Since the firm will presumably not have any major expenses, its capital will be limited to the initial \$50,000, with any additional amount immediately distributed in the form of dividends.

Although the financing for the holding company is being raised through the usual channels, Traube is making particular effort to include owners and managers of key city legit stands among the investors. Thus he expects road men such as Paul Beisman, of the American, St. Louis; Milton Krantz of the Hanna, Cleveland; Ben Segal of the Shubert, New Haven, and Gabe Rubin of the Nixon, Pittsburgh, to participate.

"Bell, Book and Candle" is not to be included in the projected setup, but Traube hopes to do two and possibly three plays next season, all under the new auspices.

'Tattoo' Doing In-And-Out Biz as It Continues Road Tour; Hasn't Paid Off Yet

"Rose Tattoo," currently at the Biltmore, Los Angeles, after playing through the midwest, had an operating deficit of \$215 for the four-week period ended Feb. 9. That brought the loss on the tour thus far to \$22,672. The Cheryl Crawford production of the Tennessee Williams comedy-drama previously repaid \$40,000 and earned back all but \$15,877 of its \$100,000 investment during its Broadway run. Thus, as of Feb. 9, the show represented a \$38,549 deficit.

According to the latest accountant's report, the play had a gross of \$18,395 and an operating profit of \$1,477 for the week ended Jan. 19 in Cleveland, but went into the red for \$276 and \$1,054, on grosses of \$14,587 and \$13,640, respectively, on a fortnight stand in Detroit, and went \$363 further into the hole on a \$13,427 gross the week ended Feb. 9 in St. Louis.

The author's royalties were waived and director Daniel Mann's percentage was reduced during this period.

NEW COIN NEEDED FOR 'CURTAIN' TO GO UP

"Curtain Going Up," which closed Saturday night (1) in Philadelphia, cancelling out further tryout-week in New Haven and its scheduled Broadway opening, represents an outlay of about \$112,000 at the moment. Complete refinancing will be required, if producer Mervyn Nelson goes through with his announced plan of putting the revue on again after extensive revisions and recasting.

The show was financed at \$100,000 and involved an initial production cost of about \$75,000 (exclusive of bonds), and lost about \$37,000 on the two weeks' tryout in Philly.

Legit Bits

Gilbert Miller, currently vacationing in Palm Beach, goes to Nassau, Bahamas, in a few days and is due March 20 in New York. About a month later he goes to England, where he'll probably spend the summer. His plans to produce "Traveler Without Luggage" are off, at least for this season.

Conforming to Actors Equity rules against name duplications, Lynda King and Marjory Clark, British actresses of this week's import from London, "Women of Twilight," are using the respective names of Lynda Lee and Marjory Hawtrey. Sol Hurok, presenter of *Emily Williams'* current N.Y. engagement in Dickens readings, is negotiating for a Broadway presentation of the John Gielgud revival of "Much Ado About Nothing," a current London hit.

Stage manager Leonard Patrick and his actress-wife Gloria Hays have returned from a year's stay in Europe. Mary Patton has withdrawn from the cast of "Dark Rehearsal," currently rehearsing. Paul Bremer, an actor in the Olivier-Leigh "Cleopatra" revivals, was held up and robbed of \$73 on the street early Sunday morning in New York.

Merle Debusky, who has been an apprentice with Lea Freedman, was admitted to membership this week in the pressagent chapter of the Assn. of Theatrical Press Agents & Managers. Del Hughes is stage manager of "One Bright Day."

Charles E. Meeker, Jr., managing director of the State Fair Auditorium, Dallas, is due for fatherhood again in August.

John Buckmaster, who gave a click performance as the Dauphin in the Theatre Guild's recent revival of "Saint Joan," has been committed to the King's Park (L. I.) state hospital for the mentally ill. He was arrested Feb. 7 on a New York street after brandishing two large kitchen knives and resisting police, who were called when the actor molested passersby.

"Jungle Mission," by novelist and former radio writer Ann Barley, will be presented March 20-23 at the Henry Street Playhouse, N. Y. "Father Unknown," contemporary Russian comedy by Vasily Shkvarhin, will be presented by the Swarthmore College Little Theatre Club, March 14-15.

Kay Francis in Somerset Maugham's "Theatre" is the current bill at the Central Florida Drama Festival, at Winter Park. Zachary Scott stars next week in Behrman's "Second Man." The Bristol Old Vic company has scored a click in its guest engagement with "Two Gentlemen of Verona" at the Old Vic Theatre, London, during the absence of the two resident companies on tour.

Alexander S. Ince planned to the Coast over the weekend to huddle with Mae West about a play he wants her to adapt as a vehicle for herself.

Virginia Card's version of "Carmen" to be done at the St. Petersburg Operetta March 11-16.

With Elliott Nugent in his original role of the professor and possibly Paul Douglas as the football-happy alumnus, "Male Animal" will be the opening bill of the six-week season of comedy revivals, April 30-June 8, at N. Y. City Center.

Richard Aldrich, having completed a year's reactive service as Commander with the Navy, has returned to civilian status. After a week's vacation at the Naples (Fla.) home of Julius Fleischmann, he'll resume active partnership with Richard Myers in the presentation of "Moon Is Blue." He'll also start preparations for the summer season at his three Cape Cod strawhats, the Cape Playhouse, at Dennis; Falmouth Playhouse, Coonamessett, and the Cape Cod Music Circus, Hyannis. He goes to the Coast in several weeks to line up stars for guest dates.

Sidney Kingsley last week won a unanimous arbitration award from Arthur Koestler in a dispute regarding his dramatization of the latter's "Darkness at Noon" novel and various contracts for subsidiary rights to same. Besides being assessed \$5,000 damage and \$400 arbitration expenses, the novelist was instructed to sign the contracts in question immediately, or they would become legal regardless.

Bob Koie, a singer in "Top Banana," will be married next Sunday (9) to Marilyn Lippmann, a non-pro. Warren P. Munsell, Jr., is general manager of "Grass Harp," with Ben Krantz production stage manager and Ellen Neuwald assistant to producers Saint-Subber and Rita Allen. Meanwhile, Edgar Runkle has succeeded Munsell as company manager of "Remains to Be Seen." Clay Clement, Tom Ewell and Jane Seymour have been named council

representative on the nominating committee for the annual Actors Equity elections. The six reps of the general membership will be elected Friday (7).

George Brandt, claiming his subway circuit in Greater New York lost money the last two seasons, threatens not to operate it this summer, rather than accede to the demand of the Assn. of Theatrical Press Agents & Managers for the employment of both a company manager and p.a., at a total salary of \$200, for each show, plus a music union bid for 10% boost and a treasurer's union request for \$5 raise.

John Golden announces plans to produce "Silver Bell," by Frank Alexander and E. A. Krumschmidt. The script, formerly titled "Gentle Folks," was previously held by Clifford Hayman and Frederick O'Neal.

Peggy Pope, who recently took over the only femme role in the touring "Mister Roberts," had to bleach and cut her red hair for the assignment. Her predecessor in the part, Gloria Folland, wife of Ted Andrews, star of the show, is due for motherhood in July.

Raymond Massey is being sought by Irving L. Jacobs for the lead in "Preacher Boy," which David Alexander may stage.

Florence Dunlap, who portrays the principal role in "The Velvet Glove" at Malcolm Atterbury's Playhouse in Albany, N. Y., reported in a television appearance on "Backstage With the Atterburys" over WRGB, Schenectady, Sunday (2), that key cities of South Africa and Rhodesia enthusiastically received "Oklahoma" and "Annie Get Your Gun" on a recent tour of those areas. "They are quite American-mad in Rhodesia," Miss Dunlap said.

First Drama Quartet of "Don Juan in Hell" will play a one-week stand in Los Angeles, starting Sept. 15 at a theatre to be selected this week, and then moves to San Francisco Sept. 22 for two-week stand at the Curran.

David Cole, last seen on Broadway in "The Innocents," will be seen in Nassau, in the Bahamas, in a featured role in "O Mistress Mine," at the Bahama Playhouse, week of March 17.

Tom Bosley will appear in "Pygmalion" at the Albany (N. Y.) Playhouse opening March 11.

Onslow Stevens and Mary Alice Wunderle have lead roles in the upcoming "The Happy Time," at the Playhouse, in Houston.

Joseph Keefe, who worked on the staff of Malcolm Atterbury's Albany (N. Y.) Playhouse last season, is now teaching English and drama at Bethlehem Central High School in Delmar, a suburb of Albany.

Albert Johnson, of New York, will design the sets for the 1952 season of the St. Louis Municipal Theatre Assn. in its Forest Park playhouse. Johnson replaces Watson Barratt, who quit at the close of the 1951 season, for reasons of age, after having been art director for about 20 years.

Edward Everett Horton will appear in the British comedy, "Castle in the Air," April 17-19.

Four Operettas Set For Seattle Summer Fest

Seattle, March 4. Seattle's "Music Under the Stars" program will present four operettas and two concerts next summer, with a budget of \$47,560.

Gustave Stern will be music director and conductor; Ralph Rosenbaum, stage director; Marguerite de Anguera, choreographer, and Frank Hixon, business manager. All operettas and concerts will be presented at the Aqua Theatre. Chorus of 24 will be used in the operettas; 60 in the concerts.

Tentative schedule calls for a Cole Porter concert June 20-21; "Roberta," June 26-27-28; "New Moon," July 3-4-5; Rodgers & Hammerstein concert, July 11-12; "Die Fledermaus," July 17-18-19, and "Brigadoon," July 24-25-26.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Brass Ring" (D)—Donald Wolin, prod.; Stanley Gould, dir.; Sydney Blackmer, star.

"Dark Legend" (D)—David Hellwell, Robert N. Winter-Berger, Darren McGavin, prods.; Morton Da Costa, dir.

"Grass Harp" (D)—Arnold Saint-Subber, prod.; Robert Lewis, dir.—"Salt Of The Earth" (C)—George Nichols III, prod.; Alfred Drake, dir.; Teresa Wright, Kent Smith, stars.

Four Musicals New To L'ville in Summer Sked

Louisville, March 4. Four musicals, new to the Iroquois Amphitheatre, have been set for summer production by the Louisville Park Theatrical Assn. Summer season's opening date isn't set yet, but probably June 30 or July 7 will tee off the 1952 schedule. New works are "Finian's Rainbow," "Up In Central Park," "Where's Charley?" and an Irving Berlin Revue, encompassing Berlin's music from World War I through his present Broadway hit, "Call Me Madam."

Maurice W. Settle, executive secretary, also announced that "Great Waltz" and "Carousel," both played at the Amphitheatre in 1948, will be included in the 1952 repertoire. Gil Lamb has been engaged for the lead in "Where's Charley?" Denis Du-Fur will be executive producer.

Lack of Product Closes Hartford Parsons Early; Deal Set With New Haven

Hartford, March 4. The New Parsons goes dark Saturday night (8) until early in September. Reason for the early closing, as announced by Charles Bowden, is inability to obtain suitable plays. Original plans had called for house operation until sometime in May.

"Golden Boy" revival, which goes on the boards tonight (Tues.), and winds up the "son's" activities, will be the 15th fering of '51-'52 at the house. It marks the longest drama season here since the passing of the old Parsons Theatre in 1935.

According to Bowden, who, together with Nancy Stern and Phil Langner, operates the house, few worthwhile vehicles are available. Rather than book in second-rate productions, the trio has decided to shutter.

Hartford, N. Haven Pact

New Haven, March 4. The managements of the New Parsons here and the Shubert, New Haven, have worked out a mutual pact to apply when they both have shows concurrently. The deal doesn't apply when only one theatre has a show and the other is dark. Also, it doesn't extend to surrounding towns that might be assumed to be in the "territory" of either Hartford or New Haven, but only to the two cities themselves.

Agreement principally covers advertising, but also involves all forms of exploitation, promotion, etc. As it works out, when there are concurrent shows at the New Parsons and Shubert, the former house doesn't advertise in the New Haven papers, and the latter stop reciprocates. But the New Parsons does take ads in such New Haven "suburbs" as Milford, for instance, and the Shubert similarly covers Meriden, which is nearer here.

It is a friendly arrangement, similar to that which has been in effect for years between the managements of the Shubert and the Klein Auditorium, Bridgeport, and the Bushnell Auditorium here.

According to Charles Bowden, co-manager of the New Parsons, there are no plans to operate the house on a year-round basis or as a strawhat next summer. The building has no air-conditioning system, and it would not be practical to invest in one for summer stock policy, he explains. It had been reported that the house would operate as a strawhat, offering shows produced at the Westport (Conn.) Country Playhouse.

'Assembly Call' Fantasy Prepped for Bow on Coast

Hollywood, March 4. "Assembly Call," a new fantasy on heaven by John Preston, will open March 25 at Harout's Ivar Theatre under the production auspices of William Jarvis. Casting gets under way this week.

Jarvis, who directed "The Beaufort Affair," a 12-week entry at Las Palmas Theatre last fall, will also stage. Preston was last represented locally with "Good Morning, My Son," starring Guy Bates Post, which was presented at the Biltmore in 1945.

Production rekindles the Ivar Theatre, which has been dark since last September.

Inside Stuff—Legit

Backers of "The Shrike," Jose Ferrer-Milton Baron production of the Joseph Kramm melodrama at the Cort, N. Y., include Ferrer, \$5,000; Baron, \$1,750; Edwin M. Reiskind, Ferrer's attorney, \$1,500; producer Mary K. Frank, \$1,000; film-legit actress Binnie Barnes, \$2,000; actress Elaine Rost, \$1,000; Edmund Trzcinski, co-author of "Stalag 17," another current Ferrer production, \$1,000; actress Phyllis Hill (Mrs. Ferrer), \$250; former producer John R. Sheppard, Jr., \$1,000; author's agent Leah Salisbury, \$1,000; the late Abram M. Blumberg, of Brooks Costume, \$500; James Strock of Brooks Costume, \$500; vidpix distributor Samuel L. Seidelman, \$1,000; Coast talent agent Kurt Frings, \$1,000; stage manager Jess Kimmel, \$250; Julius Specter, treasurer of the 48th Street, N.Y., \$1,000, and Mrs. Lawrence Weiner, wife of the ad agency exec, \$500. Ferrer is sole general partner of the \$50,000 venture.

National Theatre, Washington, which reverts to legit May 1, will be operated by a corporation of which producers Aldrich & Myers will hold 47½% of the stock, the City Investing Co. will hold an equal block, and attorney Howard Reinheimer, who negotiated the deal for the new lessees, will have the remaining 5%. Actual management and booking of the house will be handled by Louis A. Lotito, president of City Playhouse, Inc., legit theatre-operating subsidiary of City Investing. Eddie Plohn, who has been house manager for several years for the incumbent lessee, Marcus Heiman, will continue in the same status. City Investing has guaranteed the rent for the 10-year term of the new lease.

While giving the national company of "Guys and Dolls" an excellent review in Chicago Friday (29), the Tribune's Claudia Cassidy, dean of Chi critics, suggested that George S. Kaufman should come in and give the show a tightening up. Playwright had been there several days before for just that purpose. Kaufman was sitting several rows behind Miss Cassidy at the opening, but evidently nobody did the honors.

Chicago weekend ad of "Bagels and Yox," due at the Blackstone Theatre, May 11, has an unusual twist. Copy is directed not to the theatregoer, but to organizations to make up theatre parties. No price schedule is mentioned, only a contact, Shubert office and an individual, "Borscht Capades," which appeared in Chi several times, also made a play for the party business, but didn't take space for just that purpose.

TOUMANOVA TO LONDON TO GUEST WITH DOLIN

Ballerina Tamara Tumanova, wife of Coast film scripter-director Casey Robinson, flew in last week to N. Y. and then to London, where she'll be guest star with Anton Dolin's Festival Ballet for its London season, starting March 18 at the Stoll Theatre. Ballerina will be with the company till April 5, when she returns home to start work on the 20th-Fox film, "Tonight We Sing," the story of Sol Hurok. She'll portray Anna Pavlova in it. Miss Tumanova last winter was guest star with the Paris Opera.

Meantime, Alicia Markova, the Festival Ballet's chief ballerina, who hurt her ankle last fall and has had to take an extended leave, is in New York, where she'll visit for about three months, before returning to London and her troupe. Her sister and manager, Doris Barry, is with her.

Upstate N.Y. Amusement Park to Be Barn Site

Northville, N. Y., March 4. The Rustic Theatre in Sacandaga Park, at this upstate N. Y. spot, which the recently-formed Adirondack Properties, Inc., bought from the Fonda, Johnstown and Gloversville R. R., will be used for summer stock, according to the new owners. The theatre, in the one-time popular amusement resort, played vaudeville principally, and later motion pictures.

The 750-acre tract, which includes the well-known Adirondack Inn, was bought by a syndicate comprising Frank Yaguda, Hollywood, Fla., businessman; Edward Mouli, manager of the Nautilus Hotel, Miami Beach, and R. E. Dilg, president of the First National Bank, Hollywood, Fla. Moulin has operated the four-story Adirondack Inn for 12 years.

Other projects include the building of a swimming pool and cabana club, and improvement in house-keeping cottages. Adirondack Properties, Inc. is reported to have paid more than \$500,000 for the park.

'Show Boat' to Tee 34th St. Louis Muny Season

St. Louis, March 4. "Show Boat," the Kern-Hammerstein musical, will tee off the 34th consecutive season of the Municipal Theatre Assn. in its all fresco playhouse in Forest Park, with an 11-night stand, June 5. The piece will be presented for the sixth time here, the last being 1947. "Annie Get Your Gun" will wind up the 88-night season with a two-week engagement, starting Aug. 18. Other works to be sandwiched in are "The Student Prince" and "Countess Maritza."

Springfield, Mass., Group Takes Over Court Square Lease for Straight Legit

Springfield, Mass., March 4. Court Square, which has been on a second run-vaude-legit basis for the past 10 years, is now a straight legit house under a new organization, Court Square Co., Inc., which took over the lease formerly held by E. M. Loew's of Boston Saturday (1).

New group plans an initial outlay of about \$50,000 for renovations, and house will probably have an "under new management" opening next month, and will then be available for legit road shows, as well as name bands, concert groups, and probably art pix.

This is first time in more than two decades that the Court Square has been entirely in the hands of local interests. Increasing demand for more legit led the Springfield group to take over.

For the past dozen years, legit has come to the Court Square on a limited three-day-only basis, with vaude commitments ruling out anything but the first three days of the week. Elihu Glass is chief booker and executive director of Court Square Co., with Harvey Preston, insurance exec, president.

GREEN PREPS PILGRIM PLYMOUTH ROCK DRAMA

Greensboro, N. C., March 4. Paul Green is going to do another symphonic drama. He has just returned from Plymouth, Mass., where he conferred with the Plymouth Historical Society and completed plans for writing a drama on the landing of the Pilgrims on Plymouth Rock in 1620.

Green said that the governor and many other leading citizens of Massachusetts are enthusiastic about the project. A site for the theatre has been selected, and the campaign to raise money for the production is under way.

Present plans are to inaugurate the performance in July, 1953. The pageant is being sponsored by the Plymouth Historical Society.

Green is author of three other symphonic dramas, which have proved successes: "The Lost Colony" at Manteo, "The Common Glory" at Williamsburg, and "Faith of Our Fathers" in Washington.

Frisco Houses Lighting After Long Legit Drought

San Francisco, March 4. The Geary, dark since Jan. 19, reopened last night (3) with "Darkness at Noon," starring Edward G. Robinson. Playwrights production is scaled to \$360.

The Curran, town's other legit house, will relight with "Rose Tattoo" March 19, after being dark for nine weeks.

Chi Gets Lift With 2 Smash Openings; 'Dolls' \$28,700 in 4; 'Bell' \$24,500

Chicago, March 4.

In the last few seasons, Chicago, has seldom had two smash openings in one week. All four critics raved about "Guys and Dolls," which started Thursday (28); "Bell, Book and Candle" got three raves, Sydney J. Harris of the Daily News excepting, though pointing out that he was at variance with the audience. "BBC" began Monday (25).

The other productions haven't suffered much from the draw of the newcomers, but two of them leave the local scene next week. Only remainder is "Moon Is Blue," which continues to gather fine grosses.

Estimates for Last Week

"Bell, Book and Candle," Great Northern (1st week) (\$4.80; 1,500). Jumped off to over \$24,500 and has a \$20,000 advance.

"Guys and Dolls," Shubert (four performances) (\$6; 2,100). First four performances drew \$28,400. Added to the \$12,500 for the final two performances Sunday (24) in Toledo, that gave the show a total of \$40,900 on the six-performance week.

Jose Greco Ballet, Selwyn (5th week) (\$3.80; 1,000). Passable \$11,000. Closes Saturday (8).

"Moon Is Blue," Harris (44th week) (4.80; 1,000). Skidded a bit to under \$17,000.

"Student Prince," Blackstone (3rd week) (\$4.20; 1,456). Not so good, with \$13,000.

'Blondes' \$47,100, Detroit; 'Cocktail' \$11,500 in 1st

Detroit, March 4.

In its third and final week, "Gentlemen Prefer Blondes" rang up \$47,100 at the Shubert here. Theatre goes dark for a week, reopening with "Student Prince," in for two weeks.

"Cocktail Party" brought \$11,500 in its first week at the Cass.

Toronto Opera Festival Fair \$38,200 for Twelve

Toronto, March 4.

Despite rave reviews and initial three-nights sellout to the carriage trade for hefty social page layouts, the third season of 12 performances of the Canadian Op. Festival grossed just a fair \$38,200 at the Royal Alexandra here, with the 1,525-seater scaled at \$3.50 top. "Magic Flute" sold out, with "Bartered Bride" going 90% capacity, these both in English.

But "Manon" for its four performances in French, dragged down the gross. Thomas Martin, of the New York City Opera Co., was in as "Manon" guest conductor, with John Alexander as Des Grieux, Marguerite Gignac in the title role for the first two performances, and Patricia Snell for the other two.

Project is under the general management of Ernest M. Rawley, who is also manager of the Royal Alexandra.

'Candida' \$9,600, Cleve.

Cleveland, March 4.

Olivia de Havilland's revival of "Candida" didn't cause much of a stir at the Hanna here, doing a rather weak \$9,600 at a \$3.70 top last week. After the current "Member of the Wedding," house doesn't have much in sight in way of legit bookings.

Milton Krantz, Hanna's manager, was just getting ready for a show-shopping visit to New York when an auto backed into him. Results were two badly-bruised, lacerated legs which will keep him in bed several weeks.

'Moon' \$19,800, Cincy

Cincinnati, March 4.

"Moon Is Blue" piled up a fine \$19,800 on eight performances last week in the 1,370-seat Cox, at a \$3.69 top. Final four performances were sellouts. Theatre Guild subscriptions helped plenty.

Town has "Gentlemen Prefer Blondes" this week in the 2,500-seat Taft, at a \$4.92 top.

'OKLA' \$36,500 IN SPLIT

Grand Rapids, March 4.

"Oklahoma" ran up a hefty string last week, pulling a gross of \$36,500 for eight performances spread over Youngstown, South Bend and here.

The Theatre Guild offering is splitting the current week between Decatur, Springfield and Peoria, Ill.

Chase-Starred 'Over 21' \$4,000 in Richmond Week

Richmond, March 4.

Ilka Chase, guest-starring in "Over 21" for the third of a six-week Playgoers Guild series of stock company presentations at the WRVA Theatre last week (Feb. 25-March 1), racked up a \$4,000 gross. House, which seats 1,265, is scaled at a \$2.50 top, and runs a two-for-one policy on Monday nights.

Previous week (Feb. 18-23), Guild garnered only \$1,900, when Nancy Carroll guest-starred in "Legend of Sarah."

'Jamie' \$37,200, 'Watch' \$6,100, Hub

Boston, March 4.

"Flight Into Egypt" bowed into the Colonial Monday (3) for a week's stand. "Bagels and Yox" also moved in the same night for a two-weeker at the Shubert.

Estimates for Last Week
"The Long Watch," Plymouth (2d wk) (1,200; \$3.60). Stormy mid-week and Saturday knocked this one down to \$6,100. House is currently dark, "Affairs of State" bowing in for a four-weeker next Monday (10).

"Three Wishes for Jamie," Shubert (3d wk) (1,700; \$4.80-\$6). Advance sale helped this one, with final week holding to fine \$37,200.

ROBERTS' HOT \$27,200 IN HEART OF TEXAS

Fort Worth, March 4.

"Mister Roberts," starring Tod Andrews, was a Texas tornado in seven performances over four stands last week. The total take for the stanza came to a whopping \$27,200. Leland Hayward production drew \$4,900 in a one-nighter Monday (25) at the Texas, San Antonio; added \$3,500 in another single showing Tuesday night (26) at the Paramount, Austin; collected \$10,200 in two performances Wednesday-Thursday (27-28) at the Majestic, Dallas, and grabbed a finale \$8,600 in two evenings and a matinee Friday-Saturday (29-1) at the Majestic here.

Thomas Heggen-Joshua Logan hit is splitting this week between Shreveport and Houston.

'Egypt' Fairish \$18,300 In Full New Haven Week

New Haven, March 4.

Despite a favorable critical reception, a full-week stand of "Flight Into Egypt" at the Shubert last week (25-1) was too long a pull for a dramatic attraction that had not already established itself. Result was only a fairish \$18,300 on eight performances at \$4.20 top.

House has an in-and-out sked for the next couple of months. Currently dark, its next attraction is the preem of "Salt of the Earth," March 13-15. Another dark week, then Guthrie McClintic's "To Be Continued" (Dorothy Stickney) breaks in here for weekend of March 27-29.

Ballet Theatre, in for a single-day, two-performance stand at the Shubert Sunday (2), grossed a moderate \$4,800 at \$3.60 top.

'Tattoo' Bleak \$7,700

In Three-Way Split

Salt Lake City, March 4.

"Rose Tattoo," the Tennessee Williams play, grossed only \$7,700 last week in eight performances spread over three stands. Cheryl Crawford production got a dire \$900 in one performance Sunday (24), finaling a four-day stand at the Orpheum, Kansas City; drew a slim \$3,300 in three performances Tuesday-Wednesday (26-27) at Phipps Auditorium, Denver; and got \$3,500 in four more showings Friday-Saturday (29-1) at the Capitol here.

Show opened a Los Angeles engagement last night (Mon.) and then goes to San Francisco.

'Noon' Slow \$11,600, L.A.

Los Angeles, March 4.

Deprived of the support of the Theatre Guild-American Theatre Society subscription season, "Darkness at Noon" dived sharply last week in its final session at the 1,636-seat Biltmore. Tally for the frame hit \$11,600.

"Rose Tattoo" moved into the Biltmore last night (3), for a two-week run completely on TG-ATS subscription.

Lent, Snow, Tax Deadline Slug B'way; 'McThng' \$30,300, 'Cleopatras' \$57,900, Fonda 37G, Tandy-Cronyn \$22,100

A combination of adverse factors drove Broadway attendance even below expectations last week. The start of Lent, with Ash Wednesday (27) hitting midweek matinee receipts, plus an unexplained drop Friday night (29) and the snowstorm that paralyzed window trade at both performances Saturday (1), were figured to have added to the negative effect of the March 15 income tax deadline, to produce the worst off-season b.o. slump in many months.

The total gross for all 23 shows last week was \$645,900, or 77% of capacity. Week before last the total for all 25 shows was \$781,100, or 88% of capacity, a rise of 6% from the preceding stanza.

A year ago last week the total for all 24 current shows was \$531,600, or 72% of capacity, a drop of 3% from the week before.

The b.o. skid last week started Monday night (25), worsened Tuesday night (26) and continued thereafter, reaching sad levels at the weekend. Individual drops of \$6,000 and \$7,000 occurred in several cases, and one musical plummeted more than \$19,000 from the moderate gross of the previous week. Indications are that trade will continue slow this week, despite the presence of several conventions in town, including the heavily-attended Institute of Radio Engineers meeting.

Of the recent openings, ANTA's "Mrs. McThing" bucked the trend with a near-capacity stanza, but the two new Theatre Guild productions, "Venus Observed" and "Jane," felt the general downbeat. Only three shows went clean last week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetical designations refer, respectively, to top price; (indicates using two-for-ones), number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Affairs of State," Music Box (75th wk) (C-\$4.80; 1,012; \$26,874) (June Havoc). Nearly \$12,200 (previous week, \$18,600 for regular eight performances); closing Saturday (8) to tour.

"Call Me Madam," Imperial (72d wk) (MC-\$7.20; 1,400; \$51,847) (Ethel Merman). Almost \$42,500 (previous week, \$49,700).

"Cleopatras," Ziegfeld (11th wk) (D-\$7.20; 1,628; \$59,536) (Laurence Olivier, Vivien Leigh). Shaw-Shakespeare repertory got nearly \$57,900 (previous week, \$59,100); engagement ends April 12.

"Constant Wife," National (13th wk) (C-\$4.80-\$6; 1,172; \$31,000) (Katharine Cornell, Brian Aherne, Grace George). Almost \$15,600 (previous week, with an extra matinee, \$28,300).

Dickens Readings, Golden (4th wk) (C-\$4.80; 776; \$19,195) (Emlyn Williams). Reached \$10,000 (previous week, \$11,000); closing March 15.

"Fourposter," Barrymore (19th wk) (C-\$4.80; 1,060; \$24,996) (Jessica Tandy, Hume Cronyn). Nearly \$22,100 (previous week, with an extra matinee, \$27,900).

"Gigi," Fulton (15th wk) (C-\$4.80; 1,063; \$23,228) (Audrey Hepburn). Almost \$15,700 (previous week, with an extra matinee, \$22,200).

"Guys and Dolls," 46th St. (67th wk) (MC-\$6.60; 1,319; \$43,904). As always, the standee limit at all times; \$44,400.

"I Am Camera," Empire (14th wk) (CD-\$4.80-\$6; 1,082; \$24,908) (Julie Harris). Nearly \$19,400 (previous week, with an extra matinee, \$25,300 for a nine-performance record for the house).

"Jane," Coronet (5th wk) (C-\$4.80-\$5.40; 1,027; \$31,000) (Edna Best, Basil Rathbone). Almost \$14,200 (previous week, with an extra matinee, \$22,700).

"King and I," St. James (49th wk) (MD-\$7.20; 1,571; \$51,717) (Gertrude Lawrence). Went clean at all times; \$51,700 again.

"Moon Is Blue," Miller (52d wk) (C-\$4.80; 920; \$21,586) (Barbara Bel Geddes, Donald Cook, Barry Nelson). Nearly \$15,500 (previous week, \$19,700).

"Mrs. McThing," Beck (2d wk) (CD-\$4.40-\$5; 1,314; \$32,000) (Helen Hayes). Almost \$30,300 (previous week, \$27,000 for first seven performances, plus \$2,000 for one preview); must vacate the house

by March 22 to make way for the incoming "Grass Harp."

"Paint Your Wagon," Shubert (16th wk) (MC-\$7.20; 1,361; \$46,000) (James Barton). Nearly \$34,000 (previous week, \$44,000).

"Pal Joey," Broadhurst (9th wk) (MC-\$6.60; 1,160; \$39,602). One of the three entries to sell out all performances; over \$39,800 (previous week, \$39,900).

"Point of No Return," Alvin (12th wk) (D-\$4.80-\$6; 1,331; \$37,924) (Henry Fonda). Had empty seats at the midweek matinee; almost \$37,000 (previous week, \$38,200).

"Remains to Be Seen," Morosco (21st wk) (D-\$4.80-\$6; 912; \$25,700). Nearly \$13,500 (previous week, \$19,500).

"Shrike," Cort (7th wk) (D-\$4.80; 1,056; \$27,700) (Jose Ferrer, Judith Evelyn). Over \$24,700 (previous week, \$27,000).

"South Pacific," Majestic (150th wk) (MD-\$6; 1,659; \$50,186) (Martha Wright, George Brimmer). Almost \$42,500 (previous week, \$48,100).

"Stalag 17," 48th St. (43d wk) (C-\$4.80; 912; \$21,547). Over \$13,000 (previous week, \$17,500).

"Top Banana," Winter Garden (18th wk) (MC-\$6.60-\$7.20; 1,519; \$51,881) (Phil Silvers). Nearly \$41,200 (previous week, \$50,400).

"Two on the Aisle," Heilinger (33d wk) (R-\$6; 1,507; \$49,563) (Bert Lahr, Dolores Gray). Almost \$16,000 (previous week, \$35,100); closing March 15, to tour.

"Venus Observed," Century (3d wk) (CD-\$4.80-\$6; 1,645; \$42,000) (Rex Harrison, Lilli Palmer). Nearly \$32,700 (previous week, \$39,000).

OPENING THIS WEEK

"Paris '90," Booth (MC-\$4.80; 900; \$20,235) (Cornelia Otis Skinner). One-woman show with book by the star, music and lyrics by Kay Swift; production cost about \$22,000 (excluding \$6,000 in bonds and about \$6,000 tryout profit) and can break even at around \$8,500; tryout reviewed in VARIETY, Jan. 16, '52; opened last night (Tues.).

"Women of Twilight," Plymouth (D-\$4.80; 1,063; \$29,019) (Betty Ann Davies, Mary Merrill). Joseph Kipness and Jack Hyllon production of Sylvia Rayman's London melodrama success; production financed at \$40,000 and cost about \$42,000 (plus \$9,000 in bonds; no tryout) and can break even at around \$12,500; opened Monday night (3) to one favorable notice (McClain, Journal-American) and seven pans (Atkinson, Times; Chapman, News; Coleman, Mirror; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; Pollock, Compass; Watts, Post).

'PACIFIC' SOCK \$52,200 IN TWIN CITIES SPLIT

Minneapolis, March 4.

Playing return engagements, "South Pacific" racked up a boff \$52,200 week in the Twin Cities. Two nights at the St. Paul Auditorium brought in \$15,800. The four evening and two matinee performances at the 1,900-seat Lyceum here at the stiff \$4.80 scale (the entire lower floor and part of balcony) aggregated \$36,400.

Show holds over in Minneapolis all this week, giving seven night and one matinee performances, or a total of 14, for the run. In nine nights and three matinees here last season, the smash musical hit \$78,000. For the pair of local engagements, comprising a total of three weeks, approximately \$168,000 is indicated.

'Paris' \$13,000, St. Louis;

'Threshold' Fair \$10,800

St. Louis, March 4.

Cornelia Otis Skinner in her new solo production "Paris '90," was a good draw during its one-week stand at the American last week. Opus scaled to \$3.05, hit an estimated \$13,000.

"Second Threshold" with John Loder and Martha Scott, visiting leads, enjoyed fair biz at the Empress, closing a one-week engagement Sunday (2). House, at \$2 top, grossed an estimated \$10,800.

"Moon Is Blue," with Marcia Henderson and James Young, teed off a two-week stand at the American Sunday (2). "A Date With April," with Constance Bennett, begins a week's stand at the Empress tonight (Tues.).

Legit Bits

Gilbert Miller, currently vacationing in Palm Beach, goes to Nassau, Bahamas, in a few days and is due March 20 in New York. About a month later he goes to England, where he'll probably spend the summer. His plans to produce "Traveler Without Luggage" are off, at least for this season.

Conforming to Actors Equity rules against name duplications, Lynda King and Marjory Clark, British actresses of this week's import from London, "Women of Twilight," are using the respective names of Lynda Lee and Marjory Hawtree. Sol Hurok, presenter of Emlin Williams' current N.Y. engagement in Dickens readings, is negotiating for a Broadway presentation of the John Gielgud revival of "Much Ado About Nothing," a current London hit.

Stage manager Leonard Patrick and his actress-wife Gloria Hove have returned from a year's stay in Europe. Mary Patton has withdrawn from the cast of "Dark Rehearsal," currently rehearsing. Paul Homer, an actor in the Olivier-Leigh "Cleopatra" revivals, was held up and robbed of \$73 on the street early Sunday morning in New York.

Merle Debusky, who has been an apprentice with Leo Freedman, was admitted to membership this week in the pressagent chapter of the Assn. of Theatrical Press Agents & Managers. Del Hughes is stage manager of "One Bright Day."

Charles R. Meeker, Jr., managing director of the State Fair Auditorium, Dallas, is due for fatherhood again in August.

John Buckmaster, who gave a click performance as the Dauphin in the Theatre Guild's recent revival of "Saint Joan" has been committed to the King's Park (L. I.) state hospital for the mentally ill. He was arrested Feb. 7 on a New York street after brandishing two large kitchen knives and resisting police, who were called when the actor molested passersby.

"Jungle Mission," by novelist and former radio writer Ann Barley, will be presented March 20-23 at the Henry Street Playhouse, N. Y.

"Father Unknown," contemporary Russian comedy by Vassily Shkvarin, will be presented by the Swarthmore College Little Theatre Club, March 14-15.

Kay Francis in Somerset Maugham's "Theatre" is the current bill at the Central Florida Drama Festival, at Winter Park. Zachary Scott stars next week in Behrman's "Second Man." The Bristol Old Vic company has scored a click in its guest engagement, with "Two Gentlemen of Verona" at the Old Vic Theatre, London, during the absence of the two resident companies on tour.

Alexander S. Ince planned to the Coast over the weekend to huddle with Mae West about a play he wants her to adapt as a vehicle for herself.

Virginia Card's version of "Carmen" to be done at the St. Petersburg Operetta March 11-16.

With Elliott Nugent in his original role of the professor and possibly Paul Douglas as the football-happy alumnus, "Male Animal" will be the opening bill of the six-week season of comedy revivals, April 30-June 8, at N. Y. City Center.

Richard Aldrich, having completed a year's reactive service as Commander with the Navy, has returned to civilian status. After a week's vacation at the Naples (Fla.) home of Julius Fleischmann, he'll resume active partnership with Richard Myers in the presentation of "Moon Is Blue."

He'll also start preparations for the summer season at his three Cape Cod strawhats, the Cape Playhouse, at Dennis; Falmouth Playhouse, Coonamessett, and the Cape Cod Music Circus, Hyannis. He goes to the Coast in several weeks to line up stars for guest dates.

Sidney Kingsley last week won a unanimous arbitration award from Arthur Koestler in a dispute regarding his dramatization of the latter's "Darkness at Noon" novel and various contracts for subsidiary rights to same. Besides being assessed \$5,000 damage and \$400 arbitral expenses, the novelist was instructed to sign the contracts in question immediately, or they would become legal regardless.

Bob Kole, a singer in "Top Banana," will be married next Sunday (9) to Marilyn Lippmann, a non-pro.

Warren P. Munsell, Jr., is general manager of "Grass Harp," with Ben Krantz production stage manager and Ellen Neuwald assistant to producers Saint-Suber and Rita Allen. Meanwhile, Edgar Runkle has succeeded Munsell as company manager of "Remains to Be Seen."

Clay Clement, Tom Ewell and Jane Seymour have been named council

representative on the nominating committee for the annual Actors Equity elections. The six reps of the general membership will be elected Friday (7).

George Brandt, claiming his subway circuit in Greater New York lost money the last two seasons, threatens not to operate it this summer, rather than accede to the demand of the Assn. of Theatrical Press Agents & Managers for the employment of both a company manager and p.a., at a total salary of \$200, for each show, plus a music union bid for 10% boost and a treasurer's union request for \$5 raise.

John Golden announces plans to produce "Silver Bell," by Frank Alexander and E. A. Krumschmidt. The script, formerly titled "Gentle Folks," was previously held by Clifford Hayman and Frederick O'Neal.

Peggy Pope, who recently took over the only femme role in the touring "Mister Roberts," had to bleach and cut her red hair for the assignment. Her predecessor in the part, Gloria Folland, wife of Tod Andrews, star of the show, is due for motherhood in July.

Raymond Massey is being sought by Irving L. Jacobs for the lead in "Preacher Boy," which David Alexander may stage.

Florence Dunlap, who portrays the principal role in "The Velvet Glove" at Malcolm Atterbury's Playhouse in Albany, N. Y., reported in a television appearance on "Backstage With the Atterburys" over WRGB, Schenectady, Sunday (2), that key cities of South Africa and Rhodesia enthusiastically received "Oklahoma" and "Annie Get Your Gun" on a recent tour of those areas.

"They are quite American-mad in Rhodesia," Miss Dunlap said.

First Drama Quartet of "Don Juan In Hell" will play a one-week stand in Los Angeles, starting Sept. 15 at a theatre to be selected this week, and then moves to San Francisco Sept. 22 for a two-week stand at the Curran.

David Cole, last seen on Broadway in "The Innocents," will be seen in Nassau, in the Bahamas, in a featured role in "O. Mistress Mine," at the Bahama Playhouse, week of March 17.

Tom Bosley will appear in "Pygmalion" at the Albany (N. Y.) Playhouse opening March 11.

Onslow Stevens and Mary Alice Wunderle have lead roles in the upcoming "The Happy Time" at the Playhouse, in Houston.

Joseph Keefe, who worked on the staff of Malcolm Atterbury's Albany (N. Y.) Playhouse last season, is now teaching English and drama at Bethlehem Central High School in Delmar, a suburb of Albany.

Albert Johnson, of New York, will design the sets for the 1952 season of the St. Louis Municipal Theatre Assn. in its Forest Park playhouse. Johnson replaces Watson Barratt, who quit at the close of the 1951 season, for reasons of age, after having been art director for about 20 years.

Edward Everett Horton will appear at the Civic Playhouse, Dallas, in the British comedy, "Castle in the Air," April 17-19.

Four Operettas Set For Seattle Summer Fest

Seattle, March 4.

Seattle's "Music Under the Stars" program will present four operettas and two concerts next summer, with a budget of \$47,560.

Gustave Stern will be music director and conductor; Ralph Rosenbaum, stage director; Marguerite de Anguera, choreographer, and Frank Hixon, business manager. All operettas and concerts will be presented at the Aqua Theatre. Chorus of 24 will be used in the operettas; 60 in the concerts.

Tentative schedule calls for a Cole Porter concert June 20-21; "Roberta," June 26-27-28; "New Moon," July 3-4-5; Rodgers & Hammerstein concert, July 11-12; "Die Fledermaus," July 17-18-19, and "Brigadoon," July 24-25-26.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Brass Ring" (D)—Donald Wolin, prod.; Stanley Gould, dir.; Sydney Blackmer, star.

"Dark Legend" (D)—David Heilwell, Robert N. Winter-Berger, Darren McGavin, prods.; Morton Da Costa, dir.

"Grass Harp" (D)—Arnold Saint Suber, prod.; Robert Lewis, dir.

"Salt Of The Earth" (C)—George Nichols III, prod.; Alfred Drake, dir.; Teresa Wright, Kent Smith, stars.

Four Musicals New To L'ville in Summer Sked

Louisville, March 4.

Four musicals, new to the Iroquois Amphitheatre, have been set for summer production by the Louisville Park Theatrical Assn. Summer season's opening date isn't set yet, but probably June 30 or July 7 will tee off the 1952 schedule. New works are "Finian's Rainbow," "Up In Central Park," "Where's Charley?" and an Irving Berlin Revue, encompassing Berlin's music from World War I through his present Broadway hit, "Call Me Madam."

Maurice W. Settle, executive secretary, also announced that "Great Waltz" and "Carousel," both played at the Amphitheatre in 1948, will be included in the 1952 repertoire. Gil Lamb has been engaged for the lead in "Where's Charley?" Denis Du-For will be executive producer.

Lack of Product Closes Hartford Parsons Early; Deal Set With New Haven

Hartford, March 4.

The New Parsons goes dark Saturday night (8) until early in September. Reason for the early closing, as announced by Charles Bowden, is inability to obtain suitable plays. Original plans had called for house operation until sometime in May.

"Golden Boy" revival, which goes on the boards tonight (Tues.), and winds up the season's activities, will be the 15th offering of '51-'52 at the house. It marks the longest drama season here since the passing of the old Parsons Theatre in 1935.

According to Bowden, who, together with Nancy Stern and Phil Langner, operates the house, few worthwhile vehicles are available. Rather than book in second-rate productions, the trio has decided to shutter.

Hartford, N. Haven Pact

New Haven, March 4.

The managements of the New Parsons here and the Shubert, New Haven, have worked out a mutual pact to apply when they both have shows concurrently. The deal doesn't apply when only one theatre has a show and the other is dark. Also, it doesn't extend to surrounding towns that might be assumed to be in the "territory" of either Hartford or New Haven, but only to the two cities themselves.

Agreement principally covers advertising, but also involves all forms of exploitation, promotion, etc. As it works out, when there are concurrent shows at the New Parsons and Shubert, the former house doesn't advertise in the New Haven papers, and the latter spot reciprocates. But the New Parsons does take ads in such New Haven "suburbs" as Milford, for instance, and the Shubert similarly covers Meriden, which is nearer here.

It is a friendly arrangement, similar to that which has been in effect for years between the managements of the Shubert and the Klein Auditorium, Bridgeport, and the Bushnell Auditorium here.

According to Charles Bowden, co-manager of the New-Parsons, there are no plans to operate the house on a year-round basis or as a strawhat next summer. The building has no air-conditioning system, and it would not be practical to invest in one for summer stock policy, he explains. It had been reported that the house would operate as a strawhat, offering shows produced at the Westport (Conn.) Country Playhouse.

'Assembly Call' Fantasy Prepped for Bow on Coast

Hollywood, March 4.

"Assembly Call," a new fantasy on heaven by John Preston, will open March 25 at Harout's Ivar Theatre under the production auspices of William Jarvis. Casting gets under way this week.

Jarvis, who directed "The Beaufort Affair," a 12-week entry at Las Palmas Theatre last fall, will also stage. Preston was last represented locally with "Good Morning, My Son," starring Guy Bates Post, which was presented at the Biltmore in 1945.

Production rekindles the Ivar, which has been dark since last September.

Inside Stuff—Legit

Backers of "The Shrike," Jose Ferrer-Milton Baron production of the Joseph Kramm melodrama at the Cort, N. Y., include Ferrer, \$5,000; Baron, \$1,750; Edwin M. Reiskind, Ferrer's attorney, \$1,500; producer Mary K. Frank, \$1,000; film-legit actress Binnie Barnes, \$2,000; actress Elaine Rost, \$1,000; Edmund Trzcinski, co-author of "Stalag 17," another current Ferrer production, \$1,000; actress Phyllis Hill (Mrs. Ferrer), \$250; former producer John R. Sheppard, Jr., \$1,000; author's agent Leah Salisbury, \$1,000; the late Abram M. Blumberg, of Brooks Costume, \$500; James Strock of Brooks Costume, \$500; vidpix distributor Samuel L. Seidelman, \$1,000; Coast talent agent Kurt Frings, \$1,000; stage manager Jess Kimmel, \$250; Julius Specter, treasurer of the 48th Street, N.Y., \$1,000, and Mrs. Lawrence Weiner, wife of the ad agency exec, \$500. Ferrer is sole general partner of the \$50,000 venture.

National Theatre, Washington, which reverts to legit May 1, will be operated by a corporation of which producers Aldrich & Myers will hold 47 1/2% of the stock, the City Investing Co. will hold an equal block and attorney Howard Reinheimer, who negotiated the deal for the new lessees, will have the remaining 5%. Actual management and booking of the house will be handled by Louis A. Lotito, president of City Playhouse, Inc., legit theatre-operating subsidiary of City Investing. Eddie Plohn, who has been house manager for several years for the incumbent lessee, Marcus Heiman, will continue in the same status. City Investing has guaranteed the rent for the 10-year term of the new lease.

While giving the national company of "Guys and Dolls" an excellent review in Chicago Friday (29), the Tribune's Claudia Cassidy, dean of Chi critics, suggested that George S. Kaufman should come in and give the show a tightening up. Playwright had been there several days before for just that purpose. Kaufman was sitting several rows behind Miss Cassidy at the opening, but evidently nobody did the honors.

Chicago weekend ad of "Bagels and Yox," due at the Blackstone Theatre, May 11, has an unusual twist. Copy is directed not to the theatregoer, but to organizations to make up theatre parties. No price schedule is mentioned, only a contact, Shubert office and an individual, "Borscht Capades," which appeared in Chi several times, also made a play for the party business, but didn't take space for just that purpose.

TOUMANOVA TO LONDON TO GUEST WITH DOLIN

Ballerina Tamara Tomanova, wife of Coast film scripter-director Casey Robinson, flew in last week to N. Y. and then to London, where she'll be guest star with Anton Dolin's Festival Ballet for its London season, starting March 18 at the Stoll Theatre. Ballerina will be with the company till April 5, when she returns home to start work on the 20th-Fox film, "Tonight We Sing," the story of Sol Hurok. She'll portray Anna Pavlova in it. Miss Tomanova last winter was guest star with the Paris Opera.

Meantime, Alicia Markova, the Festival Ballet's chief ballerina, who hurt her ankle last fall and has had to take an extended leave, is in New York, where she'll visit for about three months, before turning to London and her troupe. Her sister and manager, Doris Barry, is with her.

Upstate N.Y. Amusement Park to Be Barn Site

Northville, N. Y., March 4.

The Rustic Theatre in Sacandaga Park, at this upstate N. Y. spot, which the recently-formed Adirondack Properties, Inc., bought from the Fonda, Johnstown and Gloversville R. R., will be used for summer stock, according to the new owners. The theatre, in the one-time popular amusement resort, played vaudeville principally, and later motion pictures.

The 750-acre tract, which includes the well-known Adirondack Inn, was bought by a syndicate comprising Frank Yaguda, Hollywood, Fla., businessman; Edward Moulin, manager of the Nautilus Hotel, Miami Beach, and R. E. Dilg, president of the First National Bank, Hollywood, Fla. Moulin has operated the four-story Adirondack Inn for 12 years.

Other projects include the building of a swimming pool and cabana club, and improvement in house-keeping cottages. Adirondack Properties, Inc., is reported to have paid more than \$500,000 for the park.

'Show Boat' to Tee 34th St. Louis Muny Season

St. Louis, March 4.

"Show Boat," the Kern-Hammerstein musical, will tee off the 34th consecutive season of the Municipal Theatre Assn. in its al fresco playhouse in Forest Park, with an 11-night stand, June 5. The piece will be presented for the sixth time here, the last being in 1947.

"Annie Get Your Gun" will wind up the 88-night season with a two-week engagement, starting Aug. 18. Other works to be sandwiched in are "The Student Prince" and "Countess Maritza."

Springfield, Mass., Group Takes Over Court Square Lease for Straight Legit

Springfield, Mass., March 4.

Court Square, which has been on a second run-vaude-legit basis for the past 10 years, is now a straight legit house under a new organization, Court Square Co., Inc., which took over the lease formerly held by E. M. Loew's of Boston Saturday (1).

New group plans an initial outlay of about \$50,000 for renovations, and house will probably have an "under new management" opening next month, and will then be available for legit road shows, as well as name bands, concert groups, and probably art pix.

This is first time in more than two decades that the Court Square has been entirely in the hands of local interests. Increasing demand for more legit led the Springfield group to take over.

For the past dozen years, legit has come to the Court Square on a limited three-day-only basis, with vaude commitments ruling out anything but the first three days of the week. Elihu Glass is chief booker and executive director of Court Square Co., with Harvey Preston, insurance exec, president.

GREEN PREPS PILGRIM PLYMOUTH ROCK DRAMA

Greensboro, N. C., March 4.

Paul Green is going to do another symphonic drama. He has just returned from Plymouth, Mass., where he conferred with the Plymouth Historical Society and completed plans for writing a drama on the landing of the Pilgrims on Plymouth Rock in 1620.

Green said that the governor and many other leading citizens of Massachusetts are enthusiastic about the project. A site for the theatre has been selected, and the campaign to raise money for the production is under way.

Present plans are to inaugurate the performance in July, 1953. The pageant is being sponsored by the Plymouth Historical Society.

Green is author of three other symphonic dramas, which have proved successes: "The Lost Colony" at Manteo, "The Common Glory" at Williamsburg, and "Faith of Our Fathers" in Washington.

Frisco Houses Lighting After Long Legit Drought

San Francisco, March 4.

The Geary, dark since Jan. 19, reopened last night (3) with "Darkness at Noon," starring Edward G. Robinson. Playwrights production is scaled to \$3.60.

The Curran, town's other legit house, will relight with "Rose Tattoo" March 19, after being dark for nine weeks.

Chi Gets Lift With 2 Smash Openings; 'Dolls' \$28,700 in 4; 'Bell' \$24,500

Chicago, March 4.

In the last few seasons, Chicago, has seldom had two smash openings in one week. All four critics raved about "Guys and Dolls," which started Thursday (28). "Bell, Book and Candle" got three raves, Sydney J. Harris of the Daily News excepting, though pointing out that he was at variance with the audience. "BBC" began Monday (25).

The other productions haven't suffered much from the draw of the newcomers, but two of them leave the local scene next week. Only remainder is "Moon Is Blue," which continues to gather fine grosses.

Estimates for Last Week

"Bell, Book and Candle," Great Northern (1st week) (\$4.80; 1,500). Jumped off to over \$24,500 and has a \$20,000 advance.

"Guys and Dolls," Shubert (four performances) (\$6; 2,100). First four performances drew \$28,400. Added to the \$12,500 for the final two performances Sunday (24) in Toledo, that gave the show a total of \$40,900 on the six-performance week.

Jose Greco Ballet, Selwyn (5th week) (\$3.80; 1,000). Passable \$11,000. Closes Saturday (8).

"Moon Is Blue," Harris (44th week) (4.80; 1,000). Skidded a bit to under \$17,000.

"Student Prince," Blackstone (3rd week) (\$4.20; 1,456). Not so good, with \$13,000.

'Blondes' \$47,100, Detroit; 'Cocktail' \$11,500 in 1st

Detroit, March 4.

In its third and final week, "Gentlemen Prefer Blondes" rang up \$47,100 at the Shubert here. Theatre goes dark for a week, reopening with "Student Prince," in for two weeks.

"Cocktail Party" brought \$11,500 in its first week at the Cass.

Toronto Opera Festival Fair \$38,200 for Twelve

Toronto, March 4.

Despite rave reviews and initial three-nights sellout to the carriage trade for hefty social page layouts, the third season of 12 performances of the Canadian Opera Festival grossed just a fair \$38,200 at the Royal Alexandra here, with the 1,525-seater scaled at \$3.50 top.

"Magic Flute" sold out, with "Bartered Bride" going 90% capacity, these both in English.

But "Manon" for its four performances in French, dragged down the gross. Thomas Martin, of the New York City Opera Co., was in as "Manon" guest conductor, with John Alexander as Des Grieux, Marguerite Gignac in the title role for the first two performances, and Patricia Snell for the other two.

Project is under the general management of Ernest M. Rawley, who is also manager of the Royal Alexandra.

'Candida' \$9,600, Cleve.

Cleveland, March 4.

Olivia de Havilland's revival of "Candida" didn't cause much of a stir at the Hanna here, doing a rather weak \$9,600 at a \$3.70 top last week. After the current "Member of the Wedding," house doesn't have much in sight in way of legit bookings.

Milton Krantz, Hanna's manager, was just getting ready for a show-shopping visit to New York when an auto backed into him. Results were two badly-bruised, lacerated legs which will keep him in bed several weeks.

'Moon' \$19,800, Cincy

Cincinnati, March 4.

"Moon Is Blue" piled up a fine \$19,800 on eight performances last week in the 1,370-seat Cox, at a \$3.69 top. Final four performances were sellouts. Theatre Guild subscriptions helped plenty.

Town has "Gentlemen Prefer Blondes" this week in the 2,500-seat Taft, at a \$4.92 top.

'OKLA' \$36,500 IN SPLIT

Grand Rapids, March 4.

"Oklahoma" ran up a hefty string last week, pulling a gross of \$36,500 for eight performances spread over Youngstown, South Bend and here.

The Theatre Guild offering is splitting the current week between Decatur, Springfield and Peoria, Ill.

Ballet Theatre Mild 8½G With Five at Hartford

Hartford, March 4.

Despite good notices, Ballet Theatre played to a mild \$8,500 at the New Parsons Wednesday-Saturday (Feb. 27-March 1) including a Saturday matinee. House scaled to \$4.20.

Clifford Odets' "Golden Boy" opens today (4) for a five-day stand, with John Garfield and Lee J. Cobb in starring roles, to mark the house's winup for the season.

'CURTAIN' SAD \$7,700 AS PHILADELPHIA LONER

Philadelphia, March 4.

Down to one production last week, the stage gets a fresh spurt of activity with four attractions arriving in two days. Three playhouses relighted last evening (3)—the Locust, with Olivia De Havilland's "Candida"; Shubert, with the musical, "Three Wishes for Jamie," and Walnut, with "One Bright Day." A fourth newcomer, "The Long Watch," opens tonight (4) at the Forrest.

Unusually active for the Lenten season, Philly's legit season promises to run well into spring. "Bagels and Yox" comes into Forrest, March 17, for 14 nights. "The Chase" is due at Locust March 29, and "The Brass Ring" at the Walnut, March 21.

Estimate for Last Week

"Curtain Going Up," Forrest (2d wk) (\$4.55; 1,760). Reports of backstage dissension and closing announcements hurt new revue. Only about \$7,700.

'Wedding' Okay \$23,600 In Col.-Indpls. Divvy

Columbus, O., March 4.

Ethel Waters in "Member of the Wedding" did an okay \$10,100 in four performances at the Hartman here last week. Fourth and final play on Theatre Guild subscription sold out for both Saturday matinee and evening performances. Top was \$3.75.

First half week, show scored \$13,500 in Indianapolis, for week's total of \$23,600.

Boone, N.C., Sets House For Its Historical Drama

Greensboro, N. C., March 4.

Daniel Boone Theatre is name chosen for the outdoor theatre to be built at Boone, N. C., for the production, "Horn in the West," by the Southern Appalachian Historical Assn.

Kermit Hunter, of Chapel Hill, who wrote "Unto These Hills," produced each summer at Cherokee, N. C., and "Forever This Land," produced at Salem, Ill., is author of "Horn." It will be staged by the Carolina Playmakers of the U. of North Carolina, under direction of Samuel Selden.

Daniel Boone Theatre will be built on a 35-acre tract off the Blowing Rock highway in West Boone.

Future B'way Schedule

(Theatre indicated, if set)

"Golden Boy," ANTA Playhouse, March 12.

"Flight Into Egypt," Music Box, March 13.

"One Bright Day," Royale, March 19.

"Long Watch," Lyceum, March 20.

"Three Wishes For Jamie," Helinger, March 21.

"Dark Legend," President, March 24.

"Grass Harp," Beck, March 27.

"Don Juan in Hell" (return), Plymouth, March 30.

"Salt of the Earth," April 3.

"Much Ado About Nothing," April 12.

"Candida," April 14.

"Brass Ring," Lyceum, week of April 14.

"Four Saints in Three Acts," ANTA Playhouse, April 16.

"Fire Sale," week of April 21.

"Josephine," April 29.

"Of Thee I Sing," Ziegfeld, May 1.

"Circus of Dr. Lao," ANTA Playhouse, May 14.

"Wish You Were Here," Imperial, mid-June.

Chase-Starred 'Over 21' \$4,000 in Richmond Week

Richmond, March 4.

Ilka Chase, guest-starring in "Over 21" for the third of a six-week Playgoers Guild series of stock company presentations at the WRVA Theatre last week (Feb. 25-March 1), racked up a \$4,000 gross. House, which seats 1,265, is scaled at a \$2.50 top, and runs a two-for-one policy on Monday nights.

Previous week (Feb. 18-23), Guild garnered only \$1,900, when Nancy Carroll guest-starred in "Legend of Sarah."

'Jamie' \$37,200, 'Watch' \$6,100, Hub

Boston, March 4.

"Flight Into Egypt" bowed into the Colonial Monday (3) for a week's stand. "Bagels and Yox" also moved in the same night for a two-weeker at the Shubert.

Estimates for Last Week
"The Long Watch," Plymouth (2d wk) (1,200; \$3.60). Stormy midweek and Saturday knocked this one down to \$6,100. House is currently dark. "Affairs of State" bowing in for a four-weeker next Monday (10).

"Three Wishes for Jamie," Shubert (3d wk) (1,700; \$4.80-\$6). Advance sale helped this one, with final week holding to fine \$37,200.

'ROBERTS' HOT \$27,200 IN HEART OF TEXAS

Fort Worth, March 4.

"Mister Roberts," starring Tod Andrews, was a Texas tornado in seven performances over four stands last week. The total take for the stanza came to a whopping \$27,200. Leland Hayward production drew \$4,900 in a one-nighter Monday (25) at the Texas, San Antonio; added \$3,500 in another single showing Tuesday night (26) at the Paramount, Austin; collected \$10,200 in two performances Wednesday-Thursday (27-28) at the Majestic, Dallas, and grabbed a finale \$8,600 in two evenings and a matinee Friday-Saturday (29-1) at the Majestic here.

Thomas Heggen-Joshua Logan hit is splitting this week between Shreveport and Houston.

'Egypt' Fairish \$18,300 In Full New Haven Week

New Haven, March 4.

Despite a favorable critical reception, a full-week stand of "Flight Into Egypt" at the Shubert last week (25-1) was too long a pull for a dramatic attraction that had not already established itself. Result was only a fairish \$18,300 on eight performances at \$4.20 top.

House has an in-and-out sked for the next couple of months. Currently dark, its next attraction is the preem of "Salt of the Earth," March 13-15. Another dark week, then Guthrie McClintic's "To Be Continued" (Dorothy Stickney) breaks in here for weekend of March 27-29.

Ballet Theatre, in for a single-day, two-performance stand at the Shubert Sunday (2), grossed a moderate \$4,800 at \$3.60 top.

'Tattoo' Bleak \$7,700 In Three-Way Split

Salt Lake City, March 4.

"Rose Tattoo," the Tennessee Williams play, grossed only \$7,700 last week in eight performances spread over three stands. Cheryl Crawford production got a dire \$900 in one performance Sunday (24), finaling a four-day stand at the Orpheum, Kansas City; drew a slim \$3,300 in three performances Tuesday-Wednesday (26-27) at Phipps Auditorium, Denver, and got \$3,500 in four more showings Friday-Saturday (29-1) at the Capitol here.

Show opened a Los Angeles engagement last night (Mon.) and then goes to San Francisco.

'Noon' Slow \$11,600, L.A.

Los Angeles, March 4.

Deprived of the support of the Theatre Guild-American Theatre Society subscription season, "Darkness at Noon" dived sharply last week in its final session at the 1,636-seat Biltmore. Tally for the frame hit \$11,600.

"Rose Tattoo" moved into the Biltmore last night (3), for a two-week run completely on TG-ATS subscription.

Lent, Snow, Tax Deadline Slug B'way; 'McThing' \$30,300, 'Cleopatras' \$57,900, Fonda 37G, Tandy-Cronyn \$22,100

A combination of adverse factors drove Broadway attendance even below expectations last week. The start of Lent, with Ash Wednesday (27) hitting midweek matinee receipts, plus an unexplained drop Friday night (29) and the snowstorm that paralyzed window trade at both performances Saturday (1), were figured to have added to the negative effect of the March 15 income tax deadline, to produce the worst off-season b.o. slump in many months.

The total gross for all 23 shows last week was \$645,900, or 77% of capacity. Week before last the total for all 25 shows was \$781,100, or 88% of capacity, a rise of 6% from the preceding stanza.

A year ago last week the total for all 24 current shows was \$531,600, or 72% of capacity, a drop of 3% from the week before.

The b.o. skid last week started Monday night (25), worsened Tuesday night (26) and continued thereafter, reaching sad levels at the weekend. Individual drops of \$6,000 and \$7,000 occurred in several cases, and one musical plummeted more than \$19,000 from the moderate gross of the previous week. Indications are that trade will continue slow this week, despite the presence of several conventions in town, including the heavily-attended Institute of Radio Engineers meeting.

Of the recent openings, ANTA's "Mrs. McThing" bucked the trend with a near-capacity stanza, but the two new Theatre Guild productions, "Venus Observed" and "Jane," felt the general downbeat. Only three shows went clean last week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical Drama), O (Operetta).

Other parenthetical designations refer, respectively, to top price; (*indicates using two-for-ones) number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Music Box (75th wk) (C-\$4.80; 1,012; \$26,874) (June Havoc). Nearly \$12,200 (previous week, \$18,600 for regular eight performances); closing Saturday (8) to tour.

"Call Me Madam," Imperial (72d wk) (MC-\$7.20; 1,400; \$51,847) (Ethel Merman). Almost \$42,500 (previous week, \$49,700).

"Cleopatras," Ziegfeld (11th wk) (D-\$7.20; 1,628; \$59,536) (Laurence Olivier, Vivien Leigh). Shaw-Shakespeare repertory got nearly \$57,900 (previous week, \$59,100); engagement ends April 12.

"Constant Wife," National (13th wk) (C-\$4.80-\$6; 1,172; \$31,000) (Katharine Cornell, Brian Aherne, Grace George). Almost \$15,600 (previous week, with an extra matinee, \$28,300).

"Dickens Readings, Golden (4th wk) (C-\$4.80; 776; \$19,195) (Emlin Williams). Reached \$10,000 (previous week, \$11,000); closing March 15.

"Fourposter," Barrymore (19th wk) (C-\$4.80; 1,060; \$24,996) (Jessica Tandy, Hume Cronyn). Nearly \$22,100 (previous week, with an extra matinee, \$27,900).

"Gigi," Fulton (15th wk) (C-\$4.80; 1,063; \$23,228) (Audrey Hepburn). Almost \$15,700 (previous week, with an extra matinee, \$22,200).

"Guys and Dolls," 46th St. (67th wk) (MC-\$6.60; 1,319; \$43,904). As always, the standee limit at all times; \$44,400.

"I Am a Camera," Empire (14th wk) (CD-\$4.80-\$6; 1,082; \$24,908) (Julie Harris). Nearly \$19,400 (previous week, with an extra matinee, \$25,300 for a nine-performance record for the house).

"Jane," Coronet (5th wk) (C-\$4.80-\$5.40; 1,027; \$31,000) (Edna Best, Basil Rathbone). Almost \$14,200 (previous week, with an extra matinee, \$22,700).

"King and I," St. James (49th wk) (MD-\$7.20; 1,571; \$51,717) (Gertrude Lawrence). Went clean at all times; \$51,700 again.

"Moon Is Blue," Miller (52d wk) (C-\$4.80; 920; \$21,586) (Barbara Bel Geddes, Donald Cook, Barry Nelson). Nearly \$15,500 (previous week, \$19,700).

"Mrs. McThing," Beck (2d wk) (CD-\$4.40-\$5; 1,314; \$32,000) (Helen Hayes). Almost \$30,300 (previous week, \$27,000 for first seven performances, plus \$2,000 for one preview); must vacate the house

by March 22 to make way for the incoming "Grass Harp."

"Paint Your Wagon," Shubert (16th wk) (MC-\$7.20; 1,361; \$46,000) (James Barton). Nearly \$34,000 (previous week, \$44,000).

"Pal Joey," Broadhurst (9th wk) (MC-\$6.60; 1,160; \$39,602). One of the three entries to sell out all performances; over \$39,900 (previous week, \$39,900).

"Point of No Return," Alvin (12th wk) (D-\$4.80-\$6; 1,331; \$37,924) (Henry Fonda). Had empty seats at the midweek matinee; almost \$37,000 (previous week, \$38,200).

"Remains to Be Seen," Morosco (21st wk) (D-\$4.80-\$6; 912; \$25,700). Nearly \$13,500 (previous week, \$19,500).

"Shrike," Cort (7th wk) (D-\$4.80; 1,056; \$27,700) (Jose Ferrer, Judith Evelyn). Over \$24,700 (previous week, \$27,000).

"South Pacific," Majestic (150th wk) (MD-\$6; 1,659; \$50,186) (Martha Wright, George Britton). Almost \$42,500 (previous week, \$48,100).

"Stalag 17," 48th St. (43d wk) (C-\$4.80; 912; \$21,547). Over \$13,000 (previous week, \$17,500).

"Top Banana," Winter Garden (18th wk) (MC-\$6.60-\$7.20; 1,519; \$51,881) (Phil Silvers). Nearly \$41,200 (previous week, \$50,400).

"Two on the Aisle," Hellinger (33d wk) (R-\$6; 1,507; \$49,563) (Bert Lahr, Dolores Gray). Almost \$16,000 (previous week, \$35,100); closing March 15, to tour.

"Venus Observed," Century (3d wk) (CD-\$4.80-\$6; 1,645; \$42,000) (Rex Harrison, Lilli Palmer). Nearly \$32,700 (previous week, \$39,000).

OPENING THIS WEEK

"Paris '90," Booth (MC-\$4.80; 900; \$20,235) (Cornelia Otis Skinner). One-woman show with book by the star, music and lyrics by Kay Swift; production cost about \$22,000 (excluding \$8,000 in bonds and about \$6,000 tryout profit) and can break even at around \$8,500; tryout reviewed in VARIETY, Jan. 16, '52; opened last night (Tues.).

"Women of Twilight," Plymouth (D-\$4.80; 1,063; \$29,019) (Betty Ann Davies, Mary Merrill). Joseph Kipness and Jack Hyton production of Sylvia Rayman's London melodrama success; production financed at \$40,000 and cost about \$42,000 (plus \$9,000 in bonds; no tryout) and can break even at around \$12,500; opened Monday night (3) to one favorable notice (McClain, Journal-American) and seven pans (Atkinson, Times; Chapman, News; Coleman, Mirror; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; Pollock, Compass; Watts, Post).

"PACIFIC" SOCK \$52,200
IN TWIN CITIES SPLIT

Minneapolis, March 4.

Playing return engagements, "South Pacific" racked up a boff \$52,200 week in the Twin Cities. Two nights at the St. Paul Auditorium brought in \$15,800. The four evening and two matinee performances at the 1,900-seat Lyceum here at the stiff \$4.80 scale (the entire lower floor and part of balcony) aggregated \$36,400.

Show holds over in Minneapolis all this week, giving seven night and one matinee performances, or a total of 14, for the run. In nine nights and three matinees here last season, the smash musical hit \$78,000. For the pair of local engagements, comprising a total of three weeks, approximately \$168,000 is indicated.

'Paris' \$13,000, St. Louis; 'Threshold' Fair \$10,800

St. Louis, March 4.

Cornelia Otis Skinner in her new solo production "Paris '90," was a good draw during its one-week stand at the American last week. Opus scaled to \$3.05, hit an estimated \$13,000.

"Second Threshold" with John Loder and Martha Scott, visiting leads, enjoyed fair biz at the Empress, closing a one-week engagement Sunday (2). House, at \$2 top, grossed an estimated \$10,800.

"Moon Is Blue," with Marcia Henderson and James Young, teed off a two-week stand at the American Sunday (2). "A Date With April," with Constance Bennett, begins a week's stand at the Empress tonight (Tues.).

Play Out of Town

One Bright Day

Wilmington, Del., Feb. 28.

Howard Lindsay and Russel Crouse production of drama in three acts (six scenes) by Sylvia Rayman. Stars Betty Ann Davies, Mary Merrill, Lorraine Clewes, Gwendoline Wafford, Gwynne Whitby, Lynda Lee, Joan Forrest, Marjory Hawtrej. Directed by Anthony Hawtrej. Setting, Mary Purvis. New York, N. Y., March 3, '52; \$4.50 top (\$8 opening).

George Lawrence Walter Matthau
Julian Prescott Howard Lindsay
Frederick Newberry Raymond Bramley
Stanley Archer Kermit Keyley
Louise Gordon Helen Harrison
Tom McGowan Bruce Evans
Ginny Leora Thatcher
Margot Prescott Marian Russell
Sheila Prescott Bess Winburn
Arthur Mitchell Glenn Anders
Paul LeBarca Philip Fine
Theodore Cahill Addison Richards
Dr. Ferguson Joseph Warren
Paul Rust Raymond Van Sickle

From here, it looks like Howard Lindsay and Russel Crouse are coming up with another winner in "One Bright Day." Play was tried out originally a year ago by Margo Jones at her Dallas Theatre '51. Certainly the author, Sigmund Miller, has supplied the major ingredients for a dramatic success. It is a writing job out of the top drawer.

Because there are many good points, the deficiencies are all the more glaring. At present the show is slow-paced, considering its explosive content, and the third act unravels in comparison with the preceding ones.

Author Miller pulls no punches in this full-bodied, often stirring tale of a successful, high-minded business man who suddenly finds everything he has lived and worked for threatened by a ruthless, underhanded rival.

The play opens with Julian Prescott, head of a prosperous drug firm, leaning more and more on George Lawrence, his protégé and right-hand man. The first disillusionment comes when Prescott finds Lawrence has tampered with the formula of his chief pill product, and is quietly buying up stock to get control of the company. Lawrence also is carrying on a secret love affair with Prescott's daughter.

The breakup comes when Prescott finds his protégé leading the fight to hush-hush the fact that the prized pill is dangerous, and watches his tactics as he browbeats an ignorant laborer suing the company because the pills caused his son's death.

Comes the showdown, with Prescott arrayed against Lawrence in a tug-of-war which highlights the contrasting characters of the antagonists. Prescott puts personal integrity and honor first, refusing to compromise with his principles. Lawrence, the go-getter, lives by the law of the jungle, believing the end justifies the means. Prescott wins in the end—but at high cost as measured in material things.

The characters are sharply defined, and there are several powerful scenes which make all the more noticeable the spots here and there where the author and his characters apparently are getting their second wind.

Cast and production are top calibre. Lindsay is excellent as Prescott, creating a character study which sparks the entire show. As his rival, Walter Matthau is impressive in a role which is less capable hands could emerge as a conventional villain. He gets across the point that Lawrence is not basically evil, but lives by a code of no-holds-barred in the battle for success and wealth.

The author also can write saucy lines and laugh-provoking witticisms and most of these are in the capable hands of Glenn Anders. Latter is the eternal parasite, a playboy with nothing on his mind but wine, women and song. He winds up a pitiful figure, having failed his best friend in a moment of crisis.

Marian Russell is both attractive

and competent as the daughter who finally makes the right decision, and Bess Winburn pleases in the mother role. Others rating praise are Phillip Pine, as a hot-headed lawyer; Bart Burns, his client, who sues the drug firm; Raymond, Bramley, Kermit Keyley, Bruce Evans and Addison Richards, portraying hard-headed stockholders.

Michael Gordon's direction is well-keyed to the demands of the script, and Raymond Sovey has provided two handsome settings. This one's a natural for film production. Klep.

Legit Follow-Ups

Guys and Dolls

Chicago, Feb. 28.

It seems inescapable that "Guys and Dolls" should be compared with "South Pacific." Not that they are the same in any shape or form, but because of the phenomenal success that both have achieved, both on Broadway and on the road. Whether or not "Dolls" outstays the 67-week run of "Pacific" is a moot point and relatively unimportant. Dollarwise, with the upped scale of \$5.50 weekdays and \$6 Saturdays, it's bound to outgross the Rodgers-Hammerstein smash, which had a \$5 top. What is important is the care that both productions have taken to assemble the casts for their national companies.

Not just in the starring roles, but also in the feature parts, casting has been nearly perfect. There are bound to be minor differences in the interpretation of the parts from the Broadway show, but in several instances this company comes off with some firsts. Allan Jones does a remarkable job of the gambler Sky Masterson, giving it force both vocally and in the acting.

Pamela Britton seems a little young to have been engaged for 14 years, but her, by turn, brittle and warm pleadings get her a hefty hand. Julie Oshins doesn't have the driving force of Sam Levene, but his portrayal of the cheap sharpie scores as he constantly gets one setback after another. Jeanne Bal, who replaced Jan Clayton as the missionary miss gone astray, registers strongly, both visually and vocally.

In minor but important parts, Jack Prince stops the show with his bellowing of "Sit Down, You're Rocking the Boat" and Maxie Rosenbloom's inherent thespian talents are in full bloom as the Chicago gangster. Choreography is vivid, with the crap game ballet sweeping the second act into high gear. Score, with the exception of one tune is relatively non-familiar here, but with proper promotion it should get plenty of local disk jockey attention. Zabe.

The Happy Time

Phoenix, Feb. 26.

Ann Lee and Richard Charlton presentation of Lewis and Young production of comedy in three acts (six scenes) by Samuel Taylor, based on novel by Robert F. Coates. Stars Reginald Gardiner, Frances Dee. Directed by George Sommes. Settings, Hal Shafer; costumes, Aline Bernstein; lighting, Flo Ann Hedley. At Sombrero Playhouse, Phoenix, Feb. 26, '52; \$3.50 top.

Bibi Warren Berlinger
Papa Reginald Gardiner
Maman Frances Dee
Grandpere Joe E. Marks
Uncle Desmonde Francis Bethencourt
Uncle Louis Lloyd Corrigan
Aunt Felice Ruth Lee
Mignonette Maria Palmer
Sally Patricia Wright
Doctor Gagnon Douglas MacEachie
Alfred Richard Vath
Mr. Fry Oliver Cliff

"The Happy Time," which opened on Broadway in 1950 and ran out a skein of 605 performances, has been dusted off by Lewis & Young and prepped for a road tour covering primary Coast cities. Play is expected to wind up its tour in April, following a three-week stand at the Biltmore, Los Angeles.

Current version of the Samuel Taylor comedy, which tripped up in Chicago its post-Broadway start, co-stars Reginald Gardiner and Frances Dee, with Maria Palmer and Lloyd Corrigan in sub-lead roles. Illness forced Miss Dee out of the lineup during play's week break here, but she was expected to rejoin the cast for the Santa Barbara engagement following the Phoenix tuncup.

On the basis of the bow-in showing, this "Happy Time" shapes up as a fairly good bet to repeat the New York success. Production is faulty in spots and shows effects of a single week's rehearsal, but the nodes unquestionably will be smoothed over in subsequent performances.

Adaptation of Robert Fontaine's novel of domestic Canadian capers

in the early '20's has an infectious charm and gaiety that sustains throughout the length of the play. Comedy is a briskly-paced study of an Ottawa family that finds itself involved in the amorous shenanigans of its various members, who run the scale from the adolescent to the senile.

Gardiner gives a sensitive portrayal as the pater familias around whom the story revolves, and Warren Berlinger is first-rate as Bibi, the infant terrible. Lloyd Corrigan and Joe E. Marks handle their comedy roles with éclat, and Miss Palmer and Francis Bethencourt are fine as the young lovers. Remainder of cast, especially Richard Vath and Jacqueline Paige (filling in for Miss Dee), give a good account of themselves.

George Sommes' direction is properly crisp, and the settings by Hal Shafer provide a pleasing mise-en-scene. Costumes by Aline Bernstein are satisfactory reflections of the period. Jona.

Bell, Book, and Candle

(GREAT NORTHERN, CHI)

Chicago, March 4.

This modern interpretation of witches' brew, which opened here last week (25), certainly doesn't carry the stigma for which Chi critics usually blast road companies, that of "second company." Dennis Price carries off the honors with his polished performance of a man spellbound by a super witch. Rosalind Russell, as the spellcaster, gives the part a vigorous, rather than feline shading, and is one of the most convincing actresses Hollywood has sent Chicago in recent seasons.

Dorothy Sands, as the aunt who dabbles in witchcraft, steals a few scenes, as does Joseph Leon, the bewildered author, caught in the sorceress' practices. William Windom, as the young brother, gives the role a cheer-leader reading which, when he attempts to turn malevolent later on, seems to have some of overtones of comedy left. Set by George Jenkins, of the interior of a New York reconverted brownstone, is colorful, and Miss Russell's gowns by Valentina has the women seatholders humming and comparing. Zabe.

Call Me Madam

(IMPERIAL, N. Y.)

Richard Eastham, who recently switched from the co-starring part of Emile de Beque in the touring company of "South Pacific," gives a strikingly different quality to the top-featured part of the Grand Duchy of Lichtenburg diplomat, Cosmo Constantine, than did his predecessor, Paul Lukas. Otherwise, the Irving Berlin-Howard Lindsay-Russel Crouse musical, produced by Leland Hayward, retains its original quality to an admirable degree.

Primarily a singer, Eastham adds a bit to the show musically, particularly in such numbers as the "Marrying for Love" duet with the star, Ethel Merman. Vocally, he also brings a new element to the "Lichtenburg" song, especially since the chorus can now really let go with its backgrounding. But, compared to Lukas, who's an expert at making an audience wait, his dramatic limitations are manifest in this number. And, of course, he lacks the Lukas quality of Continental poise as the hand-kissing Old World politician. Although nothing has been done to take advantage of Eastham's superior vocal ability in the "Best Thing for You Would Be Me" duet with Miss Merman, the newcomer adds a bright touch for added encores of the Merman-Russel Nype song hit, "You're Just in Love."

In general, "Call Me Madam" remains a standout musical. After 73 weeks on Broadway it has added assets through the familiarity of such songs as "Lichtenburg," "Marrying for Love," "It's a Lovely Day Today," "Best Thing for You" and "You're Just in Love." On the other hand, "Hostess with the Mostes" on the Ball seems even thinner than originally, and such tunes as "Can You Use Any Money Today?" "Washington Square Dance" and "Ocarina" seem standard Berlin, while "They Like Ike" now seems more synthetic than ever, possibly because of its accented topical slant. (Incidentally, the song will presumably have to be revised considerably if Eisenhower becomes the Republican nominee for the Presidency, and would probably have to be eliminated entirely if he doesn't; election of anyone but Truman as President would likely require rewrite of virtually the whole show.)

But regardless of other variables, Miss Merman remains the stand-out element of "Call Me Madam." Whether whamming over "Hostess," bringing down the joint with "You're Just in Love" (at the performance caught last week she and the audience had a festa as she gave numerous encores, even show-

ing Eastham into a duet with Nype for a chorus), bullseying the comedy portions of the book and even getting a touching quality into such moments as the femme ambassador's recall home, she demonstrates anew why she is the most dynamic star of the musical comedy stage.

Otherwise, too, "Madam" remains a generally entertaining and even impressive show. As the literal-minded young embassy aide, Nype is better poised and possibly more authoritative, if a trifle more rigid in performance and more metallic vocally, than originally. Alan Hewitt remains a triumph of pompousness as the charge-d'affaire, while Pat Harrington, Ralph Chambers and Jay Velie are still notable as the "They Like Ike" performers, and Barbara Heath and Arthur Partington click as featured dancers.

In general, the performance holds up surprisingly well, considering the show's long run. There is perceptible exaggeration in some of the playing of the principals and in a lack of precision in the ensemble dancing and singing, suggesting that checkup rehearsals may be in order. More objectionable is the loud playing of the pit band and, unless memory is faulty, the hurried tempi of some of the tunes, particularly the verses. But the costumes and the settings still seem immaculate. Hobe.

College Play

Beethoven

(YALE DRAMA DEPT.)

New Haven, Feb. 27.

Yale Drama Dept. production of drama in prolog, epilog and three acts (six scenes) by Dorothy B. Bland. Directed by Frank McClintock. Settings, Ariel Ballif. Costumes, Dominic Juskevich. Lighting, Alan Harper. At Yale U. Theatre, New Haven.

With Sorrell Booke, Paul Newman, Franz Coreth, Vincent Park, Arthur Kelley, Wynne Pearce, Robert Wilkins, Nilda Gonzales, Clark Hines, Barbara Murray, Paul Lukather, Gilda Milano, Arthur Harding, Anna Knoll, Norman Lemcke, Joy Grodzins, Howard Lanser, Marion Villani, Christine Carter, Doris Payne, June Peach, Grant Kilpatrick, Peter Nelson, Barbara Mooney, Michael Bramante, Joan Zell, Sigmund Bajak, Irvine Stirling, Christine Burke, Jim Asp, Phelps Montgomery, Mary Lou Blattspieler, Deane Keller, Jr.

Judged co-winner of last year's Blevins Davis Prize as best play written by a student of Yale's drama department, a gander at "Beethoven" points up justification of its blue-ribbon award. Somewhat inclined to verbosity, in its close to three-hour stretch, production maintains a generally absorbing pace. Interest dissipation occurs largely during readings of long-winded passages, a matter that can be corrected in any contemplated revision of the script.

As presented to a series of invited audiences, piece drew general approval from a wide cross-section of playgoers, a factor that might indicate possible favorable commercial acceptance. Further analysis of this angle stresses the fact that increased interest in longhair music in recent years has opened up a field of dramatic development emphasizing the lives of those responsible for the musical classics.

Despite its prolixity, script strikes a responsive chord as it winds its way through a quarter century of Beethoven's life, highlighting the loss of his youthful beloved; his foster-parentage of his brother's son, to whose conniving Beethoven falls prey; the tragedy of his deafness; the unrequited love of a schoolteacher for the composer; the barrenness of his later years, and finally, his death.

Sorrell Booke gives an excellent interpretation of the title role. Others who contribute thespian skill are Paul Newman, as the wastrel adopted son; Franz Coreth, Beethoven's lifetime friend; Joan Zell, the teacher, and Jim Asp, the composer's faithful copyist.

With dialog, rather than action, predominating, staging rates a bow for mixing the ingredients in a manner that holds word-induced ennui to a low point.

Settings feature an imaginative motif which conveys a maximum of visualization with a minimum of material content. Period costumes make much of an opportunity for flash, and lighting is used to good advantage.

Offstage piano rendition of Beethoven works by Armin Watkins is effective, and brief choreography by Gideon Taimir is well interpolated. Bon

Equity Shows

(March 3-16)

"Lady in The Dark" — DeWitt Clinton H. S., Bronx, N. Y. (6-8); Bryant H. S., Queens, N. Y. (14-15); "Pursuit of Happiness" — Lenox Hill Playhouse, N. Y. (12-16);

Play on B'way

Women of Twilight

Joseph Kipness and Jack Hyton production of melodrama in three acts (six scenes) by Sylvia Rayman. Stars Betty Ann Davies, Mary Merrill, Lorraine Clewes, Gwendoline Wafford, Gwynne Whitby, Lynda Lee, Joan Forrest, Marjory Hawtrej. Directed by Anthony Hawtrej. Setting, Mary Purvis. New York, N. Y., March 3, '52; \$4.50 top (\$8 opening).

Helen Allistair Mary Merrill
Christine Gwendoline Wafford
Jess Lorraine Clewes
Rosie June Whitfield
Laura Gwynne Whitby
Viviane Betty Ann Davies
Veronica Mary Matthews
Olga Miriam Karlin
Sal Lynda Lee
Molly Joan Forrest
Nurse Marjory Hawtrej

For most show import-export trade between London and New York, the Atlantic is apparently becoming no smoother. And contrary to popular assumption, not only comedies are afflicted by sea change. Some rather highly regarded dramas and melodramas also look pretty seedy after the rigors of ocean crossing.

Of course, some of these transplanted gems are considerably less than the glittering "successes" they're touted for foreign consumption. Some are or have been authentic smashes on the home grounds, while others are either puffed-up offerings that more less got by originally. Attempts to palm off outright flopolas are still another thing.

Just where "Women of Twilight" rates in this general classification isn't clear. The Sylvia Rayman melodrama is reportedly a moderate click in Shaftsbury Ave., having received generally favorable notices and currently being in its 20th week. But this facsimile, which Jack Hyton of London and Joseph Kipness of New York brought to the Plymouth this week, seems a sadly old-fashioned, stilted shocker. It hasn't a chance to pay off, and is a negligible prospect for films and stock.

The yarn is a purported expose of evil conditions in a London boarding house for unmarried mothers. There is the usual assortment of characters, with some obvious comedy salting the lurid plot. But the yarn seems synthetic, the pace dawdles and the emotional depth is shallow. Perhaps a brisker performance might help, but Anthony Hawtrej's laggard staging accentuates the script's weaknesses.

Under the difficult circumstances, the all-femme cast does reasonably well. Betty Ann Davies has conviction as a murderer's hapless moll and her co-star, Mary Merrill, is effective as the blandly venomous landlady. There are also acceptable supporting performances by Gwendoline Wafford, Lorraine Clewes, June Whitfield, Gwynne Whitby, Miriam Karlin and Lynda Lee, all featured. Misses Whitby, Karlin and Lee are draffees from the original London cast.

The Mary Purvis setting, which precipitated the current turmoil with the scenic artists' union, seems adequately grubby. Hobe.

Ontario Barn's 32-Week

Season to Start April 18

Toronto, March 4.

Jack Blacklock, director of the Niagara Barn Theatre, has just returned from New York after lining up a permanent company, which will include Fredric Gordon, Audrey Monture, Merry Jane Pick, Warren Erhardt, Al Thompson, Paul Wayne and Joan Engelhard, with other American and Canadian actors to be added throughout the season. The 32-week season opens April 18 with "A Play for Mary."

Then an original follows, "Open House," by Canadian writer S. G. Bett, whose "Haywire Holiday" was a holdover last season. Sets will be by Mark Saunders, -producer with Blacklock.

Niagara Barn Theatre venture includes a long-term partnership with the Prudhomme Bros., whose model-farm barn has been converted into a theatre with 450 theatre-style seats, plus balcony, lounges and bar, all in rustic decorative style, reversion bill totalling some \$30,000. Six miles west of St. Catharines, location on the North shore of Lake Ontario has a Canadian drawing population of 200,000.

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Plays Abroad

Navy at Sea

London, Feb. 27.

Hugh Wakefield Productions, Ltd. (in association with Mowbray Productions) presents three acts by Ross Hutchinson. Stars Hugh Wakefield. Directed by Wakefield. At Comedy Theatre, London, Feb. 26, '52; 52 top.

Captain Jack Winsford.....Hugh Wakefield
Lady Amanda Stilton.....Jane Carr
Lt. Hon. R. Glyde.....Patrick Waddington
Betty Glyde.....Margaret Wakefield
Lieut. Charles Peyton.....Marten Tiffen
Lieut. Richard Barnett.....Robert Sewell
Simmons.....Rex Dutton
Lieut. Eric Ashford.....David Stoll
Prince.....Douglas Ives
Mrs. Chester-Glossop.....Moir Lynd

The too conventional British formula for farce, impossible situations, infantile dialog and out-moded jokes are all found abundantly in this new West End offering. That these ingredients have from time to time bred success is by no means a guarantee that it will be repeated on this occasion because this latest offering must be considered a questionable proposition.

The locale for this contrived yarn is a naval vessel in the Seaward Islands, with all the principal officers bachelors. Against all regulations, three women manage to get aboard to provide the basis for a succession of nonsensical, boisterous and inane situations.

Main merit of the production is its first-class staging. The solitary setting of the ship's wardroom, with its host of doors to offer easy means of escape, is well conceived. But much of the dialog is out-moded; and even conscientious and experienced artists of the calibre of Hugh Wakefield, Jane Carr, Patrick Waddington, Marten Tiffen and Robert Sewell have little or no opportunity to infuse any credibility into the plot. Margaret Wakefield, daughter of the star, is a pleasing newcomer, worthy of a better beginning. Myro.

La Liberté Est un Dimanche

(Liberty Is a Sunday)

Paris, Feb. 19.

Jacques Hebertot production of drama in two acts by Pol Quentin. Directed by Edwige Feuillère. Stars Edwige Feuillère. Set, George Wakhevitch; costumes, Pierre Balmain. At Theatre Hebertot, Feb. 19, '52.

Chief of Island Police.....Marc Valbel
Doctor.....Rene Blancard
Marc.....Robert le Beal
The Governor.....Jacques Dacqmine
She.....Edwige Feuillère
Director of the Prison.....Jean Lanier
Alvar.....Jean Lanier
Governor's Secretary.....Andre Burege

Edwige Feuillère has scored again as director and star of "La Liberté Est un Dimanche" but it's a pity the play does not live up to its production. Pol Quentin has provided, at best, a rather confused and talky piece of work which deals with the efforts of an oddly assorted group of people to help a young political prisoner to escape from an island prison. The story is slightly silly and the message of the play is completely lost in too many words.

It is doubtful if the play will appeal to American producers although the way in which it is handled is remarkable.

Miss Feuillère has done her best with not very good material. Her portrayal of "She" is done with humor, sensitivity and genuine emotion. And her cast supports her flawlessly. She manages to handle the extremely difficult part with dexterity and makes as much sense out of a senseless character as is possible under the circumstances. Pierre Balmain has costumed her well and the full skirts and tight bodices of her costumes show off her very beautiful figure to advantage.

Jacques Dacqmine is particularly good as the Governor who is torn between his love for a beautiful woman and his fear of losing personal power in his political position. Marc Valbel plays the part of the police chief; the only consistent part in the play, with intelligence and understanding. Rene Blancard, as the doctor, gives a certain amount of comedy relief to a part which is thankless in the extreme as he acts mostly as sounding board for the other characters. Jean Lanier does fairly well in his brief appearance as Alvar, the cause of all the trouble, and the rest of the cast do a creditable job.

Miss Feuillère's direction is excellent. Even with the extreme talkiness of the play, she manages to keep the characters moving around on the stage and, in that way, to keep her audience from getting bored with the speeches. If she continually places herself upstage, it is understandable and probably a good idea. The sets are rather too overpowering, except in the case of the office scenes which were left to the discretion of Forges de Strasbourg, one of the leading office furniture manufacturers in France. In all cases, however, the sets played up the

bad acoustics of the theatre and much of the play must have been inaudible from the rest of the house.

The play has no future for either Continental or State-side audiences, although it will probably run here for a while on Miss Feuillère's name—a powerful one in French theatre. It is too bad that such a great amount of talent has been wasted on such a minor piece of theatrical confusion. Till.

Nightmare Abbey

London, Feb. 28.

The London Mask Theatre production of drama in two acts, dramatized by Anthony Sharr from novel by Thomas Love Peacock. Directed by John Elderfield. At Westminster, London, Feb. 27, '52.

Mr. Glowry.....Charles Lloyd Pack
Scythor Glowry.....Alan MacNaughtan
Marionetta.....Valerie Hanson
Stella.....Anne Trego
Mr. Toobad.....Eric Berry
Mr. Hilary.....Donald Eccles
Mr. Listless.....Geoffrey Dunn
Mr. Flosky.....Richard Warner
Raven.....Gerald Cross
Crow.....Harold Goodwin
Fatout.....Marcel Poncin

This period play is a strange mixture of gloom and hilarity. Adapted from an early 19th century book, it satirizes the times and manners of the author's contemporaries, dealing with pettish poets and languishing ladies. Its impeccable production brings out to the full the play's keenest value, with neither a word nor a look wasted. It will delight a specialized erudite audience, but its unending stream of involved diatribes will detract from its universal appeal. From the U. S. angle, it might be acceptable for the Theatre Guild or similar organization as a novelty.

A group of argumentative people are staying in a rambling country house, where a match has been arranged between the host's son and a neighbor's daughter recently arrived from a German convent. Rather than face her unknown suitor, the girl seeks sanctuary with the boy, unaware of his identity as her proposed husband. She knows him as the author of an admired work. He conceals her in an apartment adjoining his own and falls hard for her despite having ardently courted another girl in the house. Torn between the two, and harassed by the pessimistic viewpoint of his father and friends, he ends in losing both girls to other men. He is left contemplating suicide until he is distracted by another petticoat.

The older men have the bulk of the ponderous dialog distributed evenly between them, but this is so frequently laced with pungent witticisms that the tension is lightened. Charles Lloyd Pack and Eric Berry acquit themselves creditably as the fathers, while Donald Eccles suitably enacts the sanest of the group, uncle of the other girl. Alan MacNaughtan depicts with true insight the love-crossed poet; Richard Warner makes a vivid impression as an arty thinker and Geoffrey Dunn faithfully lives up to his name of Listless. Valerie Hanson and Anne Trego have little to do but flit between coquetry and tantrums. Gerald Cross registers comically as a decrepit waiter and Harold Goodwin and Marcel Poncin contribute minute caricatures as house servants. Clem.

Algar

(Revival)

Paris, Feb. 5.

Gil Roland and Pierre Jourdan production of musical comedy (two acts, one set) by A. Barde and M. Carre. Stars Gil Roland and Catherine Gay. Score by Charles Cuvillier; modernized by Jean de Letraz. Directed by Roland and Jourdan. Set by G. K. Benda. At Theatre Montceau, Paris.

Algar.....Gil Roland
Operto.....Georges Chauvier
Cocourril.....Andre Enard
Le Grand Soliman.....Pierre Jourdan
Zaydev.....Catherine Gay
Isida.....Andre Grandjean
Dorine.....Andre Grandjean
Hanifa.....Monique Maurene
Belball.....Lella Farida
The Dancing Girl.....Nejla-Ates

This 50-year-old opera has been somewhat revamped by Jean de Letraz. To give it a modernistic touch, he has brought a lesbian atmosphere into the sultan's harem. Except for one scene when a gal is vamping another on a couch, there is nothing visible that might make any censor wince.

Instead of an orchestra, which would be too much for a theatre that has only 200 seats, there is a piano ably punched by Ralphal Biondi, who also has at his disposal a keyboard that gives out something like an oboe.

The story, set in some oriental prince's court circa 1600, relates how a Venetian nobleman is held prisoner by an impotent moslem prince. Latter places him in his harem with orders to beget him the children he can't father himself. The nobleman's fiancée is brought in disguised as a prospective slave and gets jealous until the time the Grand Magnificent

Potentate of the Sultans visits his pal and squares everything.

The music is not extremely important though a couple of tunes are easy on the ears. And the numerous jokes don't mean much. The only thing that really sells the show is what the gals have and the men have not. The femmes are a personable lot and Catherine Gay in addition has a voice. Andree Grandjean is an alluring Latin-type, while Lella Farida, a newcomer from Morocco, is sure to make her way. She has talent. A specialty dance is done by Nejla-Ates, and at least the performers on stage seem to enjoy it.

The costumes are nicely abbreviated. Production is inexpensive. Direction given due importance. Sure of a long run. Maz.

Inner Circle

London, Feb. 13.

Anthony Hawtrey's production of drama in three acts by Hugh Hastings. Directed by the author. At Embassy Theatre, London, Feb. 12, '52; 51.50 top.

Anthony.....Joy Shelton
Hector.....Hector
Rikki.....Andrew Crawford
Brad.....Arthur Hambling
Penny.....Ray Jackson
Bobbie.....Molly Hare
Mrs. O'Flynn.....Molly Hare

This new play by Hugh Hastings is a step backward. It lacks the taut, slick stagecraft of his current success, "Seagulls Over Sorrento," and is unlikely to rival it in longevity, assuming it is ever moved down into the West End. Further afield it would have scant appeal, unless drastically overhauled, it might do as a film if suitably adapted.

The lure of easy money provides the motif, which, through a muddled course, involves a girl of decency who is in prolonged trouble. In its later phase it bears close resemblance to "Master Crook," current at another theatre.

Locale is a poor quarter of London. Hector Ross, an easy-going sailor with an eye to petty rackets, calls on his girl friend with his buddy, Andrew Crawford. They are on the eve of demobilization, each planning their new source of livelihood. Ross shocks his fiancée by his petty pilfering. She swears she is done with him when he is arrested for thefts. Crawford wins her on the rebound. When her former sweetheart comes out of jail unaware of her marriage sparks fly. While the trio sort out their love life, the kid brother holds up a dance hall, shoots his way out, Crawford is killed. The girl is then left in the consoling arms of a chastened Ross.

Joy Shelton, the girl, spends much of her time sermonizing about the defection of her males, but looks attractive and convincingly portrays her role. Ross is a fiery, forceful reformed thief and Crawford is in excellent contrast as his steadiest, but disloyal friend. Ray Jackson has the showier role of the dissolute boy whose brief career in crime ends in disaster. Arthur Hambling is less well served as a verbose detective while Molly Hare brings a breath of Irish inconsequence as a chatty neighbor. Clem.

Bacchus

Paris, Feb. 12.

Simonne Volterra presentation of production by the Madeleine Renaud-Jean Louis Barrault Co. of three-act (one set) play by Jean Cocteau. Costumed and directed by Jean Cocteau. Stars Jean-Louis Barrault and Jean Desailly. At Theatre Marigny, Paris.

Cardinal Zampi.....Jean-Louis Barrault
The Bishop.....Pierre Bertin
The Duke.....Jean Servais
Hans.....Jean Desailly
Sheriff.....Jean Juillard
Guild's President.....Regis Routin
Other.....Jean Francois Calve
Karl.....William Sabatier
Christine.....Simone Valere

As is, this is extremely unlikely for the U. S., being one of the currently favored anti-clerical plays here like "God and the Devil" of J. P. Sartre. But for countries where this sort of theme is looked upon with more curiosity than disfavor, it seems auspicious. Play had a very mixed reception at the Paris opening likely because of the slam at religion. However, this is strongly dramatic and looks to draw considerable patronage here. As to pictures, it looks good only for the Continent.

Play starts with a conference in the mansion of a duke who rules a little German town at the time when Martin Luther was reforming the clergy. Object of this meeting is to elect a "Bacchus" who will be King for a week and rule the city with full power in that period. The policeman is against it because last year the young nobles hunted down a young peasant who became a lunatic from the way they mistreated him.

However, the peasant named "Bacchus," is shown having regained his reason and elected to live in the duke's house. One of his first acts is to make love to the duke's daughter and seduces her. Later, she is shown as madly in love with him. But the young man's week reign is over and since a young nobleman has been killed

while the merrymaking was taking place, the nobles incite the people against him.

A stake readied and the nobles plan to burn him alive on the charge that he is a heretic. As the doomed man approaches the window to see the stake made for him, he is hit by an arrow, and dies in the arms of the girl. The cardinal, instead of permitting him to be treated as a heretic, commits a forgery and states that he had already signed his approval of the church.

The dialog is a continuous blast at the alleged hypocrisy of the church. Some of the lines are so rough that Francois Mauriac, Catholic writer, walked out on the opening performance.

The production has been well done, with Cocteau restraining his fancy in the way of set and costumes, which are excellent. He has directed the play with Jean Louis Barrault, latter getting no credit.

Barrault, as the Cardinal, does one of his best characterizations. Hans, the hero, is played by Jean Desailly and is topflight. The bishop is very well handled by Pierre Bertin while the policeman is adequately done by Jean Juillard. The duke is portrayed admirably by Jean Servais. Simone Valere, as the ruler's daughter, is superb. Maz.

'Greatest Show'

Continued from page 3

in fulfillment of John Ringling's promise to bring the circus back to Swan.

The story, as recalled by an 81-year-old resident, is that the circus came to Swan flat-broke. There were five Ringling brothers, a half-dozen performers, one lion, one camel, one elephant and a few wagons and horses. They arrived on July 3, 1884, without a date for the following day. The residents plucked in and hurriedly advertised a big July 4 celebration that brought in enough money for the show to travel on, with the promise that they would come back again some day and give the town a free show.

Although the town doesn't have a theatre, "Greatest Show" was shown in the school auditorium free to every resident of the town, and thus DeMille made good John Ringling's promise.

Current Road Shows

(March 3-15)

"Affairs of State" (June Havoc)—Plymouth, Boston (10-15).
"Bell, Book and Candle" (Rosalind Russell, Dennis Price)—Great Northern, Chicago (3-15).
"Candida" (Olivia de Havilland)—Locust St., Phila (3-15).
"Cocktail Party" (Dennis King, Estelle Winwood, Julie Hayden)—Cass, Detroit (3-8); Ford's, Baltimore (10-15).
"Darkness at Noon" (Edward G. Robinson)—Geary, San Francisco (3-15).
"Flight Into Egypt" (tryout)—Colonial, Boston (3-8) (reviewed in VARIETY, Feb. 27, '52).
"Gentlemen Prefer Blondes" (Carol Channing)—Taft Aud., Cincinnati (3-8); Music Hall, Cleveland (10-15).
"Golden Boy" (John Garfield) (tryout)—New Parsons, Hartford (4-8).
"Grass Harp" (tryout)—Colonial, Boston (3-15).
"Guys and Dolls"—Shubert, Chicago (3-15).
"Long Watch" (tryout)—Forrest, Phil. (3-15) (reviewed in VARIETY, Feb. 20, 1952).
"Member of the Wedding" (Ethel Waters)—Hanna, Cleve. (3-8); Cox, Cincinnati (10-15).
"Mister Roberts" (Tod Andrews)—Music Hall, Houston (4-5); Paramount, Baton Rouge (7-8); Civic Theatre, New Orleans (10-15).
"Moon Is Blue" (2d Co.)—Harris, Chicago (3-15).
"Moon Is Blue" (3d Co.)—American, St. Louis (3-15).
"Oklahoma"—Lincoln, Decatur, Ill. (3-4); Orpheum, Springfield, Ill. (5-6); Shrine Mosque, Peoria (7-8); Victory, Dayton (10-12); Aud., Rochester (13-15).
"One Bright Day" (tryout)—Walnut, Phila. (3-15) (reviewed in VARIETY this week).
"Rose Tattoo"—Biltmore, L. A. (3-15).
"Salt of the Earth" (Teresa Wright, Kent Smith) (tryout)—Shubert, New Haven (13-15).
"South Pacific" (Webb Tilton)—Lyceum, Minneapolis (3-8); KRNT, Radio Thea. Des Moines (10-15).
"Student Prince"—Blackstone, Chicago (3-8); Shubert, Detroit (10-15).
"Three Wishes for Jamie" (Anne Jeffreys, John Raitt) (tryout)—Shubert, Phila. (3-15) (reviewed in VARIETY, Feb. 6, '52).

Columbia U. Preps 7th

American Music Festival

Seventh Columbia U. Festival of Contemporary American Music will take place April 26-27, at various N. Y. centers. Orchestral, choral and chamber music programs will be broadcast over CBS.

Major events of the Festival will be a concert conducted by Leopold Stokowski, presenting first performances of works by American composers, at McMillan Theatre, Columbia.

L. A. Legit

Continued from

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of \$20,000 for the period. The remaining \$11,000 in operating profit was registered by the sole tenant at Las Palmas Theatre during the six months.

Figures for the period emphasize again that musicals, or touring companies with at least fairly established names, make the greatest impact on local audiences although, ironically, two of the three losing productions locally were revues and the third was a ballet offering. Second biggest loser of the period was the Lou Holtz "Merry-Go-Round" revue, which dropped \$20,000 in three weeks at the Belmont Theatre. Other in-the-red offering was Ballet Theatre which wound up a \$12,000 loser for two weeks at the Biltmore.

Decline in attractions pushed the Biltmore into second place as top grosser for the period. First place honors went to the Philharmonic Auditorium for the smash four-and-one-half final weeks of the "Guys and Dolls" run. Musical's take during that period, which fell within the current year, hit \$234,000. Biltmore grossed \$222,120 with its five shows, and third place honors went to the Greek Theatre, which amassed \$66,500 with the final two frames of "Annie Get Your Gun."

Lowest tally was the slim \$11,000, which went to "My L.A." in its four performances.

Most profitable single show was "The Beaustone Affair," which racked up an operating profit of \$11,000 during a 12-week run at Las Palmas Theatre.

Town's average weekly gross skidded to \$23,900—about half the estimated weekly average for Boston, which has half the population of Los Angeles.

Equity Show

Lady in the Dark

(LENOX HILL, N. Y.)

Equity Library Theatre's production of "Lady in the Dark," at the Lenox Hill Playhouse, N. Y., scores a solid click and showcases a collection of dramatic and musical talent. The psycho-analytic frame of Moss Hart's opus, fore-runner of a rash of libido-probers in legit and pix, seems somewhat elementary and extended, but the witty dream sequences and Kurt Weill-Ira Gershwin score make the play a likely candidate for legit revival.

Adroitly directed by George Lipton and Elizabeth Gilbert, the large cast maneuvers well on the small stage, in a simple and effective multiple set designed by Paul Bertelsen to create an illusion of spaciousness.

As the beset fashion magazine editor, Elizabeth Parrish, does a standout job in the straight as well as the song-and-dance department, sure of foot and pleasant, if somewhat thin, of voice.

A young and promising actor, Jackson Young, displays adeptness and humor as the advertising manager. As the loose-jointed photographer, Lee Bergere is nimble and comic. John Merrick, who portrays the film hero, has an appearance and voice that could click in pix for which he signed recently, but he misses here. Jerry Harvey contributes a hilarious bit as a deadpan office boy. On the distaff side, Leta Bonnyne is deftly humorous as the cynical Maggie and Julie Christy is pleasantly postured as the ebullient Alison.

Jack Horn is unconvincing in the thankless role of Liza's aging lover, while Russell Gold is believable as the doctor. Other members of the generally good cast are Alma Drake, Eileen Schauler, Betty Winsett, Robert Morris, Jeannine B. Cowles, Joan Keenan and Kathryn Albertson. Costumes by Gage Spencer and musical direction and arrangements by Leonard Kastle give a real assist to this enjoyable, sprightly production, which Equity moves to its community theatres in Bronx and Queens the coming two weekends. Vene.

Literati

New Will Rogers Book

Donald Day, whose biography of Will Rogers sold over 75,000 copies, has edited a new Will Rogers on "How We Elect Our Presidents," which Little, Brown will publish this month. Same pub bringing out "How to Travel Incognito" by Ludwig Bemelmans, illustrated by the author, on which Bemelmans did first-hand research last year in Europe by pretending he was a Bavarian prince and managed right handsomely sur-le-cuff.

Barnes' Sports Awards

A. S. Barnes is setting up two annual awards of \$2,500 apiece. One will be for the best sports novel; other for best general non-fiction work on sports or sports personalities. Deadline for submitting manuscripts is Dec. 31.

Eire Bans 87 Novels

Anita Loos' "A Mouse is Born" and John Steinbeck's "Tortilla Flat" are two of 87 novels just banned by the Irish Censorship of Publications Board. Board has also given the thumbs-down sign to a batch of periodicals including Silver Screen. Bans have been imposed because the censors consider the publications to contain matter which is indecent or obscene.

Bill to Protect Sources

Newspaper Guild of N. Y., Local 3, American Newspaper Guild (CIO), last week pledged full support in a drive for Congressional passage of the Heller Bill. Introduced by Rep. Louis B. Heller, of Brooklyn, the measure would enable newsmen to protect their sources of information in Federal courts.

Bill provides: "A witness who is employed by a newspaper, news service, newspaper syndicate, periodical or radio or television station or network, as a writer, reporter, correspondent or commentator, or in any other capacity directly involved in the gathering or presentation of news, shall not be required in any court of the U. S. to disclose the source of any information obtained in such capacity, unless in the opinion of the court such disclosure is necessary in the interests of national security or to avoid the concealment of a crime."

Science Fiction Anthology

Simon & Schuster will publish "The Astounding Science Fiction Anthology," edited and with an introduction by John W. Campbell, Jr., March 20.

Book includes 23 novelettes and short stories by Isaac Asimov, L. Sprague de Camp, Robert Heinlein, Murray Leinster, Lewis Padgett, Eric Frank Russell, Theodore Sturgeon, William Tenn, A. E. van Vogt and others.

Coxe Heads Mystery Scribes

George Harmon Coxe, who's authored some 29 books since 1935, has been named national prez of Mystery Writers of America. He was unopposed for the post.

Other officers named are Will Oursler, exec veepee; Henry Klingner, treasurer; and Veronica Parker Johns, secretary. Eleazar Lipsky was reappointed legal counsel.

Comic Book Legislation

Establishment of a Comic Book Division in the New York State Education Dept., to examine and license every comic book unless it is "obscene, lewd, lascivious, filthy, indecent, immoral or disgusting, or is of such a character as to tend to incite minors to violent or depraved or immoral acts," is proposed in one of two bills introduced in the N. Y. Legislature as a result of a study made and public hearings held by a Comic Book Commission, headed by Assemblyman Joseph F. Carlino, of Long Beach. Spokesmen for the comic book industry and a number of newspapers have expressed strong opposition to the suggested "censorship."

The Carlino-Panken measure and the Fitzpatrick-Panken bill, which would add a new section to the penal law, to deal with comic books, are patterned after legislation introduced a few years ago by

Benjamin F. Feinberg, then majority leader of the Senate and now chairman of the Public Service Commission, which ran somewhat amok of Governor Dewey. The Governor then vetoed one of the bills on the ground of doubtful constitutionality.

Robbins' Third Novel

"A Stone for Danny Fisher," third novel by Harold Robbins, aide to Leon Goldberg, Universal Pix v.p. and treasurer, will be published by Alfred A. Knopf March 10.

Robbins' first tome, "Never Love a Stranger," a bestseller in its regular edition, has had a sale of nearly 1,000,000 copies in a Bantam Giant edition. His second book, "Dream Merchants," which has a film industry background, will be published as a Bantam Giant next Tuesday (5).

Barnes' Sports Books

Among A. S. Barnes' sports books soon due is "Butchered Baseball," by Fred Pearson 2d and Robert Taylor (with assists by Mel Allen and Tom Meany), a sequel to P-T's "Fractured French" series. Allen also did the foreword on Meany's "The Magnificent Yankees." This is the first of a new series on the various major league clubs. Meany is the Boswell of "Baseball's Greatest Teams," "Baseball's Greatest Hitters," "Greatest Pitchers," "Babe Ruth," etc. Dick Young and Joe Trimble have also done "Roy Campanella" and "Yogi Berra" in Barnes' most valuable 1952 player series. Same pub also bringing out a revised "Baseball's Hall of Fame," by the N.Y. Mirror's Ken Smith (secretary of the Baseball Writers' Assn.), with Commissioner Ford Frick having done the foreword.

The N.Y. Herald Tribune's turf editor Joe H. Palmer has edited "American Race Horses, 1951," a \$20 limited edition of the series that dates back to 1936.

Spokane Newspaper's Saga

"Spokes for an Empire," story of the Spokane (Wash.) Spokesman-Review by its director of promotion and research, Ralph E. Dyer (Caxton; Caldwell, Idaho, \$5), is a voluminous, detailed (500 page) story of the Far West newspaper and the area it serves. Extensive and authoritative, it's also readable and interesting, telling the story of the paper, its journalists, its news beats, as well as the story of the Washington-Oregon-Idaho region since 1883.

Of special interest to show biz are such stories as Bing Crosby's early days (and early jobs) in Spokane; Charles Dillingham as reporter and city editor; the variety shows of early, wide-open days; references to area folk like Irene Rich, Lana Turner and Met singer Anne Bollinger; and the story of Spokane's Patrice Munsel's rise to fame as Met star. Bron.

Spring's OK Copyright Book

During the long development of show biz from vaude to video, the entertainment world has been involved in many and varied legal entanglements. With the development of the various entertainment media, these entanglements have become as complex as the technical advances.

From simple contract squabbles and salary disputes, show biz attorneys found themselves immersed in suits involving invasion of privacy, libel, slander, copyright infringement, unfair competition, piracy, protection of ideas and censorship. The risks confronting and the rights permitted those in the entertainment field engaged in the expression and merchandising of ideas and comprehensively and clearly detailed by Samuel Spring, veteran show biz attorney, in "Rights and Rights—In Publishing, Television, Radio, Motion Pictures, Advertising and the Theatre" (Norton, \$7.50).

In non-legalistic language, Spring, former copyright attorney for the Motion Picture Producers & Distributors of America, has written a valuable guide for publishers of books, newspapers, music, theatrical and motion picture producers, operators of radio and tele stations, advertising and literary agencies, authors, speakers, editors, reporters, songwriters, musicians, band leaders, publicists and censors. As Harold M. Stephens, Chief Judge, United States Court of Appeals, points out in the forward "Rights and Rights" is a law book for laymen, but not a home remedy.

Spring's book is good informative reading, as well as a reference

tome. Spring cites and discusses memorable show biz cases, and he's not afraid to take a stand. If he feels a law or a decision needs change or clarification, he says so.

Spring covers a wide field including privacy as a new legal right, distinctions between entertainment and news, methods of obtaining and protecting copyrights, and the many new legal problems resulting from television. The tome is carefully documented and indexed with the appendix containing the complete copyright law of the U. S., facsimiles of copyright forms and the source for the decisions of the cases cited in the book. Holl.

Ed Rigg's 'Shoot'

Despite the severest snowfall of the winter, Edgar T. Rigg, prez of Henry Holt & Co., staged a "shoot" at the Moskeeter Gun Club, Little Ferry, N. J., on Saturday for a VIP sports group.

Stunt was dominantly a social event but obliquely a ballyhoo for Field & Stream which is a Holt subsid. Incidentally, Holt moves into enlarged Madison Ave. (N. Y.) quarters next month with F&S.

CHATTER

Allen Churchill doing Harlem night life rediscovery yarn for Cue mag.

Vantage Press reopening Coast offices with Beth Kramer as district manager.

Jerome H. Denner, House & Garden staffer, leaves March 14 for month in Europe.

Lawyers Joseph and Harry Feldman will have their theoretical tome, "Dynamics of the Film," off Hermitage House presses tomorrow (Thurs.).

Nora Laing elected president of the Foreign Press Assn. of Hollywood, with Jose Jasd as veepee, Egil Ekko secretary, and Teiho Hashida treasurer.

"Show Biz (From Vaude to Video)" (Holt) into its 7th edition this week. Co-author Joe Laurie, Jr. to Philly to play the literary tea circuit all over again.

Henry Denker, co-author and director of "Greatest Story Ever Told" on ABC radio, will have his "Salome: Princess of Galilee" published by Crowell April 7.

Guy Williams, publicity director for Greater Seattle, Inc., Seattle booster organization, is resigning March 15. Gene Holce, of the daily Post Intelligence promotion staff, replaces.

Raymond Moley, author of the new "How to Keep Our Liberty," has signed with Clark H. Getts for a lecture tour. He's also slated for a guest spot on the Chronoscope TV show (CBS) Friday (7).

Comedian Jack Carter doing a monthly column for the new magazine, Matinee, the first issue of which is being brought out this week by Randall Publications, N.Y. Mag deals with fashions and theatre.

Staffer-Charles Barnard's article on the Chinook dog, titled "The Descendants of Walden's Dog," in True magazine, has been bought for reprint by the Sunday Graphic in London and Samedi Soir in Paris.

Bill Keefe, who replaced Lowell Bennett as acting chief of Berlin public relations branch of Office of U. S. High Commissioner for Germany, has completed a tome, "17 Years Before the Masthead," a collection of his experiences while editing a paper for the Army in Europe.

Novelist Fannie Hurst tells the story of the Legal Aid Society in a pamphlet being distributed in connection with organization's current campaign for funds. Legal Aid Society offers legal service to those who cannot afford a lawyer. Miss Hurst has written about two typical cases in which the Society has offered its services.

Dr. Louis Binstock, rabbi of Temple Shalom (The Temple-on-the-Lake), Chicago, whose Friday night lectures from the pulpit have attracted interdenominational congregations, both in Chi and in New Orleans, has dedicated his first book, "The Power of Faith" (Prentice-Hall), to the memory of Alfred Smart, late Esquire-Coronet topper, "whose original inspiration and unceasing interest helped bring this book into being."

Met Opera soprano Patrice Munsel has hit the literati jackpot this winter, with the cover of Life mag last weekend, plus several pix inside in the general Met story, and the cover on Time mag six or eight weeks ago, plus an extended feature yarn inside. Double slating in the Life publications wasn't specially contrived, however, being just a coincidence, soprano's picture being best choice among several singers to win out for the Life cover.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, March 4.

Since Hollywood remains welded to backstage biogs, I'd like to make a pitch for the Eddie Dowling-Father Murphy saga. I knew something of this Damon and Pythias friendship for years, but never till I read "Yankee Priest" did I realize that here was an authentic "Going My Way" with all the heartthrobs and heartaches of both backstage and seminarian life laid bare.

They met in boyhood at a New England swimming hole when the actor was already swimming twice over his depth—a habit he never quite got over. They had a grand summer together as kids at Lime Rock, R. I., and when the years separated them and John Nelson Goucher lost his identity under the billing of Eddie Dowling and Eddie Murphy became Father Edward F. Murphy of the Josephite Order, dedicated to combating prejudice against the Negro, they met again in, of all places, St. Malachy's off Broadway.

Father Murphy was teaching at a seminary near Newburgh and came down weekends to assist Father Leonard, the pastor of St. Malachy's. It was Father Leonard who taught his assistant that because one doesn't address French people in German, or Germans in French, neither does he address show people in a foreign language. He learns their own. Eddie Dowling and George M. Cohan no longer talked like New Englanders any more than Texas Guinan talked Texan. They all talked Broadwayese. Father Murphy learned to talk it, too.

The reunion of the padre and the hooper kindled both their lives from that time on. In fact, Father Murphy married Eddie Dowling to Ray Dooley, and got his own finger caught in the knot. Every time after that either of them had a difficulty, one or the other was there to help out. They shared the joys of "Sally, Irene and Mary," "Slide-walks of New York," "Honeymoon Lane" and a host of other Dowling hits.

Father Murphy and another priest, wanting a trip to Europe, discovered that a bank would lend them both the money if they endorsed each other's notes. But Eddie Dowling thought it would be easier all around if he advanced the money. In payment Father Murphy discovered Kate Smith for Dowling.

Though they were to be separated by 2,000 miles for the next several years, the producer and the padre remained inseparable. After the Broadway run of Paul Vincent Carroll's "Shadow and Substance," starring Sir Cedric Hardwicke and Julie Haydon, Dowling bequeathed the amateur rights to Father Murphy. He didn't quite know what to do with his inheritance, but Bernard Szold, who directed Le Petit Theatre du Vieux Carre, did. Red Lewis was slumming in New Orleans at the time, and Szold saw a chance to tie him in with "Shadow and Substance" in the role of Canon Skerritt, the part Hardwicke played on Broadway.

This was a funny twist. The man who defied God to strike him dead, giving the Creator 10 minutes (like a flea defying an acrobat to step on him), now wanted to play one of God's clergymen. Father Murphy got the okay of his Chancery Office to act as technical advisor on the production.

Brown Vesuvius Gantry

He and Lewis got on famously, though at no time was Lewis blinded with light on the road to his particular Damascus. At only one point did they disagree on Lewis' playing of an Irish canon. Father Murphy said the pipings on the canon's cassock should be white, but Lewis demanded red, preferring to be theatrically effective rather than ecclesiastically correct. One time Father Murphy said to Lewis, "Why don't you do Heywood Brown?"

Lewis scrutinized him for a second and replied, "Why don't you do an Elmer Gantry?"

When nuns wept at his performance, Red's gratitude knew no bounds. "An audience of angels!" he cried. This was his solace for having been told in New York that "the real red menace to the American theatre is the acting of Sinclair Lewis."

In fact, if it hadn't been for this strange interlude in New Orleans, Lewis never would have written "Kingsblood Royal," a novel in which he championed the racial group Father Murphy served. It was among Father Murphy's students at Xavier University that Lewis really learned about Negroes.

Incidentally, Father Murphy reveals for the first time that when Lewis died in Rome, he repeated gratefully to a nun who was his nurse, "God bless you." More, he kept calling his physician "Father."

That Father Murphy knew how to live with Negroes as well as to teach them was evident in his relations with Richmond Barthe. It was at the padre's suggestion that Xavier U. decided to give Barthe an honorary M.A. degree. The young Negro artist had recently turned from painting to sculpture. Priests had scraped together a little money to send Barthe to an art school in Chicago, and now they felt that his work deserved further recognition. Barthe lacked funds to go to New Orleans to accept the degree, so Father Murphy, who had earned a sabbatical trip to Europe, was entrusted with the honor of bestowing the degree on Barthe in New York.

After the ceremony Father Murphy told the sculptor that he was going to his old home-town, Salem, Mass., where the infamous slave-trade between Africa and the U.S. began. Then he was taking a trip to Rome and then back to his classes at Xavier.

"I'd give half my life, even this scroll, to see the Louvre," said Barthe.

How To Broaden Your Travel

Why shouldn't he, a real contributor to the arts, visit the heart of it, Father Murphy reflected. If it hadn't been for the risk of thinking his university would be displeased if he treated a gift so airily, he would have offered his trip to Barthe then and there. Suddenly an inspiration came over him. There was a way of getting both himself and the Negro sculptor to New York. It was as plausible as simple division. All he had to do was to change his first-class round-trip passage into two third-class tickets.

When he told Barthe this, the sculptor tried hard to discourage it, but his heart was not in it. Two weeks later the padre and the sculptor descended to the steerage of the S.S. Champlain, and since they were on a French liner not a hint of race prejudice marred the voyage. They were of one family with a single destination.

Father Murphy was elected a member of the Lambs—this, too, I suspect, on the endorsement of Eddie Dowling—and it pleased him no end that troupers should welcome him to their set, he who had through the years tried his best in welcoming them to his. There he became a warm friend of Douglas Fairbanks, John Barrymore, George M. Cohan, David Warfield—all gone upstairs along with Father Leonard of St. Malachy's.

His writings branched out until he hit the best-seller list with "The Scarlet Lily," which brought congratulations in all directions, the heartiest from Sinclair Lewis. But it was Eddie Dowling at that time starring in "The Glass Menagerie" who, on learning that the story concerned Mary Magdalen, remarked, "Just think of the heroine you have. Two thousand years of publicity and advertising!"

Most learned in questions touching the Negro problem, Father Murphy admits he fell on his face in thinking they were a race apart. When German prisoners of war were fed in a Dixie railroad station restaurant while the colored American soldiers in charge of them were served through a back door, it broke his heart. But the bigotry that demanded the separation of even blood plasma donated by Negroes for a common cause finally got Father Murphy the answer he was looking for. The doctor replied to the Protestants, "Segregate it yourselves, if you can. I can't. Plasma is plasma."

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Broadway

Film producer Jules Levey in from Florida.

Iris (Mrs. Ted) Husing joining the Billy Seemans in Nassau.

Marilyn Erskine, Metro player, in from the Coast to visit her family.

Adolph Zukor, Paramount board chairman, on his annual trek to the studio.

The J. Arthur Warners dicker-ing for the Arthur S. Lyons (Ruth Wertheim) house in Bevhills.

Eddie Mayhoffer back in Gotham for TV after completing a role in Paramount's "Military Policeman."

Maurice Segal, Paramount publicist, and Claire Drucker, ad copy writer at the Dowd, Redfield & Johnstone agency, engaged.

F. Hugh Herbert off to the Coast to direct "Pleasure Island," William Holden's star, at Paramount. Herbert also did the screenplay.

Paramount distribution topper Al Schwalberg back at his desk Monday (3) after being out a week with recurrence of a back ailment.

Harry Puck, brother of Eva (Puck & Sammy White) and of Larry (CBS) Puck, installed as new host at 500 Room of Berkshire Hotel.

Ken Englund's son, George Englund, is assistant director of the Palm Beach Playhouse under director Paul Crabtree and producer Philip Barry, Jr.

Lionel Newman, 20th-Fox studio conductor, in New York to study the score of the Irving Berlin legit musical, "Call Me Madam." He will conduct the pic version.

Nicholas M. Schenck, president of Loew's, and William F. Rodgers, Metro v.p. and sales advisor, both are due back in N. Y. from Florida at the end of this month.

Michel Safra, French film producer, arrived in New York Monday (3) with a print of his latest picture, "Casque D'Or," which Discina International will distribute.

Bob Freeman is the new manager of the Park-Sheraton, succeeding Neal Lang who has shifted to the chain's flagship hostelry, the Sheraton (nee Book-Cadillac Hotel, Detroit).

Maurice Rapf, former Dartmouth instructor on films, guest-lectured at the New School yesterday (Tues.) on "College Public Relations Films." He's son of the late Harry Rapf, Metro exec.

Col. P. D. Ginder, husband of legit producer-publicist Jean Dalrymple, and commanding officer of the Sixth Regiment in Berlin, now in U. S. on rotation, stationed at Fort Monroe, Va.

"Bing's Things," display of products with which Bing Crosby and his brothers, Everett and Larry, are connected, will be unveiled at a cocktail party today (Wed.) at the Sherry-Netherland Hotel.

Loew-20th music deals keeping attorney Julian T. Abeles and Robins-Feist-Miller Music's general manager, Abe Olman abroad another week. They now plan to sail back from London March 6.

Preston, Ames, Metro art director, in from Culver City to scout locations for "I Love Melvin." Don Weiss, who'll direct the film, and Charles Hunt, business manager for the unit, arrived last week.

Honeymooning Joey Adamson (Cindy Heller) postcard from Israel ("as guest of the Israeli Govt.") and en route to Rome, Paris and London, that "this is quite a switch from Loew's Pitkin."

Aldo Ray, newcomer who has the male lead in Columbia's "The Marrying Kind" opposite Judy Holliday, in from the Coast for a three-week round of promotion activity for the film.

National Arts Foundation director Carleton Smith leaves today (Wed.) for a 50-city tour, to sell communities on idea of naming parks, schools and streets after famous poets, composers and actors.

American Theatre Wing celebrating its 10th anni with a dinner-dance at Waldorf-Astoria March 30. Annual Antoinette Perry Awards (Tonys) for distinguished work in the theatre will be presented at the fete.

Producer Jesse L. Lasky and actor John Beal addressed the third session yesterday (Tues.) of the 15-lecture motion picture course for N. Y. high school and junior high teachers, held at the High School of Performing Arts.

George Sabback, theatrical agent, paid off a \$600 fine in N. Y. Traffic Court Monday (3). Sabback, who had 35 traffic tix, told police that he hadn't had time to come to court but had hoped to "go down to square them off" some day.

N. Y. Post columnist Leonard Lyons' second son, Warren, who's

11, is making his stage debut Saturday (8) at the Barbizon Plaza with Irene Wicker's Merry-Go-Round, children's theatre group. Will perform four Saturdays in a row.

Ziegfeld Club's first annual citation for "outstanding musical comedy," in its 16 years history, will be picked this year by a committee comprising Gilbert Gabriel, William Hawkins, George Freedley, Bernard Sobel and Abel Green.

Ted Husing goes on a busman's holiday to "cover" the Olympics at Helsinki in July—only difference being that he will not be a working newscaster. Just vacation. He has covered every Olympiad since the mid-1920's for one network or another.

George Maillard Kessler's theatre collection of photographic portraits, which he has presented to the N. Y. Public Library, will be signalized on the Stork Club video show March 20, along with other TV shots that the theatrical lenser is making in the interim.

Fred C. Schang, prez of Columbia Artists Mgt., who has the largest private collection of Paul Klee paintings in the country, at his South Norwalk, Conn., home, has gotten up a special brochure for distribution to friends, listing his 48 pictures by name and description.

Sketches and casual art pieces of Si Seadler, Metro's advertising chief, will be displayed at the Associated Motion Picture Advertisers' art exhibition tomorrow (Thurs.) at the Hotel Piccadilly. Luncheon meeting, slated for 12.30 p.m., will honor film industry artist.

Rev. William H. Alexander, whom Bob O'Donnell had enlisted as a piz biz "good will ambassador," doing ditto for the Republican National Committee as national chaplain. He is on a year's leave from the First Christian Church, Oklahoma City. Dr. Alexander is also a theatre owner.

Evan Lloyd, ex-J. Arthur Rank (General Film Distributors) publicist in London, here and en route to the Coast on behalf of his wife, Jane Hylton, a Rank contract player (Crown Films unit); Line Renaud, French cabaret singer, and Derek Roy, comedian singer, all of whom he's repping for U. S. nitery dates.

Universal cocktail-partyed Arthur Kennedy Monday (3) at Sherry-Netherland. Kennedy, named top actor of 1951 by N. Y. film critics and nominated for an Academy Award for his performance in "Bright Victory," is in N. Y. in connection with the opening of U's "Bend of the River," in which he co-stars with James Stewart.

Washington

By Florence S. Lowe

Edward Cheyfitz, ex-alide to Eric Johnston, MPAA prexy, passed bar examinations.

Arthur F. Brolin, Veterans Administration motion picture engineer, transferred from Baltimore Variety tent to local unit.

Faye Emerson handling emcee chores at March 4 "Front Page" ball of Washington Newspaper Guild, with Lanny Ross, on program.

Jascha Heifetz has presented Library of Congress with his collection of autographed musical scores, letters and early editions of musical compositions.

"Simon Big Ears," juve play, clicked in three performances, with Children's Theatre of Washington and Rose Robison Cowen's Children's Studios enacting.

India

By N. V. Eswar

Newtown Studio in Madras bringing out a Tamil version of "Anna Karenina."

Dudley Photograph Corp. here to film folk dances for an edition of "This World of Ours."

Following the appearance of Indian Magician P. C. Sorcar, Lyle and his Cavalcade of Mysteries opened at the Eros Theatre.

The Roxy in Madras, which was subsequent-run in recent years, changes to first-run policy this month with Disney's "Alice in Wonderland" as first pic.

The way that Hindi versions of Tamil films have scored at the boxoffice has made producers from Bombay agreeable to financing South Indian producers with these pictures.

Several producers, toying with the idea of turning out a Tamil version of Metro's Lassie series with an Alsatian owned by M. Y. Swamy of Gayathri Talkies in Mysore.

While Jayant Desai of Ranjit Studio is making efforts to bring out a biography of Lord Buddha, there's word in Ceylon that others also are interested in turning out a Buddha film. Prime Minister Nehru already has been approached by Colombo interests for such a pic.

London

Zena Marshall planned to East Africa for location shots on her new British pic, "Men Against the Sun."

Emile Littler recipient of a silver cigarette box inscribed, "With Love from 5,000 Tiller Girls."

Virginia Somers took over femme lead in Val Parnell's "Peep Show" from Sue Carson, who is recovering from breakdown.

Jack Hylton, who partnered Tommy Handley in his early Music Hall days, featured in a radio blog of the late comedian.

Eva Bartok inked as co-star with Richard Todd in Betty Box's upcoming production for J. Arthur Rank titled "Venetian Bird."

James Thurber's radio program, "Humor in America," taped in New York, being aired on the Third Program today (Wed.).

Allyn McLerie, who came to London to film "Where's Charley?" and stayed to take over in "To Dorothy A Son," now vacationing on the continent.

"Call Me Madam" with Billy Worth and Anton Walbrook starred, tried out in Oxford March 4 before preeming at the London Coliseum March 15.

Herbert Wilcox tossed a luncheon at Shepperton studios to launch the new Margaret Lockwood-Michael Wilding starrer, "Trent's Last Case."

Henry Caldwell on another quickie tour of the Continent, taking in Hamburg, Berlin, Brussels, Paris and Amsterdam in search of talent for his TV "Cafe Continental."

Arts Theatre Club last Wednesday (26) successfully revived E. M. Delafield's comedy "To See Ourselves" with Catherine Lacey starred. Play is directed by Roy Rich and Thomas Heathcote has the role created by Maurice Evans.

Miami Beach

By Lary Solloway

Gabby Hayes at Belmar Hotel. Bert Parks headed for Boca Raton.

Franchot Tone and Barbara Payton in town.

Joseph M. Schenck, William Gargan and the Jules Leveys at Roney Plaza.

Eddie Cantor spearheaded United Jewish Appeal at Saxony Hotel.

Patti Page and Jan Murray head up new show at Clover Club today (Wed.).

Mary Small joined Ritz Bros. at Copa City for week's run. Danny Thomas a possibility to follow.

The Joe Bushkins making the rounds with producer-director Jed Harris. Couple then headed for Nassau vacation.

Five O'Clock Club shutters for 10 days beginning March 22 while co-owner Martha Raye fulfills TV date in Manhattan.

The Paul Winchells joined show biz colony at Lord Tarleton. Peter & May (Singhi Breen) De Rose at the Golden Strand.

Jerry Lester doubled from his Lord Tarleton vacash for a one-night stint with old friends the Vagabonds at their Club, Sunday (2).

Sam Gyson newest disk jockey in area. Former New York platter-chatterer is now ensconced at Caribbean Hotel mike from midnight to 2 a.m. via indie WMIE.

Tony Martin and wife, Cyd Charisse, planned back to Coast after special appearance at Mt. Sinai Hospital's annual all-star show, emceed this year by Ed Sullivan. Affair took in record-breaking \$110,000. Virtually every act in town participated. Institution has the only free clinic and ward for needy AGVA performers in country.

Philadelphia

By Jerry Gaghan

Jack Renell has been named exec. v.p. of Air Guild of America Corp.

Local vocalist Bob Manning has been inked for Tommy Dorsey band.

Jolly Joyce Agency has signed Mort Ruby to represent office in Hollywood.

Paul White (Ted Lewis "Shadow") booked as single into New Town Tavern, Delair, N. J.

The Blue Angel added a special spot for TV and private parties (29), known as the Cherub Room.

Benjamin Fogelman, proprietor of Benny the Bum's restaurant, is in St. Joseph's Hospital with heart ailment.

Comedian Jay Marshall, who clicked during week at Latin Casino, has been re-signed for Sophie Tucker show, March 20.

Musicians union and Robin Hood Dell Assn. have come to terms. The 90 men in the Dell orch get \$105 minimum per week, \$15 more than

last year's scale for three concerts a week.

Harl McDonald, manager of touring Philadelphia Orchestra, was injured by holdup man outside Detroit's Masonic Hall. A former boxer, McDonald hurt the thug in struggle.

Guy Marks, nitery comic, and dancer Barbara Thomas, who were wed here Feb. 24, were injured in auto accident in Florida Tuesday night (26) when tire blew on their car. Mrs. Marks, the more serious hurt, is in Monroe Memorial Hospital, Ocala, Fla.

Palm Springs

By Marjorie G. Pohl

Dennis Morgan vacationing. David Rose back from England. Jimmy Ford Trio opened Baby Doll last week (27).

Mr. and Mrs. Henry Kaiser staying at Howard Manor.

Don Hartman spending week-ends at his residence here.

Helen Boice, Matt Dennis into Del Tahquitz Bolero Room.

Dates Desert Circus set for April 2-5. Stewart Hopps chairman. Mr. and Mrs. Buddy Fogelson (Greer Garson) arrived Racquet Club for vacation.

Indoor polo played outdoors latest feature at Polo Grounds Friday evening, Sunday afternoon.

Sheila MacRae at Racquet Club for few days; ditto Mr. and Mrs. Sidney Lanfield, Frederick Brissan.

Sally Rand opened Chi Chi Starlite Room Friday (29). Willie Shore also on program with Edith Dahl.

Nicole Di Bruno singing Manor Room, Howard Manor. Buddy Roome orch continues. Ken Clarke in Manor Bar.

Clark Gable at Thunderbird Country Club; ditto Mr. and Mrs. Randolph Scott, Bing Crosby, latter to build home there.

Dean Jagers returned to Hollywood after month at Racquet Club. Goes into "It Grows on Trees," Irene Dunne starrer.

Bob Hope's Sunday (2) Palm Springs broadcast from Plaza Theatre was for benefit of Sister Kenny Foundation. Bing Crosby was guest artist.

Construction work well underway on renovation of El Mirador Hotel. Opening set for fall. John Nelson here as resident manager.

Tokyo

By Russ Splane

Henry Nakamura, who appeared in Metro's "Go For Broke," now a private doing an Army hitch in Korea.

French ballerina Ludmilla Tcherina may appear in Japan next April if current negotiations between London Films and Towa Eiga, Japanese foreign film distrib, go through.

Robert Booth, 29-year-old Mississippi-born publisher of English language magazines here, selected to play opposite Shirley Yamaguchi in Japanese star's forthcoming Toho pic, "Port of Shadow."

Encouraged by success of "Rashomon," which copped a Venice Film Festival prize last year, Japanese industry announced it will enter four pix (two feature, two shorts) in the Cannes Festival which opens in April. Feature pix will be Shochiku's "Wave" and Daiel's "The Tale of Genji."

Minneapolis

By Lea Rees

Taxi strike giving nightclubs a headache.

Harold Goldberg back with "South Pacific" at Lyceum.

Univ. of Minnesota Theatre offering Shaw's "Pygmalion."

Circle Theatre skeds "Night of Jan. 16" for its third theatre-in-the-round offering.

Magico Cardini and singer Francesca Cameo into Hotel Nicollet Minnesota Terrace.

St. Paul Heinie's nitery has Margarita Pagan who dances with "seven-foot snakes."

Hotel Radisson Flame Room has illusionist-comedian Jay Marshall and singer Jen Nelson.

Jimmy Nederlander, Lyceum manager, back from a brief visit with his parents in Detroit.

Dorothy Pierre here ahead of Ballet Russe de Monte Carlo which plays Lyceum week of March 11.

Milton Hale and Jack Kellar back with Martin & Lewis at Radio City as manager and pressagent, respectively.

Shrine indoor circus playing to turnover business at Auditorium. Opened Feb. 28 and continues through Saturday (8).

"Moon Is Blue" pencilled into Lyceum week of March 24. Also underlined are "The Rose Tattoo" and "Darkness at Noon."

Singing comedienne Sophie Parker, who last year racked up 30-month engagement at Gay '90s, now set for Vic's nitery.

Hollywood

Robert Mitchum laid up with flu. Francis D. Lyon planned to Sydney.

Mickey Rooney had his tonsils yanked.

Inez Gorman divorced Ernest R. Orsatti.

Walter Wanger's trial continued to April 15.

Morton Downey to Mexico City on vacation.

Helene Cartner joined the Bill White agency.

Gill White recuperating from minor surgery.

Roy Rogers out of the hospital after a siege of flu.

John and Esperanza Wayne to Mexico on vacation.

Leatrice Joy fled suit to divorce Arthur Westermarck.

Clifton Webb to Palm Springs to rest his injured knee.

Gene Tierney divorced Oleg Cassini in Santa Monica.

Jack Cummings returned from two-week tour of Mexico.

Barbara Stanwyck finalized her divorce from Robert Taylor.

Deborah Kerr on p.a. tour of Portland, Seattle and Tacoma.

Howard Stubbins returned to his Monogram desk after a flu bout.

Cecil B. DeMille hosted F. P. Kearsley, exhib from the Isle of Man.

Tony Martin Enterprises incorporated to handle the singer's activities.

Linda Darnell collected her final decree of divorce from J. Peverell Marley.

Rex Allen booked for nine personal appearances in Arizona during April.

Joel Preston joined the Arthur P. Jacobs publicity setup as an associate.

W. Ray Johnston will tour Europe next month to survey film production.

Eleanor Parker laid up with flu while "Eagle On His Cap" shoots around her.

Joe Schoenfeld recuperating at home after almost four weeks in the hospital.

David Marshall Williams going on tour to plug "Carbine Williams," his biopic.

Wayne Morris, Lola Albright and Alan Hale, Jr., left for Alaska to film "Arctic Flight."

George Givot makes his concert debut as a basso late this month at Wilshire Ebell Theatre.

Dore Schary hosted U. S. Supreme Court Justice William O. Douglas on the Metro lot.

Chicago

Shrine circus here for three weeks.

Jimmy Hart, Ambassador boss, heads for Palm Springs vacation.

Ellis G. Arnall in town to address Food Brokerage convention.

Eddie Silverman, Essaness circuit head, off to Palm Springs for a month.

Barron Polan in for the opening of "Guys and Dolls" in which his client, Jeanne Bal, stars.

Marchesa Maria Marconi, widow of the inventor, in town with her daughter, visiting old friends.

Grand Theatre reopens today (Wed.) after being shuttered for a month over motion pic operators demands for additional men.

Mrs. Nat Holt, film producer's wife, in town visiting daughter Jacqueline, who took over Maggie McNamara's role in "Moon Is Blue" last week when star was ill.

Latter now back in cast.

The Carl Brisson family, for the first time in many years, is together here. Rosalind Russell starring in "Bell, Book and Candle," her husband, Freddie Brisson, is in from Hollywood; and Carl Brisson, his father, is currently at the Edgewater Beach Hotel.

Paris

By Maxime de Beix

(33 Bd. Montparnasse; Littré 7564).

Spyros Skouras here briefly and off to Zurich.

Frances Ramsden prepping a visit to Cairo.

Paul Cludel and Jean Anouilh writing a comic sketch.

Louis Mariano, currently singing at the Chatelet, considering several U. S. dates.

Gaby Sylvia and Jacqueline Audry prepping filmization of "No Exit" with Miss Sylvia, Arletty and Jean Marais in the leads.

Paul Achard prepping a stage production of "Liaisons Dangereuses" rated one of the most risqué novels of the 18th Century.

The Alex Humberts, who had the Cigognes restaurant, throwing big party on takeover of the Caneton, former caviar eatery near the stock exchange.

Pierre Brauburger production, "Andre Gide," based on the French writer's life, considered so sensational here that it is getting plenty of calls for screenings from government officials.

Old Lady Shows Her Mettle

Continued from page 70

Naff snapped, "Go sit in it right now and see. That's the only way I can get the seats dusted anyway."

She has gotten miffed at celebrities, too, and she keeps a scrapbook so that she can remind herself of how Ryman has been insulted. Katharine Cornell, in her memoirs, described Mrs. Naff as an eccentric who peddles tickets out of a shoe-box on downtown Nashville streets, munching a banana as she strolls.

No Bananas

Mrs. Naff hasn't forgiven her. She never ate a banana on the street in her life, she says. And she never kept tickets in a shoe-box—it was a shirt box. What really roused her ire, however, was Miss Cornell's spelling. The star called Mrs. Naff's beloved theatre Rymer Auditorium.

The late Alexander Woolcott committed an even graver error. Mrs. Naff shrugged off his criticism of the auditorium, but she can't forgive him for putting Ryman in Memphis.

Mrs. Naff first got acquainted with Ryman Auditorium in 1904 when she heard Adeline Patti sing there. The building had no stage then, just a platform for the pulpit used during religious revivals. While Patti sang "Home, Sweet Home," a janitor shoveled coal into the stoves at the front of the auditorium. That year Mrs. Naff, a young widow, joined the DeLong Rice Lyceum Bureau as stenographer and bookkeeper. Lyceum programs were at their peak. "We sold 4,500 tickets in one day," she recalls. "Subscribers got 12 attractions on a \$1 season ticket." One such slate of celebrities included Emma Eames, Luisa Tetrazzini, Adm. Robert Peary, and a Sister Harrel, divine healer.

Films began to cut into the Lyceum business. "Who wanted to hear Billy Sunday for \$1 when they could see Mary Pickford for a dime?" Mrs. Naff says.

Her Favorite Singer

She leased Ryman on her own hook in 1914. Any Nashvillean old enough to remember Woodrow Wilson also remembers when Mrs. Naff mortgaged her home to pay John McCormack a \$3,000 guarantee for one appearance at Ryman. That was in 1916. The tenor drew a sold-out house. Scalpers got \$25 a ticket. Needless to say, McCormack remains Mrs. Naff's favorite singer.

In spite of its latter day reputation as a bad show town, Nashville audiences have seen some of the road's greatest personalities on Ryman's stage. Roster runs from Anna Pavlova to Aimee Semple McPherson, from Mary Garden in grand opera to Spike Jones.

Mishaps during performances at the Ryman are legendary around Nashville, as well as with actors on the road; the town is probably even proud of the backhand fame so gained. A couple of years ago, before a new stage floor was installed, a dancer in an "Oklahoma" company had the unnerving experience of putting her foot clear through the old flooring.

The proscenium curtain once ripped from its moorings, covering Helen Hayes and the "Victoria Regina" company with years of dust, as the star and cast took a curtain call. Noisy pipes allegedly played an obbligato to a concert by Fritz Kreisler some years ago.

In the last few years, the board of directors has spent money for much-needed repairs on building. (Since 1920, the Ryman Auditorium Corp., with a 20-man board of directors, has operated the theatre as a public service, with Mrs. Naff as manager. She is proud of the record that the auditorium has never had a deficit year.)

Landmarks

For almost a decade, various groups have urged that the city build a municipal auditorium. So far, plans have been stymied. The late Ray Henderson, representative for Katharine Cornell, replied to news of the building possibility: "Splendid, if Mrs. Naff continues to be manager." Owners (Crescent Amusement Co.) of the new 2,020-seat film theatre in Nashville say they wouldn't be interested in playing road shows of anything less than "South Pacific" calibre, so Ryman will probably continue to

house companies that play Nashville.

No magazine article on the city is considered complete by local readers unless it includes mention of the Ryman and Mrs. Naff. The two are pretty much inseparable and are as much town landmarks as the full-scale reproduction of the Parthenon in the city's Centennial park (the building goes Athens one better; the Nashville version is a restored copy) or "Hermitage," home of President Andrew Jackson.

Few in town or elsewhere, however, know the extent of the Ryman manager's private charities or civic-betterment work. She once was probation officer for the juvenile court, and served on the commission for years. She won't work on Sundays. "I reserve the right," she says, "to go to Sunday school and church."

Weekly (Saturday night) network performances of "Grand Ole Opry" originate in the Ryman. The recent spate of magazine features on the marathon country music show have never failed to pay tribute to the onetime tabernacle in which Roy Acuff, Minnie Pearl, Red Foley and others cavort and sing for country music fans jammed into the pews.

As anybody knows who has talked with her over a telephone, Mrs. Naff never indulges in an extraneous comment like "Goodbye." She just hangs up when her side of the conversation is over. The abruptness scares strangers, but it's part of the crusty character she enjoys playing. Underneath, she's a sentimentalist. And there's nothing—except her family—about which Mrs. Naff is more sentimental than the Ryman Auditorium. With close friends she drops the crustiness—even admits her age.

"When you're as old as I am, you don't much mind the thought of dying," she told an old friend recently. Then she added, "What I hate to think about, is that I'll have to give up the Ryman."

Equity-Chapman

Continued from page 1

in the show is considering legal action about the article.

Cast Confusion

While the column apparently steamed up everyone connected with the show, including the management, some members of the cast reportedly refused to join in the protest to Equity, or to consider any other action, explaining that they feared sticking their necks out. Curious aspect of the situation, as regards Equity, was that while "Collector's Item" was in rehearsal, several members of the cast went to the union office to complain that the staging of the show was unsatisfactory to the actors, and to urge that Equity take some action to protect their stake in the show and their professional reputations. However, union officials explained that Equity had no right to intervene in such a situation.

Aside from the paragraph that aroused the actors, the Chapman column was ostensibly a defense against the perennial beef "that such-and-such a play was murdered by the critics." The aisle-sitter retorted, "This is a devious and dirty way of saying that the play committed suicide." Taking "Collector's Item" as a case in point, he wrote, "Yet there never was a clearer case of self-destruction."

Deep Devotion

After observing that the play "did not get favorable reviews—so its strangely misguided sponsors and day-laborers are without doubt going around today saying that it was murdered by the critics," Chapman wrote, "Everything was wrong with 'Collector's Item' from the rise of the curtain, except for the setting, which was very good. The tipoff was none of the actors believed in it. When an actor—even a fairly good and experienced one—becomes convinced that he is in a turkey, he gives the worst performance he is capable of. Some of the bad performances last Friday evening were no less than inspired; the cast knew they were dead before they started, so they set about making sure that they would be good and dead by the time the performance was over."

One equity council member, asking that his identity not be revealed

commented, "Actors, unlike practically everyone else in the theatre, are noted for their devotion to hopeless plays. There have been countless instances of producers closing shows during the out-of-town tryout or otherwise giving up in advance of the New York opening. The same goes for directors and authors. Even critics have been heard to discount plays before they opened. As a matter of fact, a name playwright of a recent production disclaimed it in advance to his associates on the show, and almost everyone involved agreed it was only a forlorn hope to bring the production to town."

"That most of the critics, including Chapman, gave the play favorable notices is beside the point. It's nice they did. But suppose they hadn't? Should the actors be held up to ridicule and scorn because they elected to stand by a show that failed to realize the potentials they saw in it as a script?"

"The critics, including Chapman, frequently condemn actors who, after risking artistic sterility by staying with a hit too long, leave a play because of what is sarcastically called 'previous commitments.' Why don't they give commensurate credit to the expendables who are willing to endure what they know in advance is humiliating and demoralizing—the ordeal of facing an audience in a sure flop?"

Exhibs Burn

Continued from page 1

however, that the theatre ops might even be willing to chance that.

"I've ordered my buyers and bookers to keep hands off the product of companies that have been selling to television," explained one circuit chief. "I haven't talked to any other exhibs on the subject, but I've heard through the grapevine that a lot of others are doing the same thing."

"If we get charged with conspiracy, that will be too bad. But at least we'll be alive to defend ourselves. If we don't do anything, there will be no charges against us because we won't even be in business. I think the time has come for action."

Queried as to whether he felt that TV was taking a bigger toll at the b.o. than a year ago, the exhib leader said:

TV Doesn't Hunt 'A' Houses

"Present figures indicate that our 'A' houses, playing the top product, are not being seriously hurt by television. A big picture does more business now than it ever did."

"On the other hand, our 'B' and 'C' houses are being murdered. Business is way off, and I'm sure it is the fault of TV—not only TV, but the film producers who are selling product to it. Audiences who once patronized the lesser pictures now have plenty of them available on television. Why should we expect them to come to theatres?"

Exhibs have beefed, of course, for three or four years about producers selling to tele. Their threats, as a matter of fact, have been influential in keeping the majors from making their films available to the medium. However, until this latest development of the past few weeks, Rep, Monogram and indies whose product is seen on tele have not really suffered any ill effects.

One exhib said the straw that broke the camel's hump, as far as he was concerned, was the fact that fellow-theatreman had bought "The Wooden Horse," only to find it playing a local tele station before he was able to book it. Pic, made by Korda, is being distributed for both theatres and TV by Snader Productions.

Drama Quartet

Continued from page 2

Lexington Association was told the engagement here would be kept late in March.

There was more correspondence with Gregory, who finally wrote: "Let me clarify that this office is not in the slightest bit concerned with the Community Concert Assn. However, we are concerned with our public relations insofar as universities are concerned. As a matter of fact, had I known that the Community Concert Assn. was affiliated with your university, we would never have booked the Drama Quartet for an appearance at the U. of Kentucky."

Next Gregory wrote his opinion

of the association's program of "worn-out artists and attractions."

The Quartet was to receive \$3,300 for its appearance here. The current program has included the Cleveland, Pittsburgh and Cincinnati orchestras with soloists; Helen Traubel; Rodgers & Hammerstein concert group; Solomon, English pianist; Robert Shaw Choral, and Jussi and Anna-Lisa Bjorling.

The announcement that Oscar Levant had been engaged in place of the drama foursome brought cheers from the student section of the audience. The local concert association has 7,000 paid subscribers, in addition to the student body of the state's university.

'See It'

Continued from page 1

the face of TV competition, a soft boxoffice, etc.

According to Friendly, the idea for the show, which is to be presented as part of "See It" sometime in April, came from Goldwyn himself. Producer wrote Murrow asking him to do a documentary presentation on Hollywood similar to the one done recently on the West Virginia coal mines. Murrow agreed, if Goldwyn would okay his moving the TV film cameras onto the lot and also to an interview before the vidfilm lenses.

As a result, Murrow and his camera crew are slated to leave for Hollywood Sunday (9) immediately after "See It" goes off the air. They'll spend a full week on the lot, planning to take a single scene from the picture and trace it from the first producer-writer-director conference through to its final lensing. They plan also to spend a full hour interviewing Goldwyn before the cameras, from which they'll pull only enough material to fill a two-and-a-half minute spot on the show. Both Murrow and Friendly emphasized that they have no plans to attempt covering all Hollywood in a single show.

"See It," incidentally, will cover the New Hampshire Presidential primaries this Sunday. The following week (16), the show will present a special feature on the Brooklyn Dodgers from the training camp at Vero Beach, Fla., through to the opening of the season.

ASCAP Take

Continued from page 1

000 differs radically from the \$12,000,000 figure claimed by the juke ops as their rap if the bill is passed. Latter figure is generally regarded by trade execs as being high on the basis on the 1c-per-side per week licensing fee proposed by the amendment.

Possible modification of the writer payoff system was also discussed, with Harbach noting that he was "getting fewer complaints" about the 60-20-20 formula. His statement underlined a widespread feeling in ASCAP circles that the current system will remain in force despite sporadic squawks from dissident writer groups.

Harbach was accompanied from New York to the Coast by ASCAP controller George Hoffman, who read the financial report, and writer Jack Yellen, board member.

Dean & Jerry

Continued from page 1

did his last two shows sitting on a chair.

X-ray pictures disclosed only a muscle aggravation and the team and their troupe were able to leave Friday (29) for Cincinnati, where they opened a three-day at the Albee Saturday (1). Before returning to Hollywood they'll also play a week's theatre engagement in Boston. Lewis' slight injury will cause him soreness for a few days but won't prevent his appearances.

Pair took nearly \$36,000 as their share of the house's approximate \$70,000 gross, a local all-time record for a vaudeville.

M.&L. 43G Cincy Record

Cincinnati, March 4.

Dean Martin & Jerry Lewis cracked all local records during their three-day run at the RKO Albee Theatre here, racking a smash \$43,120.

Duo headed troupe which started here Saturday (1) and played to SRO throughout, with frequent lockouts.

N.Y. Blue Laws

Continued from page 2

insertion of a new section, "Public Entertainment on Sundays," which provides that it shall be lawful to conduct or participate in any public entertainment on Sunday after 2 p. m., where admission charged, if a city, town or village's legislative body heretofore or hereafter adopts an ordinance to this effect.

The new section further provides that if in any city, town or village, concert, recital, dances, motion pictures, legitimate theatrical productions are now exhibited on Sunday, "they may continue to be so exhibited during such time as the exhibition of such dances, pictures, productions and performances shall not have been prohibited by a local law or ordinance heretofore or hereafter adopted by the common council or other legislative body."

Distinctions Accepted

The report emphasized that the change in title from "Theatrical and Other Performances on Sunday" is to point up the distinction between activities covered here as opposed to those provided for in Section 2145, dealing with Sunday sports. It added that the elimination of specific types of entertainment is urged for two reasons: "First of all, reference to 'Negro minstrelsy, Negro or other dancing,' has no place in the statutes today. Secondly, all public entertainment which might conceivably disturb the repose or religious liberty should be treated alike."

The last sentence of the new section is a departure from earlier practice. The negative approach, "formerly applied to motion pictures and legitimate theatrical performance only," is reintroduced and extended somewhat. . . . By the negative approach, it is meant that certain activities, presently conducted, will be allowed to continue until prohibited by local law.

"With respect to concert or recital dances, motion pictures and legitimate theatrical productions, they will not only be permitted until prohibited but they are not confined to the house after 2 p. m., unless the locality has prescribed that limitation."

Squaring Time Removal

It explained that removal of the time limitation has an additional justification: "Many motion picture theatres, for example, have been opening their doors before 2 p. m. for some time. Furthermore, these shows are unlikely to disturb the repose or religious liberty of the community." The committee had questioned every city, town and village clerk on local permissive or prohibitive ordinances enacted under present law.

Net result of the proposed changes in the penal law covering public entertainment and sports on Sunday is that virtually all types of amusement, including circuses and stock car racing, and all kinds of sports, except horse racing (with pari-mutuel betting), boxing and billiards, will be permitted by local option.

The rewriting of the section on sports concludes, "Nothing here contained shall be deemed to prohibit private sports, games or recreational activities which are engaged in primarily for personal enjoyment, and recreation of the participants on the first day of the week, conducted in a manner which does not constitute a serious interruption of the repose or religious liberty of the community." This is to make clear that Sunday golf, tennis, etc., are permissible and legal.

Milestone

The Wilson committee's interim report, which may mark a milestone in the nationwide modernization of blue laws, promises that it will continue to study, with recommendations at the 1953 session of the Legislature, Sabbath laws dealing with labor, trades and public traffic. It is predicted these, too, may be far-reaching in their effect.

Stopping of Ringling Bros. circus Sunday performances under American Legion auspices in Poughkeepsie last summer brought the anomalies in blue laws to a head.

Assembly Codes Committee was expected to report favorably late yesterday (Tues.) on the bill.

OBITUARIES

GREGORY LA CAVA

Gregory La Cava, 59, film producer, screenwriter, died at his home in Malibu Beach, Cal., March 1. La Cava was producer-director of such pix as "Stage Door," "My Man Godfrey," "Primrose Path" and "Unfinished Business." He also directed "Gabriel Over the White House," "Living in a Big Way," "Fifth Avenue Girl" and "The Affairs of Cellini."

As a director, La Cava was unorthodox in that he seldom used prepared script, preferring to make up the pic as he went along. His system led to a dispute with Mary Pickford in 1948 and a suit against her for \$1,653,750 for breach of contract with him as writer-director-producer of "One Touch of Venus." He lost the suit.

Testimony at the trial was that Miss Pickford's agent demanded a script to "show the bankers," to which he replied that he would have the script after the preview and walked off the set after 11 days of work. He claimed that he had been given an oral promise of full control over the production but that when the contract was put into writing, Miss Pickford demanded supervisory powers.

La Cava began his screen career with Edison Films in 1920, doing animated screen cartoons. He animated the first "Mutt & Jeff" cartoons and managed the cartoon department of the Hearst newspapers for three years. He went to Hollywood after to write two-reel comedies. He later worked for Famous Players, First National and RKO. In 1937 the N. Y. Film Critics named him the outstanding director of the year for "Stage Door." He retired in 1942 but returned to the screen five years later to direct "Living in a Big Way."

A son survives.

EDW. (MONTANA) MEECH

Montana Meech (Edward Raymond Meech), 60, circus, wild west, screen and radio entertainer, died March 2 in Findlay, O. He appeared with some early wild west outfits and along with Hoot Gibson was featured in Young Buffalo's Wild West and Colonel Cummings Far East show. He also toured with Buffalo Bill's show. In his youth he appeared in silent films, performing riding feats.

In the early '30s, Meech had a successful hillbilly show on the old WAU, Columbus, and his band played carnivals, fairs, theatres and square dances throughout the state. Most recently he had served as emcee of a western program on WRFD, Farm Bureau station in suburban Worthington.

Survived by mother, two daughters, son, two stepdaughters and sister.

HARRIET TOBY

Harriet Joan Katzman, 21, ballerina known professionally as Harriet Toby, died in a plane crash which killed 36 others in Nice, France, March 3. She had danced the previous night in Cannes with the Marquis de Cuevas' Grand Ballet de Monte Carlo, of which she was a leading ballerina.

She had appeared with the Grand Ballet at the Century, N.Y., in the fall of 1950. She made her first professional appearance at the age of 15 with Alicia Markova and Anton Dolin in the legit musical, "Seven Lively Arts," in 1944 at the Ziegfeld, N.Y. Joining the Ballet Russe de Monte Carlo, she became a lead in three years, and won plaudits as Frankie in "Frankie and Johnny" with the troupe in 1948. Her parents survive.

TOM GORMAN

Tom Gorman, 60, theatre exec, died Feb. 29 in Mexico City where he had gone with his wife, the former Stella Hymson, operatic singer, to the Hotel Reforma for a rest cure.

Gorman was a veteran theatre circuit operator, for Keith-Albee in the lush days, after running the B.S. Moss circuit and also putting the old N. Y. Hippodrome on the map as a money-maker. Later he operated the Gorman Bros. Circus, the freres part of the billing being fictitious (as per usual circus tradition) since it was his solo operation.

In addition to his wife, a brother, Howard Gorman, the postmaster of Peoria, Ill., and a sister, Mrs. Agnes Kline, survive. Interment in Peoria.

SIR PATRICK HASTINGS

Sir Patrick Hastings, 71, British lawyer-playwright, died in London Feb. 26. Among the plays, which he wrote as an avocation were "Scotch Mist," "Escort," "The River" and

"The Blind Goddess." His autobiography was published in 1948.

Sir Patrick began his legal career in 1904 and became one of Britain's best known lawyers. He obtained more than \$125,000 in damages for Princess Irina Alevandrovna against M-G-M, Ltd., in 1934. The Princess alleged that she was libeled in the Metro film, "Rasputin and the Empress," by possible identification with one of the pic characters seduced by Rasputin. He also repped Warner Bros. in a successful action to prevent Bette Davis from appearing for other companies.

ALAN HARKNESS

Alan Harkness, legit actor-producer, was killed when his light truck was hit by a train in Santa Barbara, Cal., March 2. His wife, actress Mechthild Johannsen, was critically injured in the crash.

Harkness was director of the Santa Barbara-Civic Theatre. The Harknesses were en route home from rehearsal when the accident occurred. Recently they had toured Europe in "Great Scenes From Shakespeare."

After founding an experimental theatre group in his native Melbourne, Harkness moved to England and formed a drama school with Michael Chekov. The group moved to Bridgeport, Conn., produced several plays on Broadway and toured the U. S. in "Twelfth Night."

JOHN J. P. MULLANE

John J. P. (Jack) Mullane, 68, theatrical costumer and former vaudeville and actors' agent, died Feb. 26 at his Washington, D. C., home after a long illness.

A native of New Orleans, he went on the stage as a tenor about 50 years ago, touring the vaude circuits. His wife, Margaret Edson, a dancer, was his teammate for 17 years. They moved to Washington in 1911 and retired from vaude in 1920 when Mullane opened a booking agency. Subsequently he became a costumer, a business he operated for 27 years. Survived by his wife, daughter, three sisters, a brother, granddaughter and great-grandson.

J. MAURICE TYREE

J. Maurice Tyree, 61, ex-circus publicity man, who had been with Ringling Bros. and Barnum & Bailey Circus for some years, died Feb. 28, in Lynchburg, Va. He joined the circus in 1906 and worked for various organizations until he retired in the middle '40s.

In recent years he owned and operated Tyree's Cafe in Lynchburg and spent his leisure time in making a scale model of the old Hagenbeck-Wallace Circus, which he formerly represented.

Survived by wife, two daughters, two brothers and two grandchildren.

ENRIQUE JARDIEL PONCELA

Enrique Jardiel Poncela, 50, Spanish playwright, died of a heart attack in Madrid February 18. A prolific writer, he also fronted a legit company which he toured extensively in Central and South America, the last time in 1944. Between 1926 and 1932 he worked in Hollywood on his two scripts produced with Spanish legit stars Catalina Barrena and Gregorio Martinez Sierra.

Many of his plays have been translated and are still produced in many European countries and Latin America.

ALEXANDER KOTCHETOVSKY

Alexander Kotchetsky, 63, former ballet dancer, died of a heart attack March 2 in Houston.

He danced in the Imperial Theatre, Moscow, and with the Royal Ballet Co. He was also with the Sergei Diaghileff Ballet Co. in Paris and from 1923-26 was ballet master for the Shubert, Paramount and Fox Theatres in New York.

MAURICE WHITE

Maurice White, 56, prexy of Mid-States Theatres, Inc., pic chain, died in Cincinnati March 1. He was associated for many years with the late Ike Lisbon in operation of the Lisbon-White circuit and formerly was Cincy manager for Warner Bros. White operated theatres in Cincy, Dayton and Bryan, O., and Louisville, Lexington and Ashland, Ky. He was a past prez of the Cincinnati Variety Club.

Wife, two sons and two sisters survive.

MAX W. ESBERGER

Max W. Esberger, 73, former symphony and theatre organ musician, died in Washington, Feb. 26. A graduate of Peabody Institute, he went to Washington when he was 21 as a pianist in theatres

there. He played with the Meyer Goldman orch and was pianist-leader of the D. C. Gayety Theatre during 15 years of its burlesque heyday.

Subsequently he was an oboist with the National Symphony Orchestra in Washington and later taught at various music schools.

ITALO A. MARTINO

Italo A. Martino, v.p. and chief engineer of WRDG, Hartford, Conn., died March 2 in Woodbridge, Conn. He had been associated with Franklin M. Doolittle, the station's owner, since 1923. They worked for many years with Maj. Edwin H. Armstrong in the development of frequency modulation.

Surviving are his wife, two sons and a daughter.

HARRY SHERMAN

Harry Sherman, 55, ex-assistant prez of International Assn. of Theatrical Stage Employees, under William F. Canavan, died in New York March 3. Sherman had also been prexy of Local 306, N. Y. Film Operators union, and had been with Paramount's labor relations department.

Surviving are his wife, Ruth Sherman, publisher of International Projectionist, and two daughters.

VIC PLANT

Victor S. (Vic) Plant, 60, who with his wife, the former Merrill S. Mayhall, played vaudeville houses here and abroad for many years, died Feb. 24 at his home in Cloonine, a suburb of Albany. His act, Vic Plant & Co., played the major circuits and toured Canada and England. The duo appeared at the Palladium in London before retiring in 1934.

In addition to his wife, a brother and a sister survive.

WILLARD B. COOK

Willard B. Cook, 80, pioneer in development of narrow gauge motion pic film, died in New Rochelle, N. Y., Feb. 20. He was former prez of Patheoscope Corp. of America, g.m. of Kodascope Libraries of N. Y., and ex-head of Society of Motion Picture Engineers.

Wife, daughter and four grandchildren survive.

MRS. EDNA PHILLIPS HOLMES

Mrs. Edna Phillips Holmes, 74, former legit actress and wife of stage-screen actor Taylor Holmes, died in Los Angeles Feb. 26. She was once leading lady for E. H. Sothern.

She was the mother of the late film actor Phillips Holmes, who died in a plane collision in 1942. Her husband survives.

KEATS SPEED

Keats Speed, 72, exec editor of the N. Y. Sun until its sale to the N. Y. World-Telegram in 1950, died in New York March 1. He had been in retirement for the last two years.

Speed had been a newspaperman for 50 years, working on such papers as the Louisville Post, Philadelphia Times, N. Y. World, N. Y. Journal, and N. Y. Herald.

JACQUES S. DANIELSON

Jacques S. Danielson, 76, pianist and husband of novelist Fannie Hurst, died in New York March 3. He taught at the New York College of Music from 1895 until 1910 and had collaborated with the late composer Rafael Joseffy in the composition of singer-technique studies for students.

THEODORE C. FISHER

Theodore C. Fisher, 43, veepee of Pedlar & Ryan ad agency, died Feb. 21 in New York. Fisher had been in the ad biz for almost 25 years and formerly was head time buyer at Ruthrauff & Ryan.

Surviving are his wife, his parents, a son, daughter and sister.

PAUL RAVELL

Paul Ravell, 52, former singer, died in Norwalk, Conn., Feb. 26. He appeared in light operas and musicals up to 20 years ago.

Surviving are his wife, two brothers and three sisters.

MILTON OFFICER

Milton Officer, 38, manager of the Nortown Theatre, Chicago, died Feb. 26 in that city. He was with the Balaban & Katz circuit for 18 years.

Survived by wife and son.

JOHN LYNDS

John Lynds, 65, legit actor, died in Brooklyn March 1. He last appeared on Broadway in the legit musical, "Where's Charley?"

Wife and son survive.

Mrs. Clair M. Duffy, 31, a member of the skating team of Duffy & Simone, died March 2 in Bryn Mawr Hospital in suburban Philadelphia, of a gunshot wound. Po-

lice found a 32-calibre revolver beneath her body. Husband and daughter survive.

Enoch W. Pearson, 88, former supervisor of music in Philadelphia public schools and an organizer of the Philadelphia Symphony Orchestra, died Epping, N. H., Feb. 25.

Gottfried H. Federlein, 68, composer-organist, died in New York Feb. 26. He was organist at Temple Emanu-El, N. Y. from 1915 until 1945.

Daniel Harris, 59, for 24 years auditor for KSL, Salt Lake City, died Feb. 26 in that city. Survived by wife, mother, two sons and four daughters.

Selden G. Warner, 67, associate of Thomas A. Edison in experimental and development work on motion pictures, died in West Orange, N. J., Feb. 27.

Michele Verly, 41, French legit actress who operated her own theatre in Paris, died in the plane crash which killed 36 others in Nice, France, March 3.

Frank Walters, business associate of Clyde Beatty, animal trainer and circus performer, and who was former prez of the Circus Fans of America, died in Houston Feb. 29.

Lise Topart, 22, French screen actress, died in the plane crash which killed 36 others in Nice, France, March 3.

Minnie Hawke, 77, Washington dance instructor, died in that city March 3. Among her pupils were Helen Hayes and Ina Claire.

A. Harlow Atwood, 66, real estate broker and former tenor in the Met Opera chorus, died in White Plains, N. Y., March 2.

Clinton D. Hubbard, display artist for more than 25 years at Loew's State Theatre, Syracuse, N. Y., died in that city Feb. 19.

Leo Staats, 75, choreographer of many ballets and, in 1893, the male ballet star at the Paris Opera, died in Paris Feb. 20.

Eugene O. (Jack) Gosnell, 52, Paramount prop man for years, died of heart attack Feb. 24 in Hollywood.

Mother of E. Lapinere, RKO sales manager in Europe, died Feb. 21 near Paris.

Mother, 66, of Max E. Youngstein, United Artists pub-ad v.p., died in New York Feb. 27.

Father, 71, of Martin Starr, WINS, N. Y., news commentator, died in Brooklyn Feb. 26.

Howard Irving Young, 58, screen writer, died of cancer Feb. 24 in Hollywood.

Vernon Eugene Ferry, 58, band trumpeter, died in London Feb. 26.

BIRTHS

Mr. and Mrs. Hilliard Marks, daughter, Hollywood, Feb. 24. Father is a radio and TV producer.

Mr. and Mrs. Jerry Romano, son, Albany, Feb. 20. Father is a singer and owner of an Albany niter.

Mr. and Mrs. John Brahm, daughter, Hollywood, Feb. 24. Father is a screen director.

Mr. and Mrs. Ivan Hill, daughter, Feb. 22, Chicago. Father is head of Chi ad agency bearing his name.

Mr. and Mrs. Milt Parlow, daughter, Feb. 21, Chicago. Father is assistant manager of NBC's "Welcome Travelers."

Mr. and Mrs. Wesley Schellhaas, son, Pittsburgh, Feb. 27. Mother is radio singer Betty Smiley.

Mr. and Mrs. Len Walk, son, Pittsburgh, Feb. 26. Father is program director of WHOD there.

Mr. and Mrs. Frank Fleischman, daughter, Pittsburgh, Feb. 23. Mother is daughter of Karl Krug, Pittsburgh Sun-Telegraph drama critic.

Mr. and Mrs. Tom Shafer, daughter, Pittsburgh, Feb. 25. Father is announcer on WCAE there.

Mr. and Mrs. Al Goldin, son, March 4, N.Y. Father is a Broadway legit company and general manager; she is the former dancer Paula Kaye.

Mr. and Mrs. Robert Mitchum, daughter, Los Angeles, March 3. Father is screen thesp.

Mr. and Mrs. Mike Ames, son, New York, March 4. Father is flack with David Alber office.

Mr. and Mrs. James Hanlon, son, Chicago, Feb. 29. Father is publicity director for WGN there.

Mr. and Mrs. Morton Sunshine, son, New York, March 1. Father is editor of Independent Film Journal.

What Happens?

Continued from page 1

other fields could be found among contributors to campaign funds of both parties. He didn't propose any such dual-faced attitude by show biz, but he did express the belief that the industry would be better off being less-outspoken in its partisanship.

"Of course," he declared, "every citizen, whether he is in show business or not, has not only a right but a duty to give thought to politics. I don't recommend whatsoever that every personality in the industry take a hands-off attitude."

"However," he added, "there's a special situation in show business that we cannot lose sight of. That is that our voice is so much magnified because, like McCrary, we have a medium through which to express it."

"Thus, temperance is required. If we make less noise about our partisanship, we are more likely to give the impression—which is obviously a true one—that there are plenty of people in show business on all sides of the political fence, just as there are in most other industries."

"We I this business—especially in the radio and television end—are too dependent on government impartiality to go out of our way to antagonize the men from whom a year from now we may be seeking favors. I don't mean to be cynical and I don't say that political flareups now will cause any conscious retaliations later. But it is completely impractical to think that some grudges won't be carried over, whether conscious or unconscious."

Emphasizing what he meant, he pointed to the squawks by Taft supporters on the Fox-Movietone Newsreels' handling of Taft as compared to Eisenhower. 20th-Fox prexy Spyros Skouras is a well-known Eisenhower supporter, and the inference was clear in the Taft bleat.

Supporters of the Ohio senator drew pained attention to two recent incidents. One was the hassle between Taft and John L. Lewis at a Senate hearing recently and the other the Madison Square Garden rally, which was one of the things, incidentally, that led to McCrary's taking his leave.

The Taft men said that in the Senate hearing coverage, Movie-tone used only those sequences in which the United Mi Workers chieftain appeared to dominate Taft. As for the Garden rally, they pointed out jealously that Movie-tone not only made a big thing of it, but then went into its files for extensive shots of Eisenhower at the Normandy Invasion, at the recapture of Paris and hobnobbing with the great throughout the world.

Avid show business support for Eisenhower, particularly if it continues after the conventions and up to the election in November, is undoubtedly going to bring on many similar beefs, industry execs fear. No matter how hard the newsreels and radio-TV try to be impartial, supporters of the non-Eisenhower camps are going to read favoritism into their official stands.

MARRIAGES

Jo Stafford to Paul Weston, Hollywood, Feb. 26. She's a singer; he's her music arranger and conductor at Columbia Records.

Kathryn Jensen to John Elliott Fawcett, San Antonio, Feb. 26. Bride is on the staff of KITE there.

Lorraine Calhoun to Lawrence Stanton, Chicago Feb. 23. Bride is assistant in public relations at Palmer House there.

Gloria Fontaine to Giulio Gari, New York, March 2. He's lead tenor of the New York City Opera Co.

Sunny Gordon to Bob Dorfman, New York, recently. He's assistant to Charles Levy, Walt Disney's eastern publicity rep.

Jutta Braja to Allen Parr, Feb. 29, New York. Bride is TV actress-model; he's CBS-TV program manager.

Nancy Davis to Ronald Reagan, Los Angeles, March 4. Both are screen players.

Barbara Dobson to Dick Hoover, Pittsburgh, March 2. Groom is general manager of Pitt Playhouse.

Irma Cornelia Tieszen to Cyrus Edward Strange, Toronto, Feb. 28. Groom is radio announcer.

Jean Servais to Dominique Blanchard, Feb. 21, Paris. Both are legit and screen actors.

Nina Lunn Rownd to Frank Farrell, Yemassee, S. C., Jan. 3 and just revealed. Groom is N. Y. World-Telegram & Sun columnist.



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VARIETY

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PRICE 25 CENTS

H'WOOD'S SOCKO 'BLUE CHIPS' PIX

Pitts All-Thru-the-Night Video Aimed at 200,000 Defense Workers

Pittsburgh, March 11. Television will go on a 24-hour-a-day operation for the first time next Monday (17), when WDTV, DuMont's owned-and-operated outlet in Pittsburgh, tees its new "Swing Shift Theatre" from 12:30 p.m. to 7 a.m. six nights a week. Station this week closed a two-year deal with Matty Fox's Motion Pictures for TV, which will furnish it with six-and-a-half hours of film at night, including features, westerns, serials and shorts.

Contract gives MPTV an exclusive setup to provide WDTV with all films necessary for the operation. Station will pay a reported \$10,000 per week for the 39 hours of product it uses, or about \$500,000 per year. According to Fox, several key New York stations are considering a similar move and it's expected that, if the WDTV operation proves successful, other stations throughout the country will climb on the bandwagon.

Deal was handled in Pittsburgh by Harold C. Lund, WDTV's general manager. Lund has already sold enough local and national spots on a participating basis in the all-night show to preem the series at a profit. He claims that there are more than 200,000 defense workers in the Pitt metropolitan area who finish their stints (Continued on page 62)

Real-Life Cicero ('Five Fingers') Chirps Self Into a Turkish Clink

Cicero, the valet-spy whose espionage activities in Turkey have been dramatized by 20th-Fox in "Five Fingers," is not as fortunate as he was portrayed in the picture. In the film, based on a book by L. C. Moysich, Cicero escapes to Rio de Janeiro. In real life, he is currently sitting in a Turkish jail.

This information comes from diplomatic sources just returned from Paris and Lisbon. According to the source, Cicero, whose real name is Elesya Bazna, a little more than 10 days ago gave a private concert in Istanbul, despite warnings from the Turks that he was under surveillance and would be grabbed if he ventured into society. He still has a melodious baritone voice and he had a considerable gate, in excess of 2,000 Turkish lira (\$714). The Turkish police swooped down, grabbed every lira in the boxoffice and flung Banza back into jail. He's still there, according to latest advices from Istanbul.

Since it has never been established that Banza spied against Turkey, per se, Turks up to now have not prosecuted him. However, according to the source, there is an old, almost abandoned statute in Turkish law that a foreign agent engaged in espionage in Turkey can be sent up for 10 years. This is now under debate, the source reports.

TALLU NIXES 20G OFFER FOR GLEASON GUESTER

Tallulah Bankhead has reportedly nixed an offer of \$20,000 to do a guest shot for the tceoff of Jackie Gleason's upcoming CBS-TV show, under the comic's new contract with the network. It would also mark Miss Bankhead's TV debut.

The \$20,000 guest stint bid further reflects the current stratospheric figures being kicked around in the intra-network jockeying for personalities.

Reason for the nix is that Miss Bankhead is tied to NBC under an exclusive AM-TV pact, with the latter network currently blueprinting a video showcase for the femme star.

RR's and Hotels Like 7 P.M. Legit Curtain Pattern

With most producers ready to schedule 7 o'clock Monday night curtains next season, indications are that the railroads and other transportation companies will try to foster the plan and that hotels and restaurants will probably cooperate. Several railroads have already taken steps to provide special service for the expected Monday night trade.

Besides making tentative plans to schedule special trains for the early theatre patrons, the Jersey Central has suggested an arrangement whereby its station agents would sell combination round-trip excursion and theatre tickets, with a reduction of perhaps 30% or so on the rail fare. The New Haven, which has run special Show Trains and otherwise evidenced active in-

Jane Powell Asks Out On \$9,000 Copa Deal

Jane Powell, who will be replaced by Peggy Lee at the Copacabana, N. Y., starting tomorrow (Thurs.), asked to be let out of the option periods of her contract with bonifaces Jules Podell and Jack Entratter. Beginning of the run was played to poor business, but there has been a pickup in patronage since then.

Actually, singer asked to be let out when business was at a low point, and it's believed that she felt continuation here would be detrimental to her. Singer was getting \$9,000 weekly and was originally set for two weeks and option for a similar period.

'VADIS' TOPS AT \$10-12,000,000

By GENE ARNEEL

Boxoffice returns which make the biggest in the industry's history are being racked up by a wide assortment of new films currently in circulation. The market is still plenty tough on secondary entertainment values—the same as in legit, sports, etc.—but as dynamic as ever for Hollywood's "blue chips" pix. And the number of these is mounting.

Metro's "Quo Vadis" will bring in over \$10,000,000, possibly up to \$12,000,000, in its first time around in domestic distribution rentals, i.e., the amount of coin collected from exhibs in the U. S. and Canada. Paramount's "Greatest Show on Earth" is a cinch to take over \$7,000,000. "Streetcar Named Desire" will enrich Warners with \$5,500,000 or more in rentals.

Highly-placed trade economists and banking men, all fully realistic in their b.o. appraising, admit that not so long ago they doubted that such big money could be realized. But fact remains that when the public wants to catch a film it's willing to shell out for it, TV or no TV. It's also pretty well established that the area between commercial winners and losers is constantly widening. The second-rate product draws dismal business; the successful films are smash successes.

Metro's trio of musical hits, "An American in Paris," "Caruso" and "Show Boat," which went into distribution the latter part of last year, each will wind up with about \$4,500,000 in the M-G treasury. "Show Boat" will edge out the two (Continued on page 61)

NBC-TV Feelers For Danny Kaye; 200G Per Vidpic?

NBC television chieftains have had some preliminary discussions with Danny Kaye, it's been learned, in a bid to lure the pic star into the web's video programming roster. Nothing definitely has evolved from the talks, a top NBC spokesman said, but he admitted that some feelers have been extended.

From other sources it's understood that, in an effort to entice the major TV holdout into the medium, some fabulos offers were kicked around with Kaye and Abe Lastfogel, of the William Morris agency. It reportedly entails a TV film deal involving payment to Kaye of \$200,000 per one-hour film, plus participation profits and residual rights.

It's further understood that Kaye would make around six or eight vidpix a year.

Skouras Sees Pic Future in Theatres; Big-Screen to Give That Extra Plus

By ABEL GREEN

MORRIE RYSKIND WANTS NO CO-AUTHOR BILLING

Morrie Ryskind, co-author of "Long Watch," currently trying out in Philadelphia, has stepped out of the operation and is reportedly having his name removed from the billing. His collaborator, Harvey Haislip, is now sole author. Ryskind is understood disposing of his \$5,000 investment in the play.

Withdrawal of Ryskind from the show followed disagreements over rewriting. Ryskind is understood to have wanted to accent the comedy aspects of the script, while Haislip, director John Larson and producers Anthony B. Farrell and Charles Coburn favored retaining the stress on the dramatic flavor. "Watch" is due to open March 20 at the Lyceum, N.Y.

Top Film Stars Now Yen Video, If Pay Is Right

By DAVE KAUFMAN

Hollywood, March 11. A star-studded sweepstakes, including virtually every big name in Hollywood, including a good many under contract to major motion picture studios, is eagerly trying to invade the television field, with an eye on vidpix particularly. In a not-too-long-ago period the names shunned and scorned video.

Stars, including those with top b.o. draw, are now courting the TV medium, and the only reason comparatively few are in it today is because TV can't pay the kind of coin those names are accustomed to earning—not at this stage.

There isn't an agency or vidpix producer in town that doesn't have a deal "on the fire," but the slow, tedious progress of the negotiations is due to fact a top star wants (Continued on page 18)

Billy Rose's NBC Report On Stage Vs. Theatre TV

Billy Rose forced an issue with NBC by writing board chairman David Sarnoff that "for that \$150,000 I am receiving as consultant" his services should be utilized more. This has resulted in a request for an analysis of legit and other stage attractions in relation to big-screen theatre TV.

A previous analysis of films and TV was submitted some months ago to NBC prexy Joseph H. McConnell by Rose. It is still "under advisement."

The future of the picture business is in theatres, not television. That is Spyros Skouras' appraisal. Just returned from Europe, where he had huddled with the Zurich inventors of the new Eidophor theatre TV system, the president of 20th Century-Fox declared that he sees television as a plus for theatres via big-screen equipment. Hence the picture business, from production and distribution right through the exhibition phases to the ultimate consumer—the public—must benefit from it if properly harnessed.

Closed-circuit telecasts of super-stage attractions, in special regional circuits, to stimulate the boxoffice, constitute about the only affirmative function of the TV electronic phase that Skouras envisions for benefits of the boxoffice. Otherwise TV is the "enemy" and there are no two ways about it.

It follows, therefore, says the veteran film man, that it would be fallacious for any picture company to release its product to TV if only for the reason that TV, right now, "can only pay us buttons for our old films, and certainly can't even begin to compete for the new product."

"In one week, for instance," says Skouras, "my company or any company can pick up more theatre rental from almost any picture than what TV offers to pay for it out (Continued on page 53)

'Glamour, Inc.' Plays N.H. Ballot Circuit to Hike Ike's Lure in Primary

Manchester, N. H., March 11. Broadway came to New Hampshire last week for an engagement on the Ballot Circuit.

The "We Like Ike" caravan of stage and television stars attracted capacity crowds as it took to the hills to help round up votes for General Eisenhower in New Hampshire's Presidential primary election which held the political spotlight throughout the nation today (Tues.).

While one local political scribe speculated whether "Glamour, Inc." could substitute for statements by Ike himself on the campaign issues, the celebrities swung through the Granite State, accompanied by Gov. Sherman Adams and other political bigwigs.

Entertainers who appeared at the Ike rallies in Manchester, Berlin and North Conway included Jinx Falkenburg, Tex McCrary, Fred Waring and stars from his TV show, Les Paul & Mary Ford; Ann Crowley (who played the lead in "Oklahoma"); Tony Lavelli, former Yale athlete, with his accordion, and Faye Gelinas, Manchester girl who won top honors on the Ted Mack "Amateur Hour" in 1951.

Lait's Rebuttal on 'Confidential'; Rudolph Halley Burns at Mortimer

"Lee Mortimer and I take the position of a grand jury in our 'Confidential' book writings," says N. Y. Mirror editor Jack Lait, "and while we claim to be fair, we don't claim to be neutral. Let the Chamber of Commerce whitewash the community or ballyhoo its good deeds; we are reporters but not reformers, looking beneath each city, and as we see it, we report it."

That is the veteran newspaperman's rebuttal to the stir caused by the soon-due "U.S.A. Confidential" (Crown Publishers), which has particularly incensed Boston, Little Rock and Dallas, and has several other key cities and individuals looking askance.

Among the latter is N. Y. City Council president Rudolph Halley, who told VARIETY he nixed the invitation to act as antagonist on "Author Meets the Critics," because "I understand it's a network show, and I don't want 2,000,000 people to see me possibly take a punch at Lee Mortimer." He thinks the latter's spleen dates back to the Kefauver committee and his (Halley's) rejection of Mortimer's services in the crime probe. He thinks Lait chiefly dogs the writing from the "legman" notes supplied by Mortimer (in which premise Lait concurs).

Neiman-Marcus Action
Unlike Halley's refusal to "dignify" the book by legal action, the Neiman-Marcus department store of Dallas states it has instructed Thurman Arnold's law firm in Washington to institute action for libel. Store contends that the book cast reflection on many of its employees. Massachusetts state police have "advised" booksellers not to carry the book, but the N. Y. publisher, Crown, says the mail orders from that state are pouring in. Book deals in part with politics. (Continued on page 18)

B'nai B'rith Lauds Jessel On Coast as 'Man of Year'; 'Longest-Run' Compliment

Los Angeles, March 11.
George Jessel, whose shafts and sallies have sparked more testimonial dinners than any other entertainer, was on the receiving end Sunday night (9) when the Beverly Hills Lodge of B'nai B'rith named him "Man of the Year" at a banquet that drew a capacity crowd studded with show biz, civic and professional figures. It was the organization's eighth such award, previous recipients having been Arthur W. Stebbins, Al Jolson, Eddie Cantor, Harry Warner, Darryl F. Zanuck, Charles P. Skouras and Mexican president Miguel Aleman.

A semi-serious Jessel set the mood for the evening, calling attention to the honor of being named "Man of the Year."

"I have never had any compliment for anything that had that long a run," he remarked. "I think, as I search my memory, about 15 minutes is the best that I have ever been good at anything—such as playing pool."

Sparked by emcee Jack Benny, top show biz names cavorted to maintain what Jessel called a "mélange of goodwill and laughter," with only the actual presentation as the serious note of the evening. Eddie Cantor, Danny Kaye, Gov. Earl Warren, Groucho (Continued on page 21)

CBS-TV HITS SNAG ON GINGER ROGERS DEAL

CBS-TV's pacting of Ginger Rogers has been temporarily stalled because the actress, with a number of film commitments, won't have time for the video shows CBS wants to produce with her on film. Harry Ackerman, the web's Coast video veepee, is due in New York this week to work out the problem with top CBS execs, but Paul Small, Miss Rogers' personal agent, said the actress is leaving any final pacting open for a while.

Also up for clarification is the budget which CBS-TV will allocate to each of Miss Rogers' vidfilms, and the final format of the series. When and if she signs an exclusive deal it's understood that she's to receive \$3,500 per show and 50% of the net on residual rights.

Young now that its deal with Miss Rogers is a problematical uncertainty. Ackerman is reported concluding negotiations. It's understood deal calls for a set fee plus percentage of residual rights.

British Seek Curbs On Film Festivals

London, March 11:
At a meeting of the International Federation of Film Producers Assns. which is to be held in Cannes next May, a new attempt will be made to determine the policy of all film producing countries in regard to international film festivals. Officially, the British industry supports only two, Cannes and Venice, but British plex are frequently shown at the other international fests.

Before the Motion Picture Assn. of America came into membership of the IFPPA, informal discussions took place with the British Film Producers Assn. in an attempt to formulate an agreeable policy, and these talks were continued when Reginald P. Baker and Sir Henry L. French were recently in New York.

Both the British and the American associations are agreed that there are too many film festivals, they are too expensive, and that they take up too much time. But so far they have not been able to formulate an alternative which would be acceptable to, and honored by all the other countries involved.

Sarnoff-Cahill's Coast Vacation—No Deals

General David Sarnoff, RCA board chairman, who left for the Coast over the weekend in company of RCA board member and chief counsel John T. Cahill, says that it is essentially a vacation, "no deals cooking," or anything.

Admittedly they will look over the Hollywood radio-TV scene, in relation to production origination, film potentials and the like, but after a Beverly Hills topos they'll sojourn to LaQuinta, nearby desert resort, for a rest.

Sarnoff expects to be back the end of this month.

ANTI-NAZIS HECKLE GIESEKING IN AUSSIE

Sydney, March 4.
Concert pianist Walter Gieseking, out here on a concert tour under the direction of the Australian Broadcasting Commission has been heckled by anti-Nazis since his arrival March 3. Spokesman for the ABC stated that the heckling is "inspired."

Gieseking, answering his critics, said: "I have never condoned Nazi persecution. I had to play for government officials during the war because I was ordered to do so. I have American government documents stating that I was never a member of the Nazi party, nor was I active in any Nazi-sponsored organization."

Gieseking was deported from America a year ago, on similar Nazi charges, when he attempted to resume his postwar career there.

Squawks Vs. 'Fox' In 2 Countries But Biz Socko

Sydney, March 11.
Audience demonstrations against "Desert Fox" (20th) flared over the weekend at the Regent, Melbourne, where the film has been running for the last two weeks to smash biz. Protesting patrons reportedly vented their disapproval during one performance by shouting such epithets as "dirty rat" when Marshal Rommel appeared on the screen.

Hoys circuit, which operates the Regent, are mystified by the outbreaks. A circuit spokesman expressed the belief that the demonstrations must have been inspired by some minority group inasmuch as the general public's acceptance of the picture has been shown by its healthy attendance.

Meanwhile, newspapers also (Continued on page 21)

Batista's Cuban Coup Cited as Tipping Mitt Via Act Cancellations

Show bizites are taking a revised slant on 'bloodless' revolution in Cuba last week in which Gol. Fulgencio Batista took over. Several now claim that in light of the letters and calls received in their offices, they should have known that something was cooking.

It's revealed now that several bonifaces had been cancelling American acts. One Havana nitery operator declared several weeks ago in a call to one of the local percenteries that, confidentially, he expected something of a "violent" nature to happen and when (Continued on page 20)

Acheson Sees 2 Asst. Secs. In One With Sargent Deal

Washington, March 11.
Howland H. Sargent, husband of Myrna Loy, was sworn by the State Dept. last week as new head of its worldwide informational-propaganda service, including the "Voice of America" broadcasts. He becomes Asst. Sec. of State for Public Affairs, succeeding Edward W. Barrett.

Miss Loy and Sec. of State Dean Acheson were on hand for the ceremony, with t e latter remarking, as he eyed the film actress, "It strikes me that we are getting two Asst. Secs. for the price of one."

El Grippio as Mexico's New Sports Spa Faddo

Mexico City, March 11.
Fad set by El Grippio (meaning The Punch), local bistro, bids fair to spread nationally, both with the natives and tourists. It's a boxing arena-nitery where, instead of the acts, amateurs fight four six rounds (legit) and a couple of wrestlers (illegitimate) make for the comedy relief.

In between, the customers dance in the squared circle. There is no cover, minimum or admission; just a per-drink basis, catching a fast turnover and drop-in trade. Quick repeats are insured by the "cards" being changed almost nightly.

Sonja Henie, et al., Sued for 500C In Balt. Seat Crash; Show Gets Off

METRO BUYS VIDEO STORY FOR FILMING

Hollywood, March 11.
In what's believed to be the first time that a major Hollywood studio has purchased a television film property, Metro has bought film and TV rights to "Lucy and the Stranger" from Bing Crosby Enterprises. M-G paid a reported \$14,000 for the property, an original by Bill Phillips, and plans to use it as one episode of an upcoming "Quartet"-type film. It's expected that Metro will not use the Crosby film but will lens a new production based on the story.

Story was lensed as a half-hour vidfilm several years ago by BCE as one of the original "Fireside Theatre" series, which was aired on NBC-TV under Procter & Gamble sponsorship. That "Fireside" series is currently being screened on a second or third-run basis on a number of TV stations throughout the country. To replace "Stranger," BCE has bought "The Gnat," a vidfilm scripted and produced by Budd Schulberg and starring Sydney Blackmer and Jane Wyatt, which Schulberg turned out originally as a pilot film on a projected series.

N.Y. Assembly OKs Liberalized Sun.

Albany, March 11.
The Assembly today (Tues.) passed, 142-0, a bill liberalizing Sunday blue laws affecting entertainment and sports. Assemblywoman Janet Hill Gordon, of Norwich, who objected and withdrew, was recorded "present."

Expected that bill will be submitted to the Senate tomorrow (Wed.) and passed. Governor Dewey, having recommended modernization of Sabbath laws with removal of "more glaring inconsistencies" at present session of Legislature, will undoubtedly sign.

State Council of Churches (Protestant) had protested the measure, suggesting a delay while the subject was further studied and public hearings held.

Measure, based on local option, was reviewed in detail in last week's VARIETY.

200th Anni of Show Biz In U. S.—Aug. 28, 1952

Baltimore, March 11.
Editor, VARIETY:
So far I have seen nothing that would indicate that this year is the 200th Anniversary of Show Business in the United States.

According to the "Album of American History," the first show to be staged in the U. S. was the "Merchant of Venice," put on in Williamsburg, Va., Aug. 28, 1752.

Using the above historical records as fact, the Paint & Powder Club of Baltimore is dedicating its 1952 show to Show Business. The title of the show is to be "Show Business."

H. Riall Jackson.
(Prod. Mgr., 1952 Show)

Southern Chivalry

Baltimore, March 11.
A \$10,000 assault suit was filed in Federal Court here this week by a woman wrestling fan, Mrs. Emma Talmage, against Lord Leslie Carlton, a grunter, and Ed Contos, local rassling promoter. Suit claims Carlton featured in a recent bout here "in the guise of a wrestler was to portray the role of a detestable scoundrel in a manner designed to arouse the primitive passions of the audience" and "during the course of the exhibition which he had been employed by Contos . . . Carlton did assault and strike the plaintiff on her body with his fist with great force in a malicious and deliberate manner and without apology."

And without makeup, too!

Baltimore, March 11.
The \$500,000 mark has been passed in suits filed against Sonja Henie and other defendants as a result of the collapse of a section of temporary seats injuring some 253 spectators and causing a postponement of her ice revue opening performance in the Fifth Regiment Armory here Thursday night (6).

Various defendants are designated in the cases, including Winthrop Gardiner, Jr., Miss Henie's husband, and E. T. Coronati, a New Jersey contractor who erected the temporary stands. All suits include Miss Henie and her corporation.

Accident, which occurred a few minutes before overtime time, is being investigated by city and state building code departments as well as the police. Claims of last-minute and hurried construction of supports with insufficient safety measures taken have been bandied about. City building engineers claim lack of jurisdiction in the Armory, headquarters of the Maryland National Guard and therefore a state building, and Guard officials say that they made a four-wall deal only, with all added seating a responsibility of the renting attraction.

Tecoff Was Sellout
The Henie icer was booked in for seven days, with advance sale handled entirely at the May Co. Dept. Store. Advance activity augured big b.o., with the opening night a sellout. Decision to call off this performance and the one following (7) was made by Miss Henie. Additional playing days were added to fill out the engagement. Management claims little demand for cash refunds, with most of the ducauts outstanding for the two cancelled shows exchanged for subsequent showings.

Show finally got under way Saturday night (8) to a capacity crowd, but not without difficulties as damaged section, planned to seat close to 1,000, was not available, although sold tickets were. A general grabbing of available seating resulted and there was a job of handling on the part of the ushers. Capacity was originally set up for 9,000 at a scale of \$1.50 to \$4.80. The damaged section was replaced yesterday (Mon.).

Quick handling on the part of National Guardsmen, doctors, nurses and policemen rushed to the scene prevented panic and a major disaster. Availability of ample first-aid material in the Armory and a fleet of ambulances which rushed the injured to every local hospital helped considerably.

Miss Henie's corporation and Coronati, longtime supplier of seating for circuses, conventions, sports and spectacles, claim insurance coverage totaling \$800,000.

Minevitch's Personal On Betty Hutton Bill; Latter Can Net \$20,000

Borrah Minevitch will make his first personal appearance with the Harmonica Rascals, standard act bearing his name, in over 10 years when he preems with them at the Palace, N. Y., April 12 when Betty Hutton heads the show. The harmonicaists have long toured sans their act owner, with Johnny Puleo featured and a double for Minevitch simulating his style of maestro.

Minevitch, longtime Paris resident, just premed "Jour de Fete" (The Big Day), starring Jacques Tati, at the 55th St. Cinema, N.Y., and was set to return abroad but now may prolong his American stay until the Palace date or fly back and return quickly. He has another Tati picture in work, along with other vidpix productions cooking for the U. S. market.

Miss Hutton's four-weeker at the Palace will parallel the Judy Garland deal and may realize over \$20,000 for her end on a \$50,000 gross. Miss Hutton would do the entire second act and, in headlining the Palace layout, would pay for the entire package of her supporting talent. As with Miss Garland, Abe Lastfogel is lining up the Hutton-Palace show, including the booking of the supporting acts. As with Minevitch's enforced holdover, Lastfogel likewise may find himself anchored in New York until (Continued on page 20)

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TRADE FACES SUMMER DILEMMA

L. B. Mayer's Hefty Cross-Claims In Suit to Return \$2,750,000 Settlement

Differences between Loew's Metro and Louis B. Mayer, flared up again this week, as the former production boss belted the corporation with a couple of cross-claims within the framework of a stockholder's action against him, Loew's, Inc., and members of its board of directors.

If, as result of the stockholder complaint, Mayer is forced to refund to Loew's the \$2,750,000 which he collected in settlement of his employment contract, then the film outfit should reimburse him with a 10% ownership of all films made while he headed the M-G studio up to Aug. 31, '49, he now demands. Also, Mayer declares he should collect further for the final two years of his employment which ended on Aug. 31, '51. He figures his services over that final two-year stretch were worth "in excess of \$1,000,000."

Stockholder's suit, instituted by Geramy Holding Corp., which owns 100 common shares, claims Mayer's last contract violated the Securities & Exchange Act; contends that it should be declared void, and insists that Mayer should give back that hefty wad of cash. He was actually paid off last December.

Neat Monetary Cushion
In his answer to the allegation, Mayer offers a string of denials, asserts that the contract was valid on all counts and his payoff was within legal bounds.

Then comes the big twist, one which Mayer clearly intends as a (Continued on page 13)

Natural History Museum To Appeal State Censor Ban On Its 'Latuko' Pic

Attorneys for the American Museum of Natural History, N. Y., will file an appeal with the N. Y. State Board of Regents this week on the nix by the board's censorship division of the Museum's pic, "Latuko." Film, shot in Africa, has been playing with considerable commercial success in theatres in states without censorship laws.

N. Y. board's objection was to complete nudity of the male natives shown in the film. It was passed without a cut by Lloyd T. Binford, Memphis censor, but has not been presented for a seal in other states and municipalities with bluenose acts.

Wayne Faunce, vice-director of the museum, said the institution would make every endeavor to get the pic okayed, since by playing freely throughout the country, it would probably bring in upward of \$200,000 to provide badly-needed support for the museum's activities (Continued on page 20)

MAYER MAY CLOSE DEAL FOR 'SHRIKE' LEGIT BUY

Louis B. Mayer, now on his way east from the Coast, may close a deal in New York for screen rights to "The Shrike," hit legit by Joseph Kramm, in which Jose Ferrer is starred. Price is said to be around \$150,000.

A number of majors and indie Stanley Kramer were said also to be interested in the play, but have backed out with the price skyrocketing. Twentieth-Fox, which had been talking, withdrew Monday (10). William Perlberg and George Seaton, Paramount producers, are said still to retain some interest in bidding against Mayer.

Mayer has been buying properties and adding people to his staff recently, apparently quickening the pace of his move into production. One report on his present plans is that in addition to a production unit, he'll establish a distribution agency along skeleton lines, such as David O. Selznick pioneered about five years ago with his Selznick Releasing Organization.

Ted Gamble's With Taft

Ted Gamble reportedly will lead the forces for Sen. Robert A. Taft's Presidential campaign in Oregon. Gamble, a native of the northwest state and operator of theatres there, has long been active in its Young Republican movement.

Gamble is former prez of Theatre Owners of America and active in the Council of Motion Picture Organizations. During the war he worked closely with the Democratic administration, as chief of the Treasury's War Finance Division.

Johnston on Coast To Hypo Activity Of AMPP Group

Hollywood, March 11. Further revitalization of the Assn. of Motion Picture Producers is one of the principal aims of Eric Johnston's current visit here. President of the Motion Picture Assn. of America is also prez of the AMPP, which is MPAA's Hollywood arm.

Johnston is holding confabs with Y. Frank Freeman, Paramount studio topper, who serves as board chairman — and thus Hollywood topper — of the AMPP. They came to the conclusion during the MPAA chief's Coast visit last month that the AMPP was not fully serving its purpose in taking an active part in industry affairs, and that steps should be taken to correct that situation.

"Feeling was that the Coast association had become nothing but a central organization for dealing with labor problems. Its labor department, headed by Charles Boren, has come in for high praise (Continued on page 54)

Downing New Music Hall Prez; Succeeds Eyssell

Russell V. Downing, executive veepee of the Radio City Music Hall, was elevated to president and managing director by the R. C. Music Hall Corp. board yesterday (Tues.). Press of additional duties as Rockefeller Center, Inc., prevy prompted G. S. Eyssell to resign as president and managing director of the Hall, positions he has held since 1942. He remains chairman of the Music Hall board. Eyssell also had been in an executive capacity at the Hall for years prior to that.

Additional responsibilities for Downing brought several promotions. Irving Evans, stage manager at the Hall, was named veepee and assistant to Downing. Charles Hacker, administrative assistant, was upped to manager of operations, filling vacancy caused by resignation of Jack (J. F.) Dailey. Russell Markert, director of the Rockettes and producer, was appointed a veepee.

Papers Filed for H'wood Sid Grauman Memorial

Sacramento, March 11. Incorporation paper have been filed here for a non-profit organization tagged the Sid Grauman Memorial. Plans are to erect a statue to Grauman at Hollywood Blvd. & LaBrea avenue, not far from Grauman's Chinese Theatre, in Hollywood.

Papers were filed by attorney Jesse A. Levinson, Leo Carillo, Joe McCluskey, J. Allen Boone and Maurice Gebber.

HOW TO AVERT PIC DROUGHT?

Belief is growing among distributors, as well as exhibitors, that some all-industry step will have to be taken to insure a flow of good product during the summer lull period. The normal May-June hiatus by distributors, in releasing their top product, is seriously damaging to theatres and to the business as a whole. Exhibitors have been making that squawk for years—and the distributors now are inclined to agree.

Situation is worsened this year by the political conventions in July. Normally, by July, the majors start letting the first of the important autumn pix out of the cans. But with telecasts of the Democratic and Republican conclaves in Chicago promising to take precedence, b.o. prospects appear so murderous for July that no distributor wants to chance unleashing his big ones.

Distributor thinking on the subject was pinpointed at a session of the publicity-advertising directors in New York last week to work out a plan for the \$300,000 promotional ad campaign being sponsored by the Council of Motion Picture Organizations. No company wanted its big promotional spurge to go during the hot months, since it wouldn't have top product to spotlight at that time.

The prospective "vacation" from big pix was equally disturbing to the pub-men and COMPO execs at (Continued on page 15)

D.C. Circuit Seeks Full Industry Support Vs. 'Salesman' Picketing

Washington, March 11. All-industry support is being sought by the Kogod-Burka circuit here for a joint protest and action against picketing of the film, "Death of a Salesman."

Pic has been playing its D.C. preem at a K-B house, the Ontario, since its opening, has been picketed by the Washington department of the American Legion. Rex B. Finley, chairman of the department's Americanism Committee, said the major reason for the picketing is the alleged record of playwright Arthur Miller in subterfuge (Continued on page 15)

National Boxoffice Survey

Trade in Keys Improves; 'Show' Champ for 3d Week In Row; 'Vadis,' 'Queen,' 'Bend' Next

Milder weather in many sections of the country and a few new pictures are helping first-run trade this stanza. Even some heavy rain over eastern section of country failed to hurt the stronger films. The effect of Lent apparently was not felt as much as last season.

"Greatest Show on Earth" (Par) is continuing in top spot for third week in a row. Circus film is running about \$100,000 ahead of its nearest competitor. "Quo Vadis" (M-G) remained in second position, making about three months that it has been first or second nationally.

"African Queen" (UA) is pushing up to third place, with "Bend of River" (U), which was in third last session, dipping slightly to fourth. "Sailor Beware" (Par) is running almost neck-to-neck with "Bend" to take fifth money.

"Belle of N. Y." (M-G), a newcomer which is a bit disappointing this round, is showing enough to land sixth spot. "Viva, Zapata!" (20th) is winding up seventh while "Retreat, Hell!" (WB) will be eighth. "Las Vegas Story" (RKO) and "5 Fingers" (20th) round out the Big 10 list. "Red Skies of Montana" (20th) and "Snow White" (RKO) (reissue) are the two runner-up films in that order.

"Hoodlum Empire" (Rep) shapes as one of the biggest newcomers, being sock in Chicago, rousing in

Looks Like Bob O'Donnell for COMPO Prez as Spyros Skouras Spurns Post

This Is Exploitation!

In a tie-in with the U. S. Navy, a recruiting stand was placed in the lobby of the U. S. Theatre, Paterson, N. J., last week, during the run of Paramount's "Sailor Beware." The doorman enlisted.

How to Hypo B.O. On Weekdays Now Top Biz Problem

With Friday-Saturday-Sunday biz now at a reasonable level, major industry problem at the moment is finding a way to hypo Monday-through-Thursday trade, two top execs agreed this week. They are 20th-Fox prexy Spyros Skouras (see story on p. 1) and United Paramount v.p. Edward L. Hyman.

"We can't operate profitably on a three-day week basis," Hyman declared. "We must use imagination, and we must experiment with any ideas that we can come up with to promote mid-week grosses."

"I think that both distributors and exhibitors are indicating too great a willingness to sit back and accept an intolerable situation. We must make up our minds that this is not an insoluble problem, and we must apply ourselves to solving it, if we are going to survive on a profitable basis."

UPT, Hyman said, was experimenting with bonus nights, contests and other ideas to hypo mid-week trade. He applauded the trial the Walter Reade circuit is giving (Continued on page 13)

KORDA BACK TODAY

Sir Alexander Korda, who has been in New York for the past four weeks, is slated to fly back to London today (Wed.).

British producer was in the U. S. for a series of treatments for a skin ailment and for huddles with execs of Loepert Films, which distribute his product in this country.

With Spyros Skouras continuing adamant against accepting the presidency of the Council of Motion Picture Organizations, it is understood that Robert J. O'Donnell will take the post. The Texas theatre owner and exhibitor leader is now on a vacation trip in Europe, so actually may be serving the first month or so for his tenure in absence.

Skouras has refused to be swayed from his determination not to accept the job to which he was elected without his knowledge while in Zurich three weeks ago viewing 20th-Fox's new Eldophor theatre TV system. Pressure of business in connection with Eldophor and 20th's upcoming divorcee was given by the 20th prexy as reason for his bowout as successor to RKO chief Ned E. Depinet in the COMPO post.

With Skouras' refusal of the job, a number of other names have been tossed into the hopper. These have included Ronald Reagan, president of the Screen Actors Guild; Adolph Zukor, Paramount board chairman, and O'Donnell, who was an early choice for the COMPO presidency, but had re- (Continued on page 20)

Italo-American Frown On N.Y. Globe's 'Hoodlum Empire'; Billing Changed

Cast names of some of the unsavory characters in Republic's "Hoodlum Empire," currently at the Globe, N. Y., resulted in a storm of protests from Americans of Italian descent and, as a consequence, theatre had to revise its advertising posters and lobby displays.

Harry Brandt, operator of the Globe, N. Y., avoided possible picketing and an official protest by the Italian consulate, by changes in the marquee billing and a state- (Continued on page 13)

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(Complete Boxoffice Reports on Pages 8-9)

Big-Screen TV in 'Investment' Stage, Not Expected to Show Profit Now

Irked by Balaban & Katz veepee David Wallerstein's statements to the effect that theatre television was a losing proposition for B&K houses in Chicago, big-screen TV proponents this week claimed that the medium is going through a necessary investment period at this time and cannot be expected to provide exhibitors with a profit on all events. In fact, they pointed out, the operating profit and loss picture of theatre TV compares favorably with the record of home video during the latter's early, formative years.

Wallerstein made his statement in testimony before the Federal Communications Commission last week in Washington during the current Paramount hearings. He told the FCC that his circuit had cancelled five or six orders for big-screen installations, an that it has "no further plans" for installations in any of its houses. Spokesman for United Par Theatres, parent company of the B&K circuit, indicated over the weekend that UPT doesn't agree wholeheartedly with Wallerstein. He said the units on order for B&K houses will be spread to other theatres in the circuit.

TV Station Experience
Theatre TV backers pointed out that all video stations lost money for several years after going on the air. Yet the FCC released information only last week showing that a preponderant majority of stations showed a hefty profit for 1951. Theatre TV can be expected to work in the same way, it was said. When only a small number of theatres can be linked together for any single event, it's almost a foregone conclusion that they'll lose money, since the costs can be shared by only those few. As more

Sir Benjamin Fuller, Top Anzac Showman, Dies in London at 79

Sydney, March 11.
Sir Benjamin Fuller, creator of a vast vaudeville empire in New Zealand and Australia, died in London early today (Tues.) at 79. Sir Benjamin, whose home was in Sydney, had been in London for several months.
The Australian show biz tycoon, who received his knighthood in 1921, was governing director of Fuller Theatres, Ltd. Born in London in 1873, he migrated to New Zealand at an early age. Penniless on his arrival, he got his first start in vaude singing comedy songs. Years later he made his headquarters in Sydney, and was rated a millionaire at the time of his death.
In the creation of the vaude empire, Sir Benjamin was originally associated with his brother, John. Many years ago, however, the Fuller brothers had a business disagreement and decided to go their respective ways. John, after selling the key St. James Theatre in Sydney to Metro, went into the real estate business and made a fortune. Sir Benjamin sold his New Zealand theatre interests to the Robert Kerridge Cinema loop. He also sold other key houses in Australia to the Hoyts circuit and

SHERWOOD TO DO SCRIPT ON 20TH'S 'TIGHTROPE'

Terms of a deal have been set by 20th-Fox with Robert E. Sherwood to do the screenplay of "Man on the Tightrope." Final consummation hinges, however, on a huddle on the Coast between Sherwood and studio chieftain Darryl F. Zanuck, to determine if they see eye-to-eye on the artistic treatment of the yarn.
Sherwood, now vacationing in Florida, has been awaiting return to Hollywood of Zanuck, who has been at Sun Valley. Zanuck got back this week and Sherwood is expected to go west shortly.
"Tightrope" is a refugee story to be made from a book, "International Incident," recently acquired by 20th. Hildegard Neff will have the femme lead, with Anatole Litvak directing and Robert L. Jacks producing.

Stern Refiles Amended Claim Vs. Essaness Head

Chicago, March 11.
Emil Stern, who lost a \$600,000 suit against Eddie Silverman, head of the Essaness chain, in Illinois Appellate Court last month, has consolidated his claim with that of the Spiegel Estate, and refiled in Chi Federal District Court last week.
Action claims that Silverman withheld information about the sale of the Woods Theatre Bldg., which he now owns and in which he was a stockholder with Stern and others.

B&K Theatre TV 'Downbeat' May Hurt Trade Bids

Washington, March 11.
Federal Communications Commission got into the UPT-ABC merger phase of its Paramount anti-trust package hearings last week, and unearthed some testimony which isn't likely to help the motion picture industry in its bid for theatre TV channels at proceedings scheduled to begin May 5.
Commission heard from David Wallerstein, veepee of Balaban & Katz Corp., UPT subsidiary, that theatre TV has been a pretty complete flop in Chicago, and that B&K will install no more large-screen equipment in its houses. Company will continue to experiment with available programs to increase its knowhow of the medium, said Wallerstein, but has no intention of adding to losses of \$46,360 already incurred on TV shows, not including depreciation of equipment and theatre overhead.
United Paramount Theatres treasurer Robert H. O'Brien testifying today, said that his circuit had also lost money on TV. He disclosed that the chain's houses in Detroit, Minneapolis and St. Paul that are equipped with large-screen TV equipment lost a total of \$68,000 via their special tele showings in 1950-51. He said that UPT has a total of \$235,000 invested in tele equipment in theatres in those three cities plus Chicago.
Citing the high TV operating ex-

Pix B.O. Down in December, But Nitery Biz Went Up

Washington, March 11.
Film b.o. slipped down last December, according to January admissions tax collections by the Bureau of Internal Revenue. The 20% admission levy brought in only \$22,853,000, compared with \$26,865,000 for the same month of a year before. About 80% of the levy is estimated to come from motion picture theatres.
Biz was up in the nitery field. The 20% tax on cabaret checks yielded \$3,633,000, bettering the \$3,293,000 for the same month of the previous year. New York's 3rd Internal Revenue District, which includes all of Manhattan above 23d street, paid Uncle Sam a solid \$4,472,000 in general admissions taxes, plus \$410,942 in nitery tab tax money.

Wanger, Still Listing Titles, Looks to Resume

Walter Wanger gave further indication last week of plans to continue actively in indie filmmaking, with registration of several titles with the Motion Picture Assn. of America. They are "Robert Burns Story," "Young Robert Burns," "Auld Lang Syne" and "Burns of Scotland." He has registered a number of others in recent weeks.
David O. Selznick staked claim to "The Voice of America" last week. Priority on it is held by Edward J. Leven, who registered it Aug. 29, 1950.

Barroom Baritone
Hollywood, March 11.
Spencer Tracy will burst into song in "Plymouth Adventure," with lyrics by William Shakespeare.
Ditty is "Sigh No More, Ladies," from the Bard's "Much Ado About Nothing." Tracy will sing it to an English barmaid.

Lopert May Back, Distribute Next Powell Duo Pic

Lopert Distributing Corp. may finance and distribute the next production of British producers Michael Powell and Emeric Pressburger. Powell, in New York last week prior to taking off on a world-wide tour, held confabs with Ilya Lopert and Robert Dowling of the Lopert organization about a deal on "The Golden Years." Technicolor film which is slated to go before the cameras in London this fall. Shooting is also skedded in France, Germany and Italy.

According to Powell, pair has wound up its pact with Sir Alexander Korda, and is seeking indie deals on a picture-to-picture basis. The Lopert organization recently handled the U.S. distribution for Korda of Powell and Pressburger's "Tales of Hoffmann."
Powell is slated to take off over the weekend for the Coast on the first leg of his journey. Christopher Mann, Powell-Pressburger manager, will remain in New York to work out details of the deal with Lopert and Dowling. Only casting set so far for "The Golden Years" is Ludmilla Tcherina, who appeared in the British outfit's "The Red Shoes" and "Tales of Hoffmann."

On the Coast, Powell has dates with Louis B. Mayer, Howard Hughes and Dore Schary about possible picture deals. Powell said he had no intention of working in Hollywood, and that the talks would revolve around the making of pix by the indie company in England or other countries. He emphasized that the Powell-Pressburger duo would not make a long-term deal with anyone and that its only interest was in pic to pic arrangements.

Only other property on the Powell-Pressburger slate which Powell chose to discuss at this time was "The Lotus of the Moon," which he described as a film legend partly in operative form. Important aspect of the picture, he said, was the music which was currently being written. Filming of this pic is contemplated in India. As yet there has been no discussion on a financing or distribution deal for the property.

IMPPA Gives Defi to AFM, Nixing Bid for 5% Slice On Old Films Sold to TV

Hollywood, March 11.
I. E. Chadwick, president of the Independent Motion Picture Producers Assn., issued a firm and positive "No" to the demand of the American Federation of Music for a 5% cut of all grosses acquired through the release of old theatrical films to television. The information was delivered to J. W. Gillette, Hollywood rep for AFM, who relayed it to his chief, James C. Petrillo.

Chadwick has the full backing of member companies of the IMPPA in his stand. Among them are Monogram and the Robert A. Lippert organization, which have been active in selling old pix down the river to TV. Last year Lippert made a deal with Petrillo for the re-scoring of old theatrical films

(Continued on page 21)
Lichtman Extends Coast Stay
Al Lichtman, director of distribution for 20th-Fox, will continue his Coast stay until next week. He left the homeoffice for the Coast last Friday (7) for huddles with production toppers and to view 20th's newly-completed pictures.

Video Can't Hurt Theatre Biz, Sez Balaban; May Aid It With Talent

Stevens to Do Own Indie Work After Leaving Par

Hollywood, March 11.
George Stevens has formed his own indie company, and plans launching his own productions after anking Paramount in May. He will combine his indie work with a major association, probably alternating between the two.
Ivan Moffett, who's been associate producer on Stevens' three films for Paramount, will assume the same post in the new indie setup. Howie Horowitz, personal assistant, will function similarly. Both moved into Paramount with Stevens from Liberty Films.

No Proposals on U Slated for Decca's April Stock Meet

While Universal has pushed back its annual stockholders meeting to July, Decca will hold its conclave as usual in April. Proxy statement for the Decca meet and prexy Milton R. Rackmill's annual report will make no mention of the impending meld of the record company with Universal, except to officially inform shareholders of last November's buy of 30% of U's stock.

Plans for merging operations of the two companies will not be ready for presentation at the Decca session, which is the reason for skipping mention. It is expected, however, that they will be ready for submission to U shareholders by the date of the postponed meeting in July.

U stockholders at that time will undoubtedly have before them a slate for a new board, which would include majority representation of

Cooper Set for 'Paradise' Via Aspen's Michener Pic

Hollywood, March 11.
Gary Cooper is set to star as "Mister Morgan" in Aspen Productions' "Return to Paradise," based on the James Michener book. Pic will be lensed in the South Pacific starting in May with Mark Robson directing and Heron Wrath producing.
Aspen partner Robert Wise announced that United Artists will release "Paradise," also "Until They Sail." Latter is also based on a Michener book, and is scheduled to roll in New Zealand in September. Charles Kaufman is screenplaying "Paradise," which Michener will polish. Understood Cooper is in on a percentage deal.

N. Y. to L. A.

John T. Cahill
Janis Carter
Charles Hunt
Al Lichtman
Mel Ronson
David Sarnoff
Nancy Sinatra
Barbara Stanwyck
Don Weiss
Michael Woulfe
Alan Young
Harry Zevin
Sam Zimbalist
William B. Zoellner

N. Y. to Europe

Don Appell
Billy Daniels
Sam Eckman
Chester Erskine
Morris Frantz
Charlton Heston
Sir Alexander Korda
Borrah Minevitch
Benny Payne
Arthur Pincus
Claude Rains
Vic Rasputin
Bill Rockwell
Georges Simenon
Sir Philip Warter
Robert Wolff

Europe to N. Y.

Joey Adams
Vittorio de Sica
Cindy Heller
Victor Pahlen
Robert G. Ritchie
Sam Zimbalist

Washington, March 11.
John Balaban, prexy of Balaban & Katz Corp., UPT subsidiary, told the FCC yesterday (Mon.) he doesn't think TV will have much effect on theatre business, despite the closing of 93 houses in Chicago since the end of World War II.

Testifying at Commission hearings on the proposed UPT-ABC merger, Balaban said the defunct Chicago theatres were "all fringe houses with limited or antiquated facilities, many of which would not have survived, had it not been for war and restrictions on travel which gave them a lease on life. Many of them had been closed, he added, and would not have been reopened if not for war."

Balaban pointed out that the first impact of TV hurt many kinds of business. Delicatessens complained that people were staying at home to watch TV, and night spots in downtown Chicago were badly hit. Other factors entered into the situation, he said, such as high theatre prices, cost of parking, sitters, etc. B&K theatres, he said, were not affected.

TV's effect on the theatre will be similar to that of radio, which created stars who became motion picture attractions, Balaban thought. In the same way, he said, TV has already developed personalities who have made money for the theatre.

Philly Exhib Sues Majors For 300G Rap in Area's 1st Nabe Anti-Trust Suit

Philadelphia, March 11.
Latest anti-trust action hereabouts is the suit for \$300,000 in treble damages, brought by David M. Altman, owner of the Rialto Theatre, against the film majors in U. S. District Court. Columbia was the only one of the majors not named as a defendant in the action, which also asks the court to force the Stanley-Warner circuit to give up operation and control of its three Germantown houses, Sedgwick, Colonial and Orpheum.
The divestiture request is the first in this area affecting nabe houses. William Goldman, in a similar action several years ago, asked the court to force Warners to give up interests in six Philly first-runs. Plaintiff charges defendants had conspired to prevent the Rialto from receiving films as much as 30 to 45 days after showings in the Germantown Warner houses. Counsel for Altman is Alfred M. Klein, special investigator for the Kefauver Crime Investigating Committee.

L. A. to N. Y.

Jack Aldridge
Preston Ames
Harry Archinal
Jess Barker
Robert Broder
Richard Carlson
Jack Carson
James Carson
Martin Davis
Cecil B. De Mille
Albert Dene
Tom Drake
Frank Freeman, Jr.
Kurt Frings
Susan Hayward
Hedda Hopper
Burl Ives
Dr. Herbert Kalmus
Evelyn Knight
Diana Lynn
Paul MacNamara
Louis B. Mayer
Ray McDonald
Ray Milland
Harold Mirisch
Patricia Morison
James A. Mulvey
Patricia Neal
Mike Nidorf
Sam Newfield
Arch Oboler
Ron Ormond
Alan Rivkin
Peggy Ryan
Sid Sharp
Frank Sinatra
Charles Skouras
George Skoff
Mike Sloane
Johnny Stewart
Gene Tierney
Forrest Tucker
George Welter
Robert Wolff
Jane Wyatt
Kay Young

TOA OFF ON OWN TAX BATTLE

All-Industry Meet on Arbitration Feared Swelling to Convention Size

Fear that the all-industry meeting on setting up an arbitration system is shaping into convention size, undesirably so, is being expressed in both exhib and distrib circles this week following Theatre Owners of America's appointment of a 17-man arbitration committee. When the meeting does take place—it's expected that the distrib will call it shortly—too many participants obviously would make unanimous approval on any issues all the more difficult to reach.

Distribution execs and lawyers now are weighing the arbitration proposals submitted by TOA and Allied States Assn. Reps of both outfits anticipate that the film companies will announce within the next two weeks a proposed date for all-industry conclave. Meanwhile, recommendations on place, time and procedure will be asked of some theatre-men in private conversations, it's anticipated.

Cause for the concern is that if all organizations have a number of delegates at the meeting, it could too easily get out of hand. The 17-man TOA committee will be joined at the session by reps of Allied, the Western Theatre Owners Assn., all of the film companies and whichever other exhib groups choose to have representation, it's said. It could develop into a king-size huddle.

Number Cut Seen

Likelihood, however, is that the TOA group will be reduced in number. The full committee, which is chaired by S. H. Fabian, or a sub-committee will be available to participate in the arbitration meeting, according to Mitchell Wolfson, TOA prez. He conceded that the TOA committee "may appear to be a large one," adding: "But I wanted it to be representative of all areas of thinking and all types" (Continued on page 54)

'Movietime' Tours Set for 19 Areas

Greater grass roots activities of film personalities is indicated with the renewal this spring of the "Movietime" tours sponsored by the Council of Motion Picture Organizations. Eight tours have already been set for this spring and 11 others are being weighed following requests from exhibs in varied exchange areas.

Tours set are Oklahoma City, March 16; Atlanta, April 13; Albany, April 20; Buffalo and Virginia, April 27; Memphis, May 11; Milwaukee, May 18, and Salt Lake City, June 22.

Set for fall are tours of exchange territories serviced by New Haven, Indianapolis, Washington, D. C., New Orleans, Dallas, St. Louis, Minneapolis, Detroit, Des Moines and Seattle. Dates are also being set for other areas.

De Sica Due on Coast For Huddles With Hughes

Vittorio De Sica, one of the top Italian film producer-directors, is scheduled to arrive in New York tomorrow (Thurs.) by plane from Rome. He's coming to the U. S. at the request of RKO, which wants him to make a picture for it in Italy if a satisfactory deal can be worked out. Negotiations will likely be held in Hollywood with RKO chief Howard Hughes and other studio execs.

De Sica, in association with Cesare Zavattini, turned out such hits as "The Bicycle Thief" and "Miracle in Milan." Latter picture won the N. Y. Film Critics' award as "best foreign film" this season. Zavattini was to have accompanied De Sica, but has been delayed in Rome pending approval of his visa by the U. S. State Dept.

Knotty Problem

Film industry toppers now entering the fight to cut taxes intend to "educate" Congressmen with the inside on many theatre-men's adverse finances, and in so doing there's a delicate and knotty problem in view. For, while acquainting the legislators with continuing boxoffice sluggishness and the need for tax relief, the film reps also want to refrain from public depiction of the industry in a downbeat atmosphere. Latter would be public relations of the sort the trade is combating.

Circuit operators and film men will play up the b.o. downtrend along with the fact that customers would balk at tilted admission scales. Exhibs' only hope for upping their own income, which many say is a must, is via a tax reduction that would not be passed on to the public. The overall ticket price would remain the same.

See Kalmine WB Theatres Chief In Divorcement

Harry M. Kalmine, present head of Warner Theatres, is seen by insiders as the likely overall chief of the theatre operations when Warner Bros. splits into separate production and exhib organizations. They discount the persistent trade rumors that Maj. Albert Warner is maneuvering to head the theatre company, when it is organized in compliance with the Government's consent decree.

Insiders strongly doubt that the Government would modify its decree, which states that all three brothers must restrict their activities to one company. There have been some unsubstantiated reports that the Warners had petitioned the Dept. of Justice for a new ruling, in light of the rumored permission given Spyros P. and Charles Skouras, under the 20th-Fox consent decree, to head the production and theatre companies, respectively.

Situation regarding the Warners and the Skourases 's considerably different, insiders point out. The Skouras brothers do not own any significant stock interest in 20th-Fox, and are in reality employees (Continued on page 15)

Rep Defers \$35,350 '51 Salary for Prexy Yates Due to Profit Being Down

While Herbert J. Yates' remuneration as president of Republic amounted to \$175,350, last year, \$35,350 of this has been deferred because the company's profit was down to \$650,000 for the year.

The prexy's employment deal gives him \$75,000 as salary, plus the equivalent of 10% of the profits. If the 10% take falls below \$100,000, Rep is to make up the difference at a later date. Since Yates collected \$65,000 in the percentage arrangement, in addition to the straight \$75,000 as salary, for a total of \$140,000, the company is in arrears to him for \$35,350.

Rep's proxy statement, sent to stockholders in advance of the annual N. Y. meeting on April 1, discloses that exec v.p. James R. Grainger received a \$10,680 raise in 1951 over 1950. His total '51 payoff amounted to \$88,995. Richard W. Altschuler, head of foreign (Continued on page 21)

FEAR DELAYS IN COMPO PROGRAM

Theatre Owners of America is dissatisfied with the Council of Motion Picture Organization's tax-fighting efforts, according to insiders, and for this reason has appointed its own 30-man committee to take up the battle against the 20% Federal levy and objectionable local ordinances. TOA is in full agreement with COMPO's objectives, of course, but feels the all-industry outfit is faced with too many prospective delays before it gets off the ground with its tax-cutting program, it was said.

In any event, prexy Mitchell Wolfson this week named TOA's own team, with Morton Thalheimer, Richmond circuit op, at the helm as chairman. Wolfson's announcement said the committee was appointed "for the purpose of cooperating and coordinating our efforts with the COMPO committee on taxation." He added that the TOA-ers will "gather together whatever vital information is required, and recommend whatever course of action, on an industry-wide basis, that will be helpful on any tax relief program."

Immediate Action Vital

Individual members of TOA said they believe that immediate action on the tax front is vital. They'll go along with the COMPO program, but fear the apparent delays will prove detrimental. Consequently, it was decided that the TOA-ers will start the ball rolling with efforts to soften up Congressmen across the country via personally introducing them to the facts concerning many theatre-men's offbeat fiscal situation and the need for tax relief.

Cause for concern over the (Continued on page 18)

Rose in RKO Deal

Producer David E. Rose has reportedly closed a deal with RKO to release and partially finance a film to be made in the sterling area, "Toilers of the Sea." Pic, which will qualify for British quota playing time, is expected to go into production in early summer.

Rose recently completed "Saturday Island," which is being distributed by United Artists in the U. S. and by RKO abroad. "Toilers" deal with RKO is worldwide.

TOA Angling All-Industry Research Plan; Skouras Would Ante First Cash

Research committee appointed by the Theatre Owners of America will undertake to set up a research institute on an all-industry basis, with the development of third-dimension sight and sound films as one of its main objectives. Committee, which is headed by Charles P. Skouras, will ask producers, distributors and other exhibitor organizations to join in the project and participate in the financing.

Skouras, who now is in N.Y. from his L.A. headquarters, will propose to the TOA board, which he chairs, that the outfit ante up a hefty wad to get the program rolling. This, he feels, will demonstrate TOA's good faith and encourage others in the industry to similarly provide money to cover initial expenses.

\$1,000,000 a Year

Skouras' idea is to establish an institute with experts in the field of electronics on the payroll on a full-time basis. He envisions a program which would cost \$1,000,000 a year for a minimum of three years. The experimental work also could be carried on in cooperation with the California Institute of Technology.

In his announcement of the committee's appointment, TOA president Mitchell Wolfson declared:

Justice Dept. Probing Charges Of Move-Ups on Second-Runs; UPT Eyed

WB Houses on Block

Chicago, March 11.

In what is described as an attempt to divest many houses, Warner Theatres here placed an ad in the Chicago Sunday Tribune (9) listing seven of the 12 theatres the circuit operates here for sale. Listed were the two lead houses, Avalon and Capitol, besides other spots. James Summers, WB exec in charge of the sale, said that no offers had been received as yet, but he was hopeful.

Dept. of Justice reps are under way with a wide-scale probe, aiming to restrain affiliated circuits and chains which already have divorced from moving up their runs. Department feels the practice, or what there is of it, is in violation of the purpose of the court decrees in the industry anti-trust suit, i.e., opening competition.

It's said that some independent theatre ops have submitted complaints alleging that United Paramount Theatres, at least, has moved up the runs of some of the houses which it retains in areas where the circuit also had sold some properties to indie operators. UPT, for example, already has taken second-run houses, which it continues to own, and moved them up to first-run, it was reported. The converted first-runs thereupon can obtain the product away from spots which UPT has sold under terms of the divestiture provisions in the Paramount decree.

Philip Morris, D. of J. attorney, spotlighted the maneuvering in his argument against UPT's N. Y. Federal Court petition for an additional two years in which to dispose of 184 theatres. Following a hearing last Friday (7), the three-judge tribunal gave UPT an added 18 months for the divestiture, at the rate of one-third in each of three six-month periods.

Augustus N. Hand, senior jurist on the bench, at that time told Marcus that he was free to intro- (Continued on page 18)

3 Warners Plan 200,000-Shares Sale Back to Co.

Harry M. Albert and Jack L. Warner intend to sell approximately 200,000 shares of WB common stock which they control back to the corporation under the new stock tender operation. The company yesterday (Tues.) invited all stockholders to offer their shares for purchase by the corporation at up to \$15 per share. WB board recently allocated \$10,000,000 for the acquisitions, which are in line with the program of shrinking capital structure.

The 200,000 shares represent part of the holdings of the three brothers and their families. Other officers and directors also may tender a part of their stock, prexy Harry Warner said in the tender invitation.

Yesterday's formal announcement appeared to quiet Wall St. reports that the prez was bent on further building his holdings, instead of partially unloading. The rumor, which reached top circles in the financial area, was that Harry Warner had plans to become the No. 1 stockholder of the new WB film company, following divorce-ment.

Parting with 200,000 shares actually is regarded as insignificant so far as the three brothers' control of the company is concerned. (Continued on page 21)

Three Anti-Trust Suits Filed in Chi

Chicago, March 11. In a move against the bidding system of distributors here, three suits were filed in Chi Federal District Court last week asking for injunctions and equitable relief against the present setup, which took the place of the old "Chicago" or block-book pattern. Actions all claim that they had to bid against larger houses in first and second sub run situations instead of those of equal size. Richard Orlikoff, attorney, acting for Sol Best, owner of the Holly, said that unfair actions took place from January, 1943, to the present time.

Suit names the majors; Balaban & Katz, Warner and Essaness Theatres. In two additional Briefs, Orlikoff said the Avalon, operated by Oscar Brautman from January, 1935, to January, this year, was discriminated against in the same manner and by the same defendants. Also the Armitage, run by Sidney Harrison and Richard Feinstein, from February, 1939, through May 17, 1951. No financial damages have been stated.

On behalf of Jerome Gumbiner and Abe Seymour, operators of the Banner in the period of April, 1937, to March, 1944, Orlikoff asked for \$750,000 triple damages from the majors, Balaban & Katz and Warner Theatres, claiming that the indie could not get suitable product due to anti-trust actions of the circuits and producing companies.

Barrymore, Jr., Pacted By Hughes to Longterm

Hollywood, March 11. Howard Hughes has inked John Barrymore, Jr., to a longterm RKO contract, and will groom him for star roles. Actor checks into the studio next week.

Barrymore until three months ago was under contract to George Templeton, who took over the pact on dissolution of Lemay-Templeton Productions, for whom Barrymore first appeared in "Sundowners," "High Lonesome," and "Quebec."

Singin' in the Rain (SONGS-COLOR)

Tuneful, highly-amusing musical, kidding early-talkie days, starring Gene Kelly, Donald O'Connor, Debbie Reynolds. Surefire grosser.

Metro release of Arthur Freed production. Stars Gene Kelly, Donald O'Connor, Debbie Reynolds, Jean Hagen, Millard Mitchell, Cyd Charisse, Rex Brown, Douglas Fowley. Directed by Kelly and Stanley Donen. Story and screenplay by Adolph Green and Betty Comden; suggested by song "Singin' in the Rain," by Ray Charles. Music by Harold Ross; lyrics by Adolph Green and Betty Comden. Editor Herb Brown; musical direction, Lonnie Haydon. Trade-shows, N. Y., March 12. Running time, 103 mins.

Arthur Freed has produced another surefire grosser for Metro in "Singin' in the Rain." Musical has pace, humor and good spirits aplenty, in a breezy, good-natured spoof at the film industry itself. The 1927 era, with advent of the talkies (and the atrocious dress styles of the day), lends itself to some hilarious slapstick, of which the film takes excellent advantage. Though an inside-stuff yarn about filmdom, it's a backstage story with a difference; and the fact that Hollywood can laugh so heartily at itself, only adds to the film's appeal. Standout performances by Gene Kelly and Donald O'Connor, especially the latter, enhance the film's pull.

Kelly, in multiple chores of co-directing the film as well as the musical numbers; and doing a yeoman job of singing and dancing, is well up to par. But O'Connor, joining him in song and hoofing routines and in the story line, shows up so well there and in his own comedy-song number and general comic bits, as almost to steal the show from Kelly. Borrowed from Universal by M-G for this pic, and now a TV star on his own, O'Connor, on basis of his work here, is likely to bring U some fancy fees for any such further loanouts.

The film has a lot more humor than in the usual musical, mostly low comedy of high grade. To be sure, there's plenty of satire, but the slapstick element predominates. First-rate production numbers, excellent singing and dancing bits, and some durable, fine song favorites reprised for this occasion, are other sock ingredients.

Story has Kelly and Jean Hagen as a team of romantic film favorites of the silents, and the studio's problem of translating their popularity to the talkies because of Miss Hagen's high-pitched, squeaky voice. Problem is complicated further by Kelly falling in love with a nitery chorine (Debbie Reynolds), and Miss Hagen's jealous tantrums and knifings. O'Connor plays the boyhood pal and early-vaude days teammate of Kelly, as well as his present studio mentor and buddy. Yarn affords opportunity for some lavish musical routines (as the studio swings over to the new sound-and-song medium), and to the reprising of such fine tunes as "You Were Meant For Me," "You Are My Lucky Star," "All I Do Is Dream of You," "Would You," the title song, and others. But especially does the story lend itself to kidding.

Pic opens with a jibe at the typical Hollywood screen premiere, floodlights, lobby interviews, avid crowds, and all. Kelly's interview gives opportunity for a humorous account of his boyhood, his trials with O'Connor in vaude, and his screen start as stunt man. Humor holds sway throughout, (as Hollywood goes through the throes of converting to sound) with the film's travesty on diction lessons, on bad voice dubbing, etc.

There's a fine ballet number for a finale in "Broadway Ballet," which is pleasing, varied and not overlong. A couple of montage stanzas are also eye-catching. Some production numbers, like "Beautiful Girl," also come in for ribbing.

Kelly plays the romantic lead with style, handles his comedy parts with skill, and sings a couple of numbers acceptably. His dancing is standout, whether in the "Singin' in the Rain" and other solos; in the duo dance numbers with O'Connor, such as the vaudeville routine, "Fit As A Fiddle," or the diction lesson, or in trios with O'Connor and Miss Reynolds, as in "Good Morning." Miss Reynolds is a pretty, pert minx, with a nice singing voice and fine dancing ability to add to her figure and looks. She's good romantic support to Kelly. The Charlestonish number she dances with a nitery line as guests at a party ("All I Do

Kisonga, Man of Africa

"Kisonga, Man of Africa," a British import which premiered Thursday (6) at the Holiday Theatre, N. Y., was reviewed from London by VARIETY July 24, 1946, under its original title of "Men of Two Worlds." In appraising the film, Ebet opined that "prospects for America are doubtful, notwithstanding capable performances by Eric Portman, Phyllis Calvert, Cathleen Nesbitt and Robert Adams."

"With the best of intentions," reviewer noted, "the picture states the case for a scientific treatment of sleeping sickness among African tribes as opposed to witchcraft and superstition. But it is a statement of the obvious." International Releasing Organization is distributing the Two Cities (J. Arthur Rank) production in the U. S.

"Is Dream of You" is as amusing as it's cute. O'Connor, showing a fine comedy sense throughout, and teaming up excellently in the song-and-dance numbers with Kelly, has the film's highspot with a solo number, "Make 'Em Laugh," for a knockout slapstick song-dance presentation. The guy appears to kill himself with his acrobatics and pratfalls over a cluttered studio set.

Miss Hagen, with a voice that out-Judys Judy Holliday, is a first-rate comedienne as the dumb blonde who doesn't know what hit her with the sound-stage advent. Millard Mitchell plays a typical film producer, and Douglas Fowley is good as the harassed film director. Cyd Charisse is arresting and decorative as a sultry dame in the ballet sequence.

Camera and color work are fine, and directing and production details are always superior. Metro can do some sunny singing with this one.

The Marrying Kind

Domestic comedy-drama with excellent key city possibilities.

Hollywood, March 11. Columbia release of Ted Grant production. Stars Judy Holliday, Aldo Ray; features Madge Kennedy, Sheila Bond, John Alexander, Rex Williams, Phyllis Povah, Mickey Shaughnessy, Griff Barnett. Directed by George Cukor. Screenplay by Ruth Gordon, Garson Kanin; camera, Joseph Walker; editor, Charles Nelson. Trade-shows, N. Y., March 12. Running time, 92 mins.

A domestic comedy-drama, with the emphasis on drama, furnishes Judy Holliday her first film vehicle since the highly successful "Born Yesterday" that Columbia delivered in 1950. This one is by no means as sterling a piece of entertainment, but it can be figured to open strongly in key city playdates. To sustain a payoff pace thereafter, it will need pushing, as audience reaction may be mixed.

The melange of marital errors introduces Aldo Ray, previously seen in "Saturday's Hero," as Miss Holliday's partner. He is equipped with a trick voice of the same raspy tonal quality as the actress' and a personality that will get him his share of public fancy, if properly cast in ensuing films. The pairing is a good one in meeting requirements of plot characters, and the team does excellently in carrying out story and directorial aims.

There are several "Born Yesterday" holdovers in "The Marrying Kind," besides Miss Holliday.

Waterfront Women

"Waterfront Women," British-made entry which moved into the Rialto Theatre, N. Y., Saturday (8), was reviewed from London by VARIETY Aug. 9, 1950, under its original title of "Waterfront." Metro rapped the Paul Soskin production as a "negative boxoffice proposition unworthy of screentime anywhere in America."

One of England's best character actors, Robert Newton, has the role of a "no-good" seaman who leaves his wife and daughters for more than 14 years. His return touches off varied brawls and knifings. Critic wrote that "Newton skillfully makes the best of every line, but it's even too much for him." Bell Pictures is distributing in the U. S.

George Cukor repeats as director, and Garson Kanin, who wrote the former, did the screen story for "Kind" with Ruth Gordon. If the writing had dealt with more sympathetic characters, or had made them more pleasant to take, the film's chances at approaching a measure of "Born's" success would have been definitely assured. Majority of filmgoers making up the more average audience in the general market are not likely to take to the script's people and their actions, nor find them particularly likeable or understandable, even though there are real-life counterparts.

The plot gets underway in a divorce court with a kindly judge, beautifully played by Madge Kennedy, former silent screen name, trying to effect a reconciliation between Miss Holliday and Ray, through talking out their troubles and misunderstandings. Footage then becomes a series of dialog-laden flashbacks, taking the couple back to the time they first became acquainted after a park pick-up, through marriage, establishment of a home, the birth of children, the loss of one by drowning (a dramatically effective scene), and eventual splitup. After the round of talk, in which each has aired separate versions of the marital events, they get together for a happy ending.

Based on the material and the characters to be drawn, Cukor's direction is excellent. Some sequences come over with high humor, made funnier by the principals' trick voices, and help to lend an occasional leavening to the constant, and monotonous, bickering and fighting that marked their life together.

Bert Granet's production supervision features very able casting of the players, from the stars on down. Sheila Bond and John Alexander, as Ray's wealthy in-laws; Rex Williams, as his bachelor friend; Mickey Shaughnessy and Peggy Cass, as his sister and brother-in-law; and Phyllis Povah, Griff Barnett and others come over nicely.

Joseph Walker, who lensed "Born," is back in the cameras here and gives the film expert photography. Hugo Friedhofer did the okay music score.

Deadline—USA

Bogart starrer on OK b.o. newspaper picture.

20th Century-Fox release of C. Siegel production. Stars Humphrey Bogart, Ethel Barrymore, Kim Hunter. Written and directed by Richard Brooks. Camera, Milton Kraser; music, Cyndi Mockler; music director, Lionel Newman; orchestration, Edward Powell; special effects, Ed Begley. Trade-shows, N. Y., March 12. Running time, 87 mins.

"Deadline—USA" is a money picture. There haven't been many newspaper stories around of late and this is one of the better ones. It has action, marquee values, and sound principle. It tells the story of the fundamental freedoms—press, integrity and incorruptibility—without preaching. Best of all it tells its story in action and purposeful cinematography without piling it on.

Author-director Richard Brooks, who, to corn the cliché all over again, is said to be a newspaperman himself, has taken his story out of the headlines, past, present and possibly with an eye to the future in relation to the mobs, merged newspaper properties, power politics, corruption in high places, and the like.

Humphrey Bogart is the traditionally intrepid big-city, big-sheet editor whose responsibility to his job, his corps of 1,500 fellow workers on The Day (as this comedy, and his moxie in looking horns with the No. 1 mobster, is chiefly sparked when one of his news

The Trial (DER PROZESS)

"The Trial" ("Der Prozess"), scheduled to preem Friday (14) at the Thalia Theatre, N. Y., was reviewed from Zurich by VARIETY in the issue of March 17, '48. Mezo labeled the Austrian-made picture as an "unusual" entry despite "several faults and exaggerations."

Directed and produced by G. W. Pabst, the film carries a theme of anti-Semitism. Story is based upon an historical incident in an Hungarian town, where those of the Jewish faith were wrongly accused of murdering a peasant girl. A trial disproves the charges.

Critic pointed out that although the film is somewhat uneven in handling the controversial subject, the skill of the veteran Pabst stands out in several "potent and magnificently photographed" sequences. Cast, most of whom are from Vienna's Burgtheatre, contribute varying performances. Classic Pictures is distributing in the U. S.

staff gets beaten up by Martin Gabel's gang. Complicating this is the projected sale of the paper by the founder-publisher's heirs. In midst of the imminence of job layoffs Bogart proceeds to break the mob; stall the courts' approval of the sale, on his impassioned, informal plea in the surrogate's court that a newspaper, its functions, and its relation to its 300,000 faithful daily readers, is more than that of just another chattel.

Almost documentarily the newspaper story unfolds in broad strokes. Judicious editing moves it at good pace so that the 87 minutes are tight and punctuated with a pyramiding succession of melodramatic values, once the expository opening 10 minutes is out of the way. Much of the footage was shot in the N. Y. Daily News' pressrooms. The end result breathes authenticity all the way.

The story is reminiscent of contemporaneous headlines of recent and somewhat dimmer memory, running the range from the demise of the old N. Y. World to the recent Kefauver investigations. The No. 1 mobster is finally trapped by the German mother of a slain babe he had in his closet.

The efficiency of big daily newspaper operation, with its staccato, matter-of-fact, deadline-fighting occupation revolves around Bogart as the head man. Ethel Barrymore and Kim Hunter are costarred. Former is the founder's widow who would rather not sell out, and crosses her soft-life daughters and their attorneys who look upon The Day as another chattel. Miss Hunter, Bogart's divorced wife whom he is wooing anew and who finally decides not to marry her new boss, the head of the advertising agency employing her.

Bogart gives a convincing performance all the way, from his constantly harassed deadline existence, his personal romantic stalemate, and his guts in avenging the beating given his crime reporter. In broad strokes the city room contacts, savvy sports gossip columnists, savvy sports editors who know where to go for any shady pugilistic links, the efficient and sincere operations of news-gathering and its ultimate presentation to the readers are effectively projected. It is all done in the same exciting pace of daily occupational newspapering.

Ed Begley, Warren Stevens, Paul Stewart, Gabel as the No. 1 syndicate boss, Joseph De Santis as the sniveling pug who sister he permitted to get knocked off, Joyce Mackenzie and Fay Baker as the newspaper founder's soul mate daughters who would sell The Day. Audrey Christie, Jim Backus, Kasia Orzazewski (as Mrs. Schmidt, the mother of the slain butterfly babe) all give competent performances.

There is a ring of authenticity to Sol C. Siegel's production (he's also an ex-4th Estater) and to

Marry Me!

"Marry Me!" a British import which opens at the Art Theatre, N. Y., tomorrow (Thurs.), was reviewed from London by VARIETY in the issue of June 15, '49. Myro. rated the J. Arthur Rank-Gainsborough production as "doubtful for the U. S. market."

Matrimonial desires of a number of young people, the reviewer wrote, "provide the common theme for four separate cameos, which between them yield a modicum of comedy, drama and slapstick." Derek Bond and Susan Shaw head the cast. Jack Ellis is distributing in the U. S.

Brooks' writing and direction, from the "wake" in the next-door pub, which is a traditional "annex" to any newspaper plant; to the earnestness in producing the "final" edition—excepting that is a "happy ending" connotation. The exposure of Gabel's machinations augurs longevity for the paper about to be peddled to the afternoon sheet for hyphenated merging into the title—an anonymity that would be tantamount to extermination.

My Six Convicts

Topnotch entertainment for all situations, with strong word-of-mouth to help grosser.

Hollywood, March 10. Columbia release of Stanley Kramer Co. production; associate producers, Edna and Edward Anhalt. Features Millard Mitchell, Gilbert Roland, John Beal, Marshall Thompson, Alf Kjellin, Henry Morgan, Jay Adler. Directed by Hugo Fregonese. Screenplay, Michael Blankfort; based on book by Donald Powell Wilson; camera, Guy Roe; editor, Gene Havlicek; music, Dimitri Tiomkin. Previewed in Hollywood, March 6, '52. Running time, 101 mins.

"My Six Convicts," the best-seller about the experiences of a prison psychologist, comes to the screen under the Stanley Kramer Co. banner as mighty satisfying entertainment. Top key dates should register hefty, and the word-of-mouth potential is unusually strong, promising healthy business in practically all following engagements, if proper exploitation advantage is taken of the film's solid qualities.

The Donald Powell Wilson book has been smartly crafted for the screen by Michael Blankfort, and just as smoothly directed by Hugo Fregonese. As did the tome, the film makes humans of the imprisoned men, and deals with them with whimsical humor and intelligent understanding—a type of handling that does much to put the picture over. It's no regular prison drama of the common type. There's some screen license evident in the treatment of several situations, but nothing that prevents the story from playing with a compelling plausibility and attention-holding entertainment.

Kramer and associate producers Edna and Edward Anhalt have obtained a noticeable polish without glamorizing the prison setting. The cameras go behind the imposing walls of California's San Quentin, to give the picture a factual background against which the humor and drama of the story is played. Casting of the performers to play the six convicts and the psychologist is offset enough to add interest and help keep the story continually believable.

Picture gets underway with the arrival at prison of John Beal, who is to establish, on trial, a psychological system for rehabilitating convicts. A doubting warden and wary prisoners make the starting chore tough and it's not until Millard Mitchell, a safe cracker, decides to try out the new doc, that Beal is able to get going. The easy life in the psycho office preparing charts and aiding prison tests soon attracts Gilbert Roland, mobster and killer; Marshall Thompson, alcoholic taking a rap for a girl; Alf Kjellin (formerly known as Christopher Kent), sentenced for an unarmed holdup; Henry Morgan, a psychopathic killer; and Jay Adler, embezzler.

Life with this group runs mostly to the humorous, and scenes registering with genuine amusement are topped by Mitchell's adventures when he is given a day of outside life in turn for legitimately opening a jammed bank vault. The smuggling of Kjellin's wife into prison for a brief visit also is good for chuckles. For dramatic impact, there is Beal's appeal to the prisoners' fair-mindedness to uphold his appeal when Thompson is a drunken moment, and the attempted break engine by Morgan in which the doctor is used as a shield until the other convicts substitute a hated prison dentist. While story deals in episodes, they flow together with a continuity that never lets the interest lag.

Mitchell and Roland split trouping honors about equally for cast standouts. The former registers strongly with the light touch of his character, while Roland socks over the part of the tough hood who also has gentleness. Beal is unusually good as the doctor. Thompson, Kjellin, Morgan and Adler (Continued on page 16)

H'WOOD PROWL FOR 'FACT' YARNS

MOT Mulls Pic Production Re-Entry; Working on Special Subjects Now

The March of Time has not completely abandoned the production of pic for theatrical release. Time-Life subd has no immediate intention of committing itself to a monthly series, but has plans to make occasional two-reelers and journalistic features pic on special subjects. Outfit has several subjects lined up, but hasn't announced actual production plans. Theatrical series was discontinued in July, 1951 when company decided to concentrate its efforts on vidpix.

Exhibit reaction to recent re-release of old March of Time pic has prompted the firm to weigh the possibility of re-entering the theatrical field. Company has been receiving many requests from theatremen suggesting possible MOT projects.

Meanwhile, MOT chief Arthur Murphy and theatrical sales topper Philip Williams have been combing MOT footage for subjects to add to the "History in the Making" series, which has received wide acceptance in its re-release booking. Not only have the old MOT's clicked from a historical standpoint, but some have proved extremely timely. For example, a 1938 two-reeler dealing with the late Florella H. La Guardia's fight with racketeers in 1938 has been cut to an 11-minute one-reeler and reissued as "Foe of Corruption." New intro has been added saying in effect "here's how racketeering was successfully combatted back in 1938."

Murphy and Williams have also found tendency on part of exhibs to couple an old MOT with a feat-

The 'Out' Side

Hollywood, March 11.

George Macready's ears turned red when he discovered that there are Roosevelt and Roosevelt. Showing up at a restaurant for a scheduled interview with Edith Kermit Roosevelt, now a United Press scribe, the actor spotted Anna Roosevelt Boettiger at a table and introduced himself as a potential interviewee.

"I'd like to have lunch with you," Franklin Delano's daughter said, "but your date comes from the Republican branch of the family."

UA, Col Sign SPG Pacts; WB, 20th, U Talks Continue

United Artists and Columbia will sign pacts this week with the N. Y. Screen Publicists Guild, affiliated with District 65, Distributive Processing and Office Workers of America. Inking of the agreements will mark the first break in the five-month negotiations between the SPG and five film companies. Union is also dickering with Warner Bros., 20th-Fox and Universal.

Both UA and Columbia pacts reportedly call for a 10% wage hike, double severance pay in case of layoffs, a union shop and other measures relating to security. UA pact contains a clause providing for the maintenance of a basis minimum crew while the Col agreement calls for 60 days' notice in case of a contemplated decrease in the staff.

Meanwhile, no progress is reported at Warners, 20th and U. It is anticipated that the Col pact will serve as the pattern for these companies and talks are expected to resume following the signing of the Col contract.

At Warners, where talks resumed after a strike threat, negotiations again reached a stalemate, but are expected to pick up again early next week. After presenting their demands, 20th's pub-ad staffers are awaiting management's reply. With return of prexy Spyros Skouras from Europe, staffers expect an answer to their proposals shortly. They voted authorization for a strike several months ago and are prepping for a walkout in case talks break down. The lull in negotiations continues at U, where staffers and management are awaiting the outcome of deals set at the other companies.

Chi Palace Situation Snarled, With Lessors Huddling on Operators

Chicago, March 11.

Although it had been claimed that RKO had a lease on the Palace Theatre until 1956, with an option to renew for 10 more years, it has been learned that the president of the Bismarck Hotel, lessor of the picture house, has been talking to other people about taking over the spot. He had a huddle with Ilya Lopert last week, but latter felt he couldn't do anything with the large 2,500-pew seater. Lopert runs the Ziegfeld at the south end of the Loop with an art policy.

Other groups have also been hovering about with the idea of turning it into a legit house, which it was last fall. Palace has been shuttered since Dec. 23, when the management wanted to go back to pictures, but operators said that the contract was broken when the theatre switched to live talent. Ops

(Continued on page 15)

TRUE STORIES, BIOGS SOUGHT

Hollywood, March 11.

Producers, both indie and major, are scrambling to line up for early production, not only biogs which offer colorful or tuneless possibilities, but story projects based upon actual occurrences. Film-makers figure these factual subjects can be exploited for higher grosses. Consequently, a concentrated search is on in all quarters to ferret out either current or past events which will provide exciting or enticing screen fulfillment.

New trend is forcefully illustrated by several films now before the cameras, typical of what is to come in the way of mass entertainment.

Metro, which lately has been long on drawing uph fact, is weaving the story of Col. Paul Tibbets, the B-29 pilot who dropped the first atom bomb on Hiroshima, into a melodrama centering around this historic event, in "Eagle on His Cap." Simultaneously, studio also is turning out "Fearless Fagan," based upon the comic episode of Private Floyd Humeston, who, when drafted by the Army last year, took his pet lion, Fearless Fagan, to camp with him.

World Appeal Angle Warners, turning in another direction, is now picturing the miracles that occurred at Fatima, Portugal, in 1917, in a film tagged "The Miracle of Our Lady of Fatima." Topic is believed to hold worldwide appeal, which will be capitalized on for what the company hopes will be not only a terrific domestic grosser, but one of its most remunerative foreign releases.

Paramount is another which currently is dramatizing a past event,

(Continued on page 20)

MPAA, SWG Meet On Red Ban Suit

Pre-trial conferences will be held today (Wed.) between attorneys for the Screen Writers Guild and the Motion Picture Assn. of America, in the Federal Court action initiated four years ago over the now-famous "Waldorf" statement issued by the majors, after the "Hollywood Ten" had refused to testify before the House Un-American Activities Committee in 1947. Actual trial of the suit probably will get underway in Southern District Federal Court in New York next month.

No damages are sought in the suit, which was brought on a question of principle by the Guild. Complaint, filed for SWG by Judge Thurman Arnold of the law firm of Arnold, Fortas and Porter, charges conspiracy to blacklist, conspiracy to violate the California labor laws and conspiracy to violate the federal civil rights statutes.

Guild brought its action on the basis of the producers' announcement in November, 1947, that the studios would "henceforth not knowingly employ" a Communist. Judge Arnold flew to the Coast over the weekend to deliver a progress report on the case to the present exec board of SWG. Also attending the session were those former members of the board who had signed the original complaint.

Kazan Due on Coast Soon For WB 'Woman' Confabs

Elia Kazan, Oscar nominee for his direction of Warner Bros. "A Streetcar Named Desire," is slated to arrive on the Coast on March 18 for confabs with Jack L. Warner on "Mississippi Woman." Tennessee Williams, author of "Streetcar," is currently in Key West, Fla., writing the screenplay of "Woman."

Roxy, N.Y., Feteing 25th Anni, Racks Up \$78,876,070 Gross on 749 Films Shown

Roxy to NT

N. Y.'s Roxy Theatre, a 20th-Fox subsidiary operated independently of National Theatres, 20th's circuit subd, reportedly will be taken over by the Charles Skouras-headed chain next June, by which time 20th intends to have completed its plan for corporate reorganization and theatre divestment. Corporation's consent decree in the industry anti-trust suit permits National to take the important showcase when the split from production-distribution is effected.

Severance of the Roxy from the film company will further intensify the competition for top product among exhibs in the Broadway area. With the theatre no longer a virtually automatic outlet for 20th's product, rival first-runs can bid for the film company's output. By the same token, the Roxy will be free to bid for non-20th pic.

Goldwyn Weighing New RKO Distrib. Changes, UA Deal

Changes being sought by RKO in a new distribution deal with Samuel Goldwyn Productions are now being mulled by Goldwyn and James A. Mulvey, prexy of the Goldwyn organization. Still also being weighed is a proposal to shift Goldwyn distribution to United Artists.

Mulvey returned to New York over the weekend from huddles he and Goldwyn held with Ned E. Depinet, RKO prexy; C. J. Tevlin, studio chief, and other RKO execs. Depinet went from Hollywood to Phoenix for a vacation before returning to New York, where the Goldwyn talks will be picked up.

The revisions asked by RKO in Goldwyn's pact are said to be of a relatively minor nature. No increase is being sought by the distributing company in the 20% fee charged the producer. RKO wants concessions, however, in other items, such as advertising participation, which would have the effect of costing Goldwyn more in overall distribution charges.

Against this and a long and amiable association with RKO, Goldwyn and Mulvey must weigh high-

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Italo Export Co. Would Indirectly Back Native Prods. Via U.S. Distribs

Italian Films Export, an organization designed to promote sale of Italian product in the U.S., won't grant direct financial aid to Italo film-makers, it was disclosed last week, but will lend its funds to American distributors. Latter will then make advances to Italian producers.

Formed last summer as a by-product of the Italo-American film agreement, IFE is financed by a portion of the earnings of Hollywood pictures in Italy. It's to function, according to general manager Dr. Renato Gualino, as a "sort of a Chamber of Commerce" to support and help the marketing of Italian pic in any way possible.

Dr. Gualino, who also heads the International Federation of Motion Picture Producers, arrived in N.Y. from Rome last week to help get IFE operating on an active basis. While some top personnel has already been hired, it's under-

(Continued on page 53)

Although the Roxy Theatre, N. Y., which celebrated its 25th anniversary yesterday (Tues.), has played to a total gross of \$78,876,070 in that time, the house never has beaten the high mark of 1929, when more than \$5,000,000 gross was rung up in the 12-month period. Nor has the theatre, currently operated as a 20th-Fox subsidiary, ever been able to top the attendance figure of "The Cock-Eyed World," which this picture made on its opening week in 1928, when 208,785 paid admissions into the house. The week's coin total was \$164,701, long the top gross for the Roxy, but since exceeded three times dollar-wise but the attendance mark set by "Cock-Eyed World" still stands.

Such a huge number of patrons was possible because of the fast turnover of audiences, the Roxy having only a brief prolog to accompany the pic. Higher gross was prevented because the house scale then was lower than in later years.

Comparing the operation back at the time of "Cock-Eyed World" and today, David Kaiz, executive director since A. J. Balaban retired the first of this year, pointed out that the admission scale has not increased greatly since that time, but the tax on tickets has gone up. In 1928 the Roxy top price was \$1.50, with 10% admission tax, making it \$1.65 per ticket. Today it is still \$1.50, but with the 20% federal tax, tab is \$1.80. Biggest differential is between the opening price, which was 50c, for "World," as against today's 80c. Even then, actual admission is only 67c, with the remainder representing tax on each ticket.

Shuttered Only Once The Roxy has used 749 pic in 25 years of operation and played to

(Continued on page 18)

Sheridan Can Sue Again on RKO 150G

San Francisco, March 11. Ann Sheridan will get another court opportunity to try for \$150,000 in damages against RKO, instead of the \$50,000 awarded her by the trial court, in the beef which stems back to 1949 on the picture "Carriage Entrance."

The Ninth Circuit Court here, in a double-edged ruling, ruled against RKO in upholding the trial court's decision that Miss Sheridan's services were duly rendered in her pact on the pic. Circuit Court also held that the phrase "minimum compensation" in the contract was ambiguous, and that the case in that respect would have to be re-tried to determine the actual damages.

Miss Sheridan never made the picture, because RKO did not decide on a suitable male lead to share roles with her. As inked, the pact gave her the right to approve the male lead, script and director. She had approved Robert Young as the male lead, but he nixed the role. Other male stars were considered but not signed by RKO. The court ruling regarding services rendered on the contract emphasized that Miss Sheridan had reported to the studio for costuming, fittings and other required consultations.

Loew's Buys in Wilmington

Loew's Wilmington, 2,500-seat theatre in Wilmington, Delaware, which Loew's has been operating under a long-term lease, has been purchased by the company, together with the stores adjoining the property.

Property was held at \$600,000 and sold for all cash above a \$350,000 mortgage. Deal was negotiated by John J. Reynolds, Inc., who sold the property for a syndicate headed by Harvey Newins. Arnold M. Grant reped the seller and Irving Greenfield was on hand for Loew's.

Claim 700G Raised For Cinerama

Over 70% of the \$1,000,000 issue of 5% convertible debentures for Cinerama, the Lowell Thomas-Michael Todd company for the making and presentation of three-dimensional-effect films, has been subscribed to, according to Wall St. sources. Bonds, selling at \$100, are due March 1, 1957 and can be converted into Cinerama stock by the purchaser.

Meanwhile, Todd has been negotiating with Sir Alexander Korda and other foreign film men for rights to the Cinerama process abroad. He is reportedly near closing a deal with Korda.

Thomas-Todd outfit expects to unveil the pilot picture of the new process in New York some time in September. Company has been dickering for a Broadway showcase.

Since the Cinerama films require special production booths, sound system and screen, it's reasoned that the coin realized from the bond issue will be used for the equipment and its installation in theatres. Prospectus points out that the process has not reached a state of perfection and that modifications and improvements in design and construction of all equipment will undoubtedly be required from time to time. It also states that there's no assurance that shortages or governmental controls of critical materials may not cause difficulties or delays in the preparation and construction of equipment. It stresses, too, that preparing a theatre for a Cinerama production requires a considerable coin outlay.

Meyer Heads PCC

Hollywood, March 11.

Fred S. Meyer was appointed chairman of the Permanent Charities Committee by the Assn. of Motion Picture Producers.

Other members of the committee are Y. Frank Freeman, Edward Muhl, Ernest L. Scanlon and B. B. Kahane.

L.A. Uneven; 'Hoodlum' Nice \$24,000, 'Belle' Tasty 30G, 'Show' Loud 34G, 'Bend' Smooth 25G, Both in 3d Wk.

Los Angeles, March 11. With nine holdovers, overall grossing outlook is mainly light in current stanza. New pix are not especially sock. However, 22 theatres here are running ahead of 28 houses in comparable frame last year. "Hoodlum Empire" shapes good \$24,000 or near in four theatres, which is about \$10,000 better than last week. "Belle of N.Y." also looks nice with around \$30,000 in two situations.

Third round of "Greatest Show" looks to reach great \$34,000 in two locations while fancy \$25,000 or better is seen for second frame of "Bend of River" in three spots. "African Queen" continues profitable at \$7,800 in 11th week. "Streeter" is closing an unusually strong downtown run at upped scale after 11 weeks.

"Hunchback Notre Dame"—"Cat People" reissue combo is only \$15,000 for two houses.

Estimates for This Week

Los Angeles, Chinese, Uptown. Loyola (FWC) (2,097; 2,048; 1,719; 1,248; 70-110). "Hoodlum Empire" (Rep) and "Fabulous Senorita" (Rep). Good \$22,000. Last week, "Return of Texan" (20th) and "Hold Line" (Mono), \$14,000.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-110). "Bend of River" (U) and "As You Were" (Lip) (2d wk). Fancy \$25,000. Last week, solid \$40,000.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-110). "Belle of N.Y." (M-G) and "Treasure Lost Canyon" (U). Nice \$30,000. Last week, "Invitation" (M-G) and "Just This Once" (M-G) (10 days), \$20,800.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-110). "Hunchback Notre Dame" (RKO) and "Cat People" (RKO) (reissues). Only \$15,000. Last week, "Sword's Point" (RKO) and "Jungle Jim Forbidden Land" (Col), \$23,200.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,430; 60-120). "Detective Story" (Par) and "Old West" (Col) (L.A. Par only) (3d wk). Okay \$11,500. Last week, \$13,500.

Hawaii (G&S) (1,106; 60-85). "Sailor Beware" (Par) (7th wk). Oke \$2,000 in 6 days. Last week, \$3,000.

Orpheum, Beverly Hills (Metropolitan-WB) (2,213; 1,612; 85-150). "Greatest Show" (Par) (3d wk). Nifty \$34,000. Last week, \$39,600.

Ritz, Vogue (FWC) (1,370; 885; 70-110). "Phone Call Stranger" (20th) and "Dark Man" (Indie) (m.o.s) (2d wk). Small \$3,500 in 6 days. Last week, with Globe, \$9,500.

Four Star (UA) (900; 90-150). "Quo Vadis" (M-G) (2d wk). Sturdy \$7,000 on second week continuous policy after 13 weeks two-day. Last week, \$6,700.

Fine Arts (FWC) (677; 80-150). "Lavender Hill Mob" (U) (9th wk). Big \$2,600. Last week, \$2,900.

Wilshire (FWC) (2,295; 80-150). "African Queen" (UA) (11th wk). Good \$7,800. Last week, \$8,200.

Rialto (Metropolitan) (840; 80-120). "Streeter" (WB) (11th wk). Climbed to \$6,200. Last week, big \$5,700.

'Queen' D.C. Standout, \$28,000; 'Fingers' Fancy 9G, 2d; 'Bend' \$8,500 3d

Washington, March 11. The Turnstiles are swinging at a mixed gait at most first-runs this week, with "African Queen" setting a stratospheric pace, and "Five Fingers" doing a handsome second week. However, "Red Skies of Montana" and "Big Trees" are a little sub-average. "Death of Salesman" was hurt by American Legion picketing.

Estimates for This Week

Capitol (Loew's) (3,434; 55-90). "Red Skies Montana" (20th) with vaude headed by Mindy Carson looks fair \$19,000. Last week, "Return of Texan" (20th) plus Margaret Whiting, \$21,000.

Columbia (Loew's) (1,174; 90-150). "Quo Vadis" (M-G). Remarkable \$7,000 for 11th downtown week at advanced prices. Holds. Last week, \$7,500.

Dupont (Loptert) (372; 50-85). "Bonnie Prince Charlie" (Indie). (Continued on page 20)

Broadway Grosses

Estimated Total Gross
This Week\$470,900
(Based on 24 theatres)
Last Year\$457,200
(Based on 17 theatres)

Bennett-'Shadow' Okay 16G, Philly

Philadelphia, March 11. Mild weather is blamed for mild biz here this round but lack of strong, new fare also is hurting. "Belle of N.Y." is rated top newcomer at Randolph. Tony Bennett is boosting "Shadow in Sky" to about same figure at Earle, but not up to hopes. "Greatest Show" is big in third week at Boyd as is "Bend of River" in third Goldman stanza.

Estimates for This Week

Aldine (WB) (1,303; 50-99). "Lady Possessed" (Rep). Weak \$5,000. Last week, "Just This Once" (M-G), \$6,000.

Boyd (WB) 2,360; 50-150. "Greatest Show" (Par) (3d wk). Big \$20,000. Last week, \$23,000.

Earle (WB) (2,700; 50-99). "Shadow in Sky" (M-G) plus Tony Bennett, Kirby Stone onstage. Only okay \$16,000. Last week, "Hold Line" (Mono) and "Man Bait" (Lip), \$5,500.

Fox (20th) (2,250; 50-99). "Viva Zapata" (20th) (2d wk). Trim \$15,000. Last week, "Phone Call Stranger" (20th) (2d wk), \$13,000.

Goldman (Goldman) (1,200; 50-99). "Bend of River" (U) (3d wk). Tall \$9,000. Last week, \$11,000.

Mauburn (WB) (4,360; 90-150). "Quo Vadis" (M-G) (5th wk). Hefty \$21,000. Last week, \$27,000.

Midtown (Goldman) (1,000; 50-99). "Love Is Better Than Ever" (M-G). Fair \$7,000. Last week, "Lady Says No" (UA), \$6,200.

Randolph (Goldman) (2,500; 50-99). "Belle of New York" (M-G). Neat \$17,500. Last week, "Las Vegas Story" (RKO) (2d wk), \$10,500.

Stanley (WB) (2,900; 50-99). "Sailor Beware" (Par) (4th wk). Nice \$14,000. Last week, \$16,000.

Stanton (WB) (1,473; 50-99). "Scandal Sheet" (Col) (2d wk). Off to \$5,500. Last week, nice \$5,500.

Trans-Lux (T-L) (500; 85-120). "Detective Story" (Par) (17th wk). Holding at \$5,800. Last week, \$6,500.

'Bend' \$13,000, 'Vadis' 34G, Both Wow In Cincy; 'Show' Strong 16G, 2d Wk.

'Fingers' SMASH 12G, PROV.; 'VEGAS' \$9,000

Providence, March 11. Majestic is leading the list here this week with "5 Fingers" smash. Fairly evenly paced is RKO Albee's "Las Vegas Story." Loew's State is mild with "Invitation."

Estimates for This Week

Albee (RKO) (2,200; 44-65). "Las Vegas Story" (RKO) and "Waterfront Women" (Indie). Steady \$9,000. Last week, "Snow White" (RKO) (reissue) (2d wk) and "Flight to Mars" (Mono), \$7,000.

Majestic (Fay) (2,200; 44-65). "5 Fingers" (20th) and "Cage of Gold" (Indie). Packing them in for smash \$12,000. Last week, "Viva Zapata" (20th), good \$10,000.

Metropolitan (Snider) (3,100; 44-65). "Flaming Feather" (Par) and "Take It Big" (Par). Just tepid \$5,500. Last week, "Hunchback Notre Dame" (RKO) and "Cat People" (RKO) (reissues), meek \$4,000.

State (Loew's) (3,200; 44-65). "Invitation" (M-G) and "Return of Texan" (M-G). Mild \$10,000 or close. Last week, "Belle of New York" (M-G) and "The Sellout" (M-G), \$14,000.

Strand (Silverman) (2,200; 44-65). "First Time" (Col) and "Kangaroo Kid" (UA). Opened downtown (10). Last week, "For Men Only" (Lip) and "Stronghold" (Lip), weak \$5,000.

'Belle' OKAY \$11,000, BALTO; 'SHOW' 14G, 3D

Baltimore, March 11. Predominantly in h.o. with recent strong entries, city is in fairish groove this week with lone newcomer, "Belle of New York," attracting some activity to the Hippodrome. Of repeaters, "Greatest Show on Earth" and "African Queen," are maintaining good pace. "Show" still is fine in third round.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70). "African Queen" (UA) (3d wk). Holding nicely at \$7,500 after \$8,900 for second week.

Hippodrome (Rappaport) (2,240; 20-70). "Belle New York" (M-G). Attracting some trade for oke \$11,000. Last week, "Scandal Sheet" (Col), \$5,400.

Keith's (Schanberger) (2,460; 55-125). "Greatest Show" (Par) (3d wk). Fine \$14,000 after \$16,800 second week. Holds a fourth.

Mayfair (Hicks) (980; 20-70). "Hoodlum Empire" (Rep). Opening tomorrow (Wed.) after "Flaming Feather" (Par) got \$4,400 in second week after \$5,000 opener.

New (Mechanic) (1,800; 20-70). "Viva Zapata" (20th) (2d wk). Not drawing as expected here with meagre \$6,000 after nice \$8,300 preem.

Stanley (WB) (3,280; 25-75). "Bugs in Afternoon" (WB). Starts today (Tues.) after 10 days of "Retreat, Hell" (WB) hit mild \$10,700.

Town (Rappaport) (1,500; 35-65). "Bend of River" (U) (3d wk). Reaching for \$5,500 after big \$7,200 for second.

'Zapata' Lusty \$30,000, Det; 'Room' OK \$15,000, 'Show' Strong 21G, 3d

Detroit, March 11. "Viva Zapata" looks lively at the Fox this week to lead the newcomers, while "Quo Vadis" at Adams and "Greatest Show on Earth" at Madison are going strong in the second and third weeks, respectively. "Room for One More" looks okay at the Michigan. "Flaming Feather" is average at the Palms while "Love Better Than Ever" is slow at United Artists.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95). "Viva Zapata" (20th) and "Harem Girl" (Col). Lively \$30,000. Last week, "Phone Call Stranger" (20th) and "Cage of Gold" (Indie) (2d wk), \$17,000.

Michigan (United Detroit) (4,000; 70-95). "Room for One More" (WB) and "Tt. Defiance" (UA). Okay \$15,000. Last week, "Sailor Beware" (Par) and "FBI Girl" (Lip), (4th wk), \$12,000.

Palms (UD) (2,900; 70-95). "Flaming Feather" (Par) and "Overland Telegraph" (RKO). Fair \$14,000. Last week, "Retreat, Hell" (WB), \$9,000 at 85c top.

Warner (WB) (2,000; 50-85). "Snow White" (RKO-Disney) (reissue). Almost like a new pie for many folks. Kids and adults both jamming place. Terrific \$15,500, nothing like this here in a long time. Last week, "For Men Only" (Lip), \$3,000.

Stanley (WB) (3,800; 60-110). "Silver City" (Par) and Gene Nelson-Connee Boswell onstage. First stage bill here in nearly year. Big \$26,000 looms, much better than Josephine Baker, last here. Last week, "Bugs in Afternoon" (WB), \$9,000 at 85c top.

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Martin-Lewis Boost 'Feather' To Giant \$90,000, Hub; 'Retreat' Big 24G

Key City Grosses

Estimated Total Gross
This Week\$2,426,300
(Based on 24 cities, 211 theatres, chiefly first runs, including N.Y.)
Total Gross Same Week
Last Year\$2,102,000
(Based on 24 cities, and 205 theatres.)

'Snow White' Wow \$15,500, Pitt Ace

Pittsburgh, March 11.

There's only one word for the reissue of "Snow White" at the Warner—sensational. Picture is finding a new generation this time around and will top everything at this house in many months. Biz seems to be on the up-grade all over town except at Harris, where dualer of "Meet Danny Wilson" and "Treasure of Lost Canyon" lasted only three days. Gene Nelson-Connee Boswell stageshow is rolling nicely at Stanley with "Silver City." "Lady Pays Off" and "Cimarron Kid" combo is doing surprisingly well at Fulton.

"African Queen" still is strong in second Penn week. "So Long at Fair" gave Squirrel Hill its best weekend since art policy opened there with "Lavender Hill Mob."

Estimates for This Week

Fulton (Shea) (1,700; 50-85). "Lady Pays Off" (U) and "Cimarron Kid" (U). Plenty okay at \$5,500 or better. Last week, "I Want You" (RKO), (2d wk), \$4,800.

Harris (Harris) (2,200; 50-85). "David and Bathsheba" (20th). Brought in on day's notice at regular scale after "Meet Danny Wilson" (U) and "Treasure Lost Canyon" (U) got only \$1,500 in 3 days. Last week, "Phone Call Stranger" (20th) (2d wk-4 days), \$4,000.

Penn (Loew's) (3,300; 50-85). "African Queen" (UA) (2d wk). Bogart-Heppburn starrer holding up smartly at \$13,000. Moves on to Ritz for continuation of downtown run. Last week, great \$20,000.

Squirrel Hill (WB) (900; 50-85). "So Long at Fair" (UA). Big surprise at this art house. Looks better than \$4,000, sock. Last week, "Song to Remember" (Col) (reissue) (2d wk-3 days), \$1,000.

Stanley (WB) (3,800; 60-110). "Silver City" (Par) and Gene Nelson-Connee Boswell onstage. First stage bill here in nearly year. Big \$26,000 looms, much better than Josephine Baker, last here. Last week, "Bugs in Afternoon" (WB), \$9,000 at 85c top.

Warner (WB) (2,000; 50-85). "Snow White" (RKO-Disney) (reissue). Almost like a new pie for many folks. Kids and adults both jamming place. Terrific \$15,500, nothing like this here in a long time. Last week, "For Men Only" (Lip), \$3,000.

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New Pix Help Chi; 'Sailor'-Darcel

Rousing \$50,000, 'Hoodlum' Sock 22G, 'Rancho' Fat 18G, 'David' Fair 9G

Chicago, March 11.

Although Chi had a return of blizzard weather early last week plus usual Lenten dropoff, new pix product has helped biz. Best of new entries, "Sailor Beware" at Chicago, however, is below hopes, with Denise Darcel onstage. But \$50,000 is plenty strong. "Hoodlum Empire" and "Stronghold" at United Artists is shooting to smash \$22,000. Grand reopened March 5 with "David and Bathsheba," at pop scale, but it is only fair \$9,000. "Rancho Notorious," with "Family Secret," world preem at State-Lake, with "Notorious" stars in person should register solid \$18,000. "Rasho-Mon" at Ziegfeld is nifty.

"Quo Vadis" in fourth frame at Oriental continues to lead holdovers with smart \$42,000. "African Queen" in second week at Woods looks sturdy. "Retreat, Hell!" and "It's a Big Country" also in second at the Roosevelt looms okay.

Estimates for This Week

Chicago (B&K) (3,900; 55-98)—"Sailor Beware" (Par) plus Denise Darcel in person. Slightly below hopes but still sock at \$50,000. Last week, "Room For One More" (WB) with Gene Nelson (2d wk), \$30,000.

Grand (RKO) (1,500; 55-98)—"David and Bathsheba" (20th). House relighted March 5. Light \$9,000 on return at pop scale.

Oriental (Indie) (3,400; 98-125)—"Quo Vadis" (M-G) (4th wk). Good \$42,000. Last week, \$33,000.

Roosevelt (B&K) (1,500; 55-98)—"Retreat, Hell!" (WB) and "It's a Big Country" (M-G) (2d wk). Okay \$10,000. Last week, \$17,000.

State-Lake (B&K) (2,700; 55-98)—"Rancho Notorious" (RKO) plus "Family Secret" (Col). World preem of former hyped by Marlene Dietrich and Mel Ferrer opening day Thursday (6 for fine \$18,000. Last week, "Bend of River" (U) and "Lady From Texas" (U) (2d wk), big \$13,000.

United Artists (B&K) (1,700; 55-98)—"Hoodlum Empire" (Rep) and "Stronghold" (Lip). Racket pic looks socko \$22,000. Last week, "Pandora" (M-G) and "Close To Heart" (WB) (2d wk), \$9,000.

Woods (Essaness) (1,073; 98)—"African Queen" (UA) (2d wk). Staunch \$25,000 after sock \$37,000 first week.

World (Indie) (587; 80)—"Dance Magic" (Indie) and "Titan" (Indie) (reissue) (3d wk). Bright \$3,000. Last week, about same.

Ziegfeld (Lopert) (480; 98)—"Rasho-Mon" (Indie). Nifty \$5,000 after good notices for Japanese prize winner. Last week, "Tales of Hoffmann" (Indie) (7th wk), \$3,000.

'Belle' Good \$17,000, ST. LOO; 'LAUGHTER' 10G

St. Louis, March 11.

Nice biz at the mainstem houses Sunday (9) was sloughed into the discard the following day by Monday's almost continuous rainfall. Result is generally spotty trade, with "Belle of New York" doing best but only good at Loew's. "David and Bathsheba" is only fair playing on pop scale at the Missouri. "Laughter" shapes nice in two spots.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Las Vegas Story" (RKO) and "Retreat, Hell!" (WB) (m.o.s.). Opened today (Tues.). Last week, "Bend of River" (U) (m.o.) and "Sword's Point" (RKO) (2d wk), fine \$8,000.

Fox (F&M) (5,000; 60-75)—"Bugs in Afternoon" (WB) and "Hold That Line" (Mono). Opened today (Tues.). Last week, "Retreat, Hell!" (WB) and "Globe Trotters" (Col), \$16,000.

Loew's (Loew) (3,172; 50-75)—"Belle of New York" (M-G) and "Sellout" (M-G). Good \$17,000. Last week, "African Queen" (UA) (2d wk), \$11,500.

Missouri (F&M) (5,000; 60-75)—"David and Bathsheba" (20th) and "As You Were" (Lip). Fair \$10,000. Last week, "Las Vegas Story" (RKO) and "Big Night" (UA), \$11,500.

Pacant (St. L. Amus.) (1,000; 75-90)—"Laughter" (Mono). Okay \$5,500. Last week, "Fantasia" (RKO) (reissue), \$4,000.

Shady Oak (St. L. Amus.) (800; 75-90)—"Laughter" (Mono). Nice \$4,500. Last week, "The Prize" (Indie) (2d wk), \$4,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include the U. S. amusement tax.

'Retreat' Rich \$11,000, Indpls.

Indianapolis, March 11.

Only moderate results are in view at most first-run here this stanza because of spring-weather and current state high school basketball craze. But "Greatest Show on Earth," though below expectations in first stanza, is very solid over the weekend, and will lead town again. "Retreat, Hell!" at Indiana looks good but "Invitation," at Loew's, is modest.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 90-120)—"Greatest Show on Earth" (Par) (2d wk). Holding at \$18,000 or more. Last week, big \$22,500, but not up to hopes, hoop tourney and flu epidemic hurting.

Indiana (C-D) (3,200; 50-76)—"Retreat, Hell!" (WB) and "Hold That Line" (Mono). Good \$11,000. Last week, "Bend of River" (U) and "Japanese War Bride" (20th), dandy \$14,000.

Loew's (Loew's) (2,427; 50-76)—"Invitation" (M-G) and "Tall Target" (M-G). Modest \$10,000. Last week, "Belle of New York" (M-G) and "Sellout" (M-G), \$10,500.

Lyric (C-D) (1,600; 50-76)—"New Mexico" (UA) and "Satan's Cradle" (Indie). Mild \$5,900. Last week, "For Men Only" (Lip) and "Stronghold" (Indie), \$5,000.

'Stranger' Top New K.C. Entry, Fairish \$14,000; 'Show' Bangup 15G, 2d

Kansas City, March 11.

Trend is moderate to slow this week, except for "Greatest Show on Earth" still sock biz in second week at the Paramount. Competition is heavy this week, led by telecast of Kansas-Kansas State basketball game Friday night, first time in this area, and Police Circus for one week at Municipal Auditorium. In addition, the weather hurt. "Phone Call from a Stranger," day-date in four first-runs, is best of the newcomers but not very good.

Estimates for This Week

Esquire (Fox Midwest) (820; 50-75)—"David and Bathsheba" (20th) (m.o.) and "Man Bait" (Lip). Fair \$2,000. Last week, "Bend of River" (U) and "Woman in Dark" (Rep) (m.o.) (2d wk), okay \$2,500 for third week (5 days) in town.

Kimo (Dickinson) (504; 124-250)—"The River" (UA) (7th wk). Oke \$1,000 in 4 days. Last week, \$1,300.

Midland (Loew's) (3,500; 50-69)—"Invitation" (M-G) and "Hotel Sahara" (UA). Lean \$9,000. Last week, "Belle of New York" (M-G) and "Lady and Bandit" (Col), beaten by three days of storm, also light \$9,000.

Missouri (RKO) (2,650; 50-75)—"At Sword's Point" (RKO) and "Disk Jockey" (Mono). Slow \$5,000. Last week, "I Want You" (RKO) and "Two Dollar Betor" (Indie), ditto.

Paramount (Tri-States) (1,900; 90-124)—"Greatest Show" (Par) (2d wk). Getting big \$15,000, and would be more with better weather. Will go a third week. Last week, giant \$22,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100, 2,043, 700, 1,217; 50-75)—"Phone Call from a Stranger" (20th) and "G.I. Jane" (Lip). Only \$14,000 in 8 days. "David" (20th), at regular prices, \$13,000.

Vogue (Golden) (550; 75-85)—"Browning Version" (U) (3d wk). Holding its own at \$1,400. Last week, \$1,500.

'Retreat' Lively \$7,000 In L'ville; 'Danny' 10G

Louisville, March 11.

Looks like a quiet week along local first-run front. Weather factor is okay, but interest in State and local basketball games, carried by most stations on radio and TV, particularly tournament games which are piped from Madison Square Gardens to local radio and TV outlets, are keeping fans glued to their sets. Best of crop looks like "Retreat, Hell!" at the Loew's.

Estimates for This Week

Kentucky (Switow) (1,100; 54-75)—"Bend of River" (U) (2d wk). Perking to nice \$4,500. Last week, set pace for town with solid \$7,000.

Mary Anderson (People's) (1,200; 54-75)—"Retreat, Hell!" (WB). Fine \$7,000. Last week, "FBI Girl" (Lip), \$5,000.

Rialto (Fourth Avenue) (3,000; 54-75)—"Flaming Feather" (Par) and "Cloudburst" (UA). Medium \$9,000. Last week, "Girl in Every Port" (RKO) and "Man Bait" (Lip), \$10,000.

State (Loew's) (3,000; 45-65)—"Meet Danny Wilson" (U), and "Here Come Nelsons" (U). Fairish \$10,000. Last week, "Belle of New York" (M-G) and "It's a Big Country" (M-G), mild \$9,000.

Strand (1,200; 54-75)—"Treasure Lost Canyon" (U) and "Jungle Jim Forbidden Land" (Col). Oke \$4,000. Last week, "Japanese War Bride" (20th) and "Girl on Bridge" (20th), \$3,500.

'Zapata' Noisy \$17,000, Cleve.

Cleveland, March 11.

Tearing into the lead this week, "Viva Zapata!" is heading for a fine session at the Hipp. "Belle of New York" is ringing only lightly at State. "Bugs in Afternoon" looks noisy at the Allen. "Quo Vadis" on 17th round holds steady for Stillman.

Estimates for This Week

Allen (Warner) (3,000; 55-80)—"Bugs in Afternoon" (WB). Sturdy \$12,000. Last week, "Phone Call Stranger" (20th), \$11,000.

Hipp (Scheffel-Burger) (3,700; 55-80)—"Viva Zapata!" (20th). Fine \$17,000. Last week, "Man in Saddle" (Col), \$10,000.

Palace (RKO) (3,300; 55-80)—"Las Vegas Story" (RKO). Ordinary \$9,500. Last week, "Bend of River" (U) (2d wk), fine \$8,000.

State (Loew's) (3,450; 55-80)—"Belle of New York" (M-G). Light \$13,500. Last week, "African Queen" (M-G) (2d wk), \$13,000.

Stillman (Loew's) (2,700; 55-80)—"Quo Vadis" (M-G) (17th wk). Fine \$7,000 after \$7,500 last week.

Tower (Scheffel-Burger) (500; 55-80)—"Man in Saddle" (Col) (m.o.). Poor \$2,200. Last week, "Salesman" (Col) (m.o.), \$3,300.

'Skies' Robust \$10,000, Omaha; 'Salesman' NSG 5G, 'Bend' Torrid 7G, 2d

Omaha, March 11.

Unusual situation here this week of virtually three holdovers. "Greatest Show on Earth" in its third week at Paramount is doing fine. "Lone Star" in part of third stanza at State is okay for 4 days. "Bend of River" moved over to Omaha for big \$7,000, on second week downtown. "Death of a Salesman" is very weak at \$5,500 at Brandeis while "Red Skies of Montana" at Orpheum looms fine. Weekend was marked by snowstorms but did not hurt much.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-70)—"Red Skies Montana" (20th). Very good \$10,000. Last week, "Bend of River" (U), big \$12,500.

Omaha (Tristates) (2,100; 16-70)—"Bend of River" (U) (m.o.) and "Cuban Fireball" (Rep). Fine \$7,000. Last week, "Harlem Globe-Trotters" (Col) and "Barefoot Mailman" (Col), \$5,000.

Paramount (Tristates) (2,800; 50-150)—"Greatest Show" (Par) (3d wk). Slipped to \$9,500 but still oke. Last week, hefty \$11,000.

Brandeis (RKO) (1,500; 16-70)—"Death of a Salesman" (Col). Mild \$5,000. Last week, "Woman Is Dangerous" (WB), \$5,200.

State (Goldberg) (865; 16-70)—"Lone Star" (M-G) (3d wk) and "Galloping Major" (Indie). Did only 4 days of third week but got \$2,800. Last week, "Lone Star" (M-G) (2d wk), good \$4,800.

B'way Picks Up; 'Hoodlum' Very Good 19G, 'Bugles' 17G, 'Belle' \$14,000, 'Live' Sock 12G, 'Snow White' 20G, 3d

Absence of any stormy weather until yesterday's (Tues.) heavy downpour and several good, new pictures are giving Broadway first-run theatres a substantial lift this session. However, too many extended longruns will hold down the overall total. Several films are winding up with bigger sessions than a week ago or holding near the previous stanza's mark. Last week was hit hard by the winter's biggest snowstorm.

Pacing the field of newcomers is "Hoodlum Empire," with very good \$19,000 at the Globe. Likely would have gone higher excepting for the rain Tuesday. "Bugs in Afternoon" looms only fair at \$17,000 at the Warner, while "Belle of N. Y." is disappointing with mild \$14,000 or less at the State. "Something to Live For" shapes sock \$12,000 at the Normandie.

"Five Fingers" with Dorothy Lamour heading the stage show is holding in fine fashion with \$67,000 in third round at the Roxy. "Woman Is Dangerous" with stage show bill topped by Georgia Gibbs, Jerry Wald band is fairish \$48,000 in second week at the Paramount, near first round.

"Snow White," which was hard hit by the Saturday blizzard in the previous week, is pushing ahead of the second session to big \$20,000 in third week at the Criterion. "Greatest Show on Earth" with stage show is continuing near preceding week's pace with okay \$103,000 likely in current (9th) round at the Music Hal. It goes a 10th week.

"African Queen" is holding well with sturdy \$36,000 in third Capitol stanza. "Viva Zapata!" continues in the chips at \$18,000 for fifth week at the Rivoli. Second week, of vaude headed by Lauritz Melchior, Ben Blue wound up with light \$19,500 at the Palace. New bill topped by Olsen & Johnson, Jackie Miles and the Jose Greco troupe, opened there yesterday (Tues.).

"Marrying Kind," opens tomorrow (Thurs.) at the Victoria after "Death of Salesman" rounds out 12 highly profitable weeks today (Wed.).

Estimates for This Week

Astor (City Inv.) (1,300; 125-180)—"Quo Vadis" (M-G) (19th wk). Current round started yesterday (Tues.). The 18th week (10th of present continuous-run policy) was okay \$16,000 after nice \$18,000 for 17th week.

Bijou (City Inv.) (589; 80-180)—"Cry Beloved Country" (Indie) (7th wk). Perking to about \$7,500 after \$6,800 for sixth week.

Baronet (Reade) (430; 74-120)—"Navajo" (Lip) (4th wk). Third week ended yesterday (Tues.) held at \$3,100 after \$4,000 for second round.

Capitol (Loew's) (4,820; 70-180)—"African Queen" (UA) (4th wk). Third stanza ended yesterday (Tues.) held big at \$36,000 or near after \$44,000 for second week. "My Son, John" (Par) is due in next.

Criterion (Moss) (1,700; 50-180)—"Snow White" (RKO-Disney) (reissue) (3d wk). Looks to push ahead of second round with big \$20,000 in current frame. Second week was \$19,000, over hopes. Should go five weeks in all here, moving out for blankie circuit bookings starting early in April.

Globe (Brandis) (1,500; 50-180)—"Hoodlum Empire" (Rep) (2d wk). Initial week ended last night (Tues.) was rousing \$19,000. In ahead, "When Worlds Collide" (Par) (4th wk), \$7,000.

Fine Arts (Davis) (468; 90-180)—"Lavender Hill Mob" (U) (22d wk). The 21st round ended Monday (10) held at \$5,600 after \$5,800 in 20th week.

Guild (Indie) (565; 74-150)—"Royal Journey" (UA) (2d wk). Still doing very well at \$7,000 after smash \$10,500 opening week.

Holiday (Zatkin) (950; 50-180)—"Kisanga" (Indie). "Dragging along with only about \$3,500. Last week, "Brief Rapture" (Indie), thin \$4,000 in 8 days.

Mayfair (Brandt) (1,736; 50-180)—"Sailor Beware" (Par) (6th wk). Still doing big biz, current round ending today (Wed.) heading for \$23,000. Fifth week was sock \$25,000.

Normandie (Normandie Theatres) (592; 95-180)—"Something to Live For" (Par). First week ending tomorrow (Thurs.) shapes to reach smash \$12,000 or near. In ahead, "Pandora" (M-G) (13th wk), \$2,800.

Palace (RKO) (1,700; 120-180)—"Snow White" (RKO-Disney) (reissue) (3d wk). Looks to push ahead of second round with big \$20,000 in current frame. Second week was \$19,000, over hopes. Should go five weeks in all here, moving out for blankie circuit bookings starting early in April.

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Palace (RKO) (1,700; 120-180)—"Snow White" (RKO-Disney) (reissue) (3d wk). Looks to push ahead of second round with big \$20,000 in current frame. Second week was \$19,000, over hopes. Should go five weeks in all here, moving out for blankie circuit bookings starting early in April.

\$4,800)—All-vaude, two-a-day headed by Olsen & Johnson, Jackie Miles and the Jose Greco troupe. Opened yesterday (Tues.). Bill topped by Lauritz Melchior, Ben Blue wound up second week Sunday (9) with lean \$19,500, after unprofitable first week at \$24,300.

Paramount (Par) (3,864; 70-180)—"Boots Malone" (Col) with Ella Fitzgerald, George De Witt, Al Donahue orch, Richard Hayes onstage. Opens today (Wed.). Last week, "Woman Is Dangerous" (WB) plus Georgia Gibbs, Buddy Lester, Jerry Wald orch, Billy Williams Quartet onstage (2d wk), held at \$43,000 after fair \$53,000 opener.

Park Avenue (Reade) (583; 90-150)—"Woman in Question" (Col) (4th wk). Third frame ended Sunday (9) held at \$3,200 after \$6,600 for second week.

Paris (Indie) (568; 125-180)—"The River" (UA) (27th wk). The 26th session ended Sunday (9) held to \$5,000 after \$6,000 for 25th week at \$120-\$240 scale.

Radio City Music Hall (Rockefellers) (5,945; 80-240)—"Greatest Show" (Par) with stage show (9th wk). Likely will wind with \$103,000 after storm-whipped \$104,000 for eighth week. Holds a 10th round. "Singin' in Rain" (M-G) with annual Easter stage show is slated to open either March 20 or March 27. Weekends are highly profitable, but biz is down sharply for week days.

Rivoli (UAT-Par) (2,092; 90-180)—"Viva Zapata!" (20th) (6th wk). Continues very good with \$18,000 albeit off from \$22,000 of fourth round.

Roxy (20th) (5,886; 80-220)—"5 Fingers" (20th) with Dorothy Lamour, Florence Desmond heading stage bill (3d-final wk). Continues very stout at \$67,000 after fine \$69,000 for second frame. Had planned to stay four weeks but decided to bring in new bill earlier before Easter show. "Deadline U. S. A." (20th) with Gloria De Haven, Noonan & Marshall, Norma Miller Dancers topping stage show opens Friday (14).

State (Loew's) (3,450; 55-180)—"Belle of New York" (M-G) (2d wk). First week ended last night (Tues.) was modest \$14,000 or near. In ahead, "Meet Me in St. Louis" (reissue) and "Babes in Arms" (M-G) (reissues) (3d wk-5 days), \$4,500.

Warner (WB) (2,756; 85-92)—"Bugs in Afternoon" (WB) (2d wk). Initial session ended Monday (10) hit fair \$17,000. In ahead, "Retreat, Hell!" (WB) (2d wk), \$11,000.

Sutton (R&B) (561; 90-150)—"Tales of Hoffmann" (Indie) (12th wk). The 11th frame ended Monday (10) did okay at \$4,500 after \$4,800 for 10th week.

Trans-Lux 60th St. (T-L) (453; 90-150)—"Magic Garden" (Indie) (6th wk). The fifth frame ended Monday (10) held at \$3,000 after \$3,300 for fifth week.

Trans-Lux 52d St. (T-L) (540; 90-150)—"Love Is Better Than Ever" (M-G) (2d wk). Initial week ended Sunday (9) hit good \$5,500. In ahead, "Lady Possessed" (Rep) (3d wk-4 days), \$1,500.

Victoria (City Inv.) (1,080; 55-180)—"Death of Salesman" (Col) (12th wk). The 12th week ending today (Wed.) shapes to land mild \$8,500 after \$10,000 for 11th week. "Marrying Kind" (Col) opens tomorrow (Thurs.).

Frisco Spotty; 'Sailor' Robust \$24,000, 'Queen' Tall 21G, 'Fingers' 15G

San Francisco, March 11.

Biz at first-runs is generally dull here this week but Paramount and United Artists are doing sock trade. "Sailor Beware" is getting the biggest money in town at the Par while "African Queen" also is smash at the UA. "5 Fingers" is partly lifting the huge Fox out of the doldrums with a fair session. "Scandal Sheet" looks mild at Orpheum. "Greatest Show on Earth" is holding nicely in third St. Francis stanza.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-95)—"At Sword's Point" (RKO). Mild \$13,000. Last week, "Just This Once" (M-G) and "Waco" (Mono), \$12,000.

Fox (FWC) (4,651; 65-95)—"5 Fingers" (20th) and "Shadow in Sky" (M-G). Fair \$15,000 or near. Last week, "Phone Call Stranger" (Indie) (2d wk), \$4,000.

(Continued on page 20)

Luxembourg's Com'l Radio Station Has More Listeners Than Any BBC Net

By HAROLD MYERS

London, March 4.

The solitary outlet for commercial radio to listeners in Britain, situated in the tiny state of Luxembourg, near France, is now attracting for its peak programs a bigger public than any of the individual British Broadcasting Corp. webs. A recently completed survey indicated reception by nearly 6,000,000. Since the return of Luxembourg as a sponsored station shortly after the war, program time allotted to British advertisers has been considerably stepped up. These sponsors are now allocated six hours a day, starting from 6 p.m. Response from the public has proved it an economical advertising medium.

Although gimmick programs with cash prizes are featured on the network, the rewards are infinitesimal when compared with prizes offered by sponsors in America. Test program, focused on the city of Glasgow, initiated by Radio Luxembourg itself, with three cash prizes totaling only \$17, attracted more than 400 telephoned replies from the Scottish city to the company's London headquarters within an hour. And the cost of a cheap night phone call from Glasgow to London is 20c.

The growing influence of Luxembourg as a radio medium has accentuated the BBC edict announced last year, which attempted to ban on British programs artists who were featured on this commercial outlet. The BBC has given way to public demand and many top ranking artists are regularly heard via both nets. Indeed, there is growing evidence of close co-operation. Recently the state-owned British station allowed the Luxembourg network to pick up and retransmit the French commentary of the funeral of the late King.

Of the 42 hours British program time available on Luxembourg, more than 40 hours currently are taken up by advertisers, and the balance is filled with modest sustaining programs recorded in London. These are usually disk programs, but when Radio Luxembourg moves into its new London office this spring, it will have studio facilities to enable more ambitious shows to be taped.

PARIS LEGIT TAME

EXCEPTING PIX BIDS

Paris, March 4.

So far the Paris season has brought to light few legit plays likely to make theatre history, but some obviously are desirable buys for pictures. Paramount has bought "Cuisine des Anges," a lively farce. Jacques Deval is dickering with "Ombre Chère." Jean Anouilh, Andre Roussin and Marcel Achard have offered little likely to produce bidding. Some of the plays are doing fair to good local business, but most are not strong enough to draw international notice. Also the producers and Paris theatre managers, though claiming they want expansion of the French art at any price, apparently will not move an inch personally to help give their productions a chance in the world market.

Several new shows are due to open soon. Jean Le Marris' "Double Blanc" will be produced by Albert Willemetz at the Bouffes Parisiens. The Thierry Maulnier play, "Profanateur," will move from the Athenée into the Antoine, where later Louis Verneuil's "Mrs. Vidal's "Lover" will be done.

Union Asks Partial Ban On Foreigners at Edinburgh

Edinburgh, March 4.

The British Musicians Union is seeking a partial ban on foreign performers at the Edinburgh Festival, according to a resolution to be debated at the Scottish Trade Union Congress at Perth next month.

This urges the general council to use its influence to ensure that in future the Festival will present the best in British, and, in particular, Scottish music and drama. Also that only in exceptional circumstances shall foreign performers be included.

Hageman in Vienna For Trans-Globe Cleffing

Vienna, March 4.

Richard Hageman, recently cleffing at Metro, has arrived here to baton local musicians on the score for Trans-Globe Films' "I Was Jack Mortimer." Pic went before the cameras three months late at Sievering Studios in the U. S. Sector. The Trans-Globe operation already includes Turhan Bey, producer of the pic; Elisabeth Dickson, former agent, Trans Globe boss; Robert Thoren, scripter; Gunther von Fritsch, director; and Kurt Hirsch, who is prepping a second Trans-Globe production, "Girl From Astori" to be made by his Arrowhead Productions.

In addition, players from the U. S. working in "Mortimer" include Francis Lederer, Donald Buka and Joan Camden. Latter two are in English version only.

"Mortimer" stars Cornell Borchers, Gustav Froehlich and Lederer.

BBC Monopoly In TV Hit by Trade

London, March 11.

Suggestions that the British Broadcasting Corp. should be allowed to retain its monopoly in TV are attacked in an industry memorandum submitted to the government last week which urges the case for theatrical video. The suggestion, it says, can only be compared with a proposal that radar should not be available for ships and aeroplanes which are not government-owned.

The trade's case, signed by leaders of the three major organizations, is basically a reiteration of arguments advanced to the Beveridge committee more than a year ago, but also answers some of the observations made in that committee's findings.

Proposal that, if licenses were granted to picture theatres, the industry should share its programs with the BBC is flatly rejected. While there would be a case for both showing certain public events like the opening of Parliament or a Royal marriage, there could be no justification for splitting the rights of a boxing match, for example, where the promoter might wish to restrict the telecast to cinemas only.

The BBC suggestion of a quid pro quo in which the industry should make its product available is also nixed, and the experience of the American industry is quoted, where artists and others demand additional payments as the normal contract covered only theatrical exhibition.

Pix Producers in Brit. Ask Exhib Quota Relief

London, March 11.

British producers are taking the unique course of asking the government to adopt a liberal attitude in assessing quota relief for exhibitors whose programs undergo a midweek change. Under the Films Act, relief can be granted to these theatres when they are controlled by one of the three major circuits. At its executive council meeting last week, the British Film Producers Assn. unanimously agreed to raise this question at the Films Council, in view of difficulties which these theatres experience in filling their quota obligations.

At the same time the producers also decided to ask the Council for a more liberal attitude when considering extension of quota life on British films. The impression had gained ground that these were not being granted now as freely as before.

Hoyts Plans Arty House

Sydney, March 4.

Hoyts circuit will change their policy of the 400-seat Liberty from revivals to first-run class pic on a new bid. House was originally a newsreeler.

Understood that product of the calibre of "Cyrano" (UA) will be used.

Irish Tribute to Showman

Dublin, March 4.

President Sean T. O'Kelly sent his personal aide, Colonel Sean O'Sullivan, to represent him at funeral of Maurice Elliman, father of film trade in Ireland, yesterday (Mon.). Also present was Lord Mayor of Dublin Senator Andrew S. Clarkin, heading a large contingent of film trade and biz life in Ireland.

Today Defense Minister Oscar Traynor, addressing troops at the Theatre Royal, cinema controlled by Irish Cinemas—which expressed the sympathy of the government and the army.

Elliman died March 1; details in obits.

Variety Union Protests Vs. 38% Theatre Tax; Blame It for Downbeat

Paris, March 4.

Organized by M. Morelli, secretary of the organization, 400 members of the Variety Artists Free Union, held a meeting at the Concert Mayol to protest against current difficulties which finds 80% of the membership out of work. The union considers one of the evils to be the 38% tax currently levied on Music Halls by the government.

Another factor is that most of the Variety actors are so little known they fail to draw while internationally-known acts, getting bigger salaries are sought for prize dates. This forces vaude houses to pay slim wages for lesser and local talent.

The French vaude acts are trying to get bookings abroad, but find they cannot get working permits here. While foreign bands are finding it tough to play here because the musician's union provides the protection, vaude acts have no political pull and apparently no means to retaliate against companies raising hurdles against French acts.

German Pix Top H'wood Films in Berlin for Jan.

Berlin, March 4.

German films squeezed in ahead of Hollywood in the distribution race for the first time during the month of January. Native product snared 37.7% of the playing time as against 37.7% for American pix. Same month last year saw Hollywood out in front with 42.2% compared with the German filmmakers' 33%. Distribution biz continues active with top companies being Herzog, Gloria, Allianz, Metro, Schorch and 20th-Fox, in that order.

Meantime, the first postwar Hans Albers-Erich Pommer picture, "At Night on the Streets," has premeed here. Reviews were generally good.

Shows Abroad

LONDON

(This Week)

(Figures indicate weeks of run)
"And So Be It" Strand (31)
"Blue for Roy" His Majesty's (67)
"Colemba" New (13)
"Deep Blue Sea" Duchess (1)
"Figure of Fun" Aldwych (21)
"Gay's Word" Saville (56)
"Hollow" Ambassadors (41)
"Kiss Me, Kate" Old Vic (2)
"Knights of Medice" Piccadilly (104)
"Little Hut" Lyric (75)
"Love of a Colonel" Windham (43)
"Lyric Revue" Old Vic (24)
"Much Ado Nothing" Phoenix (9)
"Navy at Sea" Comedy (2)
"Nightmare Abbey" Westminster (3)
"Penny Plain" St. Martin (37)
"Puss in Boots on Ice" Empress (12)
"Red Letter Day" Garrick (3)
"Relative Values" Savoy (14)
"Reluctant Heroes" Whitehall (38)
"Seagulls Over Sorrento" Apollo (88)
"South Pacific" Drury Lane (19)
"The Verdict" Lyric (2)
"Third Person" Criterion (10)
"The Letter Day" Garrick (3)
"Waters of Moon" Haymarket (67)
"White Sheep Family" Piccadilly (22)
"Women of Twilight" Vaudeville (21)
"Zip Goes a Million" Palace (21)

(OPENING THIS WEEK)
(Figures denote preem dates)
"The Constant Couple" W. Gden (14)
"The Mad Men" Coliseum (13)
"Colorado Beauty" Richmond (17)
"The Same Sky" Duke of York's (18)

AUSTRALIA

(Week ending Feb. 23)

SYDNEY

"Brigadoon" Royal.
"Present Again" Independent.
"Kiss Me, Kate" His Majesty's.
"Peep Show" Tivoli.
"Merry Wives of Windsor" Comedy.
"Lucie De Lammermoor" Princess.
BRISBANE
"The Kwiks" His Majesty's.
"Why Go to Paris?" Royal.

See Soaring Philippine Film Prod. As Islanders Grind Out 60 Per Yr.

'Cupid' Set for Tryout In Edinburgh, March 31

London, March 4.

Rehearsals have started here on "Cupid & Psyche," new play by Benn W. Levy, which is being presented by Alfred de Laigre. Production is scheduled for a tryout at Edinburgh March 31. It will play four weeks in the Provinces before moving to London. Cast already lined up includes Alexander Knox, Ronald Ward and Veronica Turleigh.

De Laigre, who went to Edinburgh to see the opening of Sam Spewack's "Under the Sycamore Tree," is hoping to stage the production on Broadway next year. He will wait, however, until Alec Guinness, who plays the lead, is available to travel with the show.

Rodgers and Hammerstein are financially interested in "Cupid & Psyche." Through their London publishing outlet, Williamson Music Co., they have between \$18,000 and \$25,000 in the venture.

'52 Vienna Fete Seeking Tourists

Vienna, March 4.

In a strong bid for festival patronage by tourists a heavier program has been announced for this year's Vienna Festival, May 17 to June 12, well in advance of the better-known Salzburg clambake in July. Vienna festivals date back to 1927 but were broken off by Anschluss in 1938 until resumed in 1950.

Events kick off May 17 with spectacular illumination of the City Hall turned on by Federal President Korn. On the dramatic side, the Burgtheater will present a cycle of classical masterpieces and stage an open air production of T. S. Eliot's "Murder in the Cathedral" on the picturesque baroque square before the ancient Jesuit Church. Theatre in the Josefstadt will do Franz Hrasnik's play about Empress Maria Theresa; Volkstheater starts its participation May 25 with "Thief of Limburg," by Raymond Berger, followed by Franz Werfel's "Maximilian and Juarez."

On the operatic front, the State Opera will do a Richard Strauss cycle with top talent and an open air "Marriage of Figaro" on the Schonbrunn Palace grounds. The Volksoper section of the State Opera ensemble will present a new staging of "Beautiful Helena." There will be guest performances by theatre and musical troupes from Graz and Salzburg.

The music program includes an International Music Congress, with delegates from all over the world. Yehudi Menuhin, the Thomas Choristers of Leipzig; the London Philharmonic Orchestra under Herbert Karajan; and a scenic production of Stravinsky's "Oedipus Rex" under Jean Cocteau are also designed to attract longhairs. There will also be special art shows, an England-Austria football match and a trotting race meeting.

London Telekinema Set As Permanent Exhibit

London, March 4.

Sufficient coin to insure the continuance of the Telekinema, built as part of last year's Festival of Britain, has been voted by the major trade organizations of the British film industry. They agreed on an allocation of \$35,000 to the British Film Institute out of the Eady Fund. Each major trade group voted in support of the request from the BFI, charged by the government with operating the Telekinema.

Although agreeing the initial grant, the trade units are asking extra time to consider another BFI request for a further \$35,000 to finance experimental films for the theatre. Functioning only during the Festival, Telekinema (200 seats) created a record of playing to capacity every performance.

A thriving film industry, employing modern technical equipment, now exists in the Philippine Islands. The pix biz there has made a remarkable recovery since the war, and five major companies and 10 indie now are turning out about 60 films a year. In addition to the Philippines, the markets include the Malay peninsula, the Hawaiian Islands, the Coast and other scattered sections of the U. S.

This summary of the Philippine film industry was given last week by Ramon A. Estella, producer-director and screenwriter of Premier Productions, a leading film production company there. Estella is on an extended visit of the U. S. under the State Dept.'s program for the exchange of persons, and is studying documentary and commercial film production. He also has held confabs with Joseph Breen, Motion Picture Assn. production code chief, and has viewed film production in Hollywood. Estella recently completed a tour of duty with a Louis de Rochemont documentary unit.

While in N. Y., Estella will talk with distributors of art films on the possibility of releasing several Philippine films here. He admitted that there are not too many productions that would be suitable for the U. S., but said that one or two might click with English titles. The native language films receive their real play in the provinces, while American films go over big in the larger cities, he noted.

Production costs in the Philippines are very low. Top expenditure for an "A" pic is about \$50,000 to \$60,000. Majority of pic are turned out for about \$15,000. Although there are large, modernly-equipped studios in Manila, 80% of the shooting is done outdoors to avoid costly interior sets. Good climate and many excellent location sites in the more than 1,000 islands make this policy possible. The last American film made in the Philippines was "An American Guerilla in the Philippines."

Popularity of American films has not waned in the Islands, Estella reported. U. S. pix attract large audiences. An attempt to show U. S. pix with Tagalog sub-titles was resented by the people, Estella said, since most of the Filipinos understand and speak English. As a result, pic are no longer subtitled.

Estella, in addition to his work in films, is active in radio. He writes and directs, under the joint sponsorship of the Kolynos and Anacin companies, a weekly half-hour show, entitled "This Is My Story," which dramatizes daily life incidents.

TV HAVING NO EFFECT ON B.O. LATIN-AM. BIZ

Television is having no effect whatsoever on theatre grosses in Latin America, Arnold Picker, United Artists' foreign chief, said last week. Picker recently returned from a south-of-the-border tour.

TV has invaded only three countries—Mexico, Cuba and Brazil—and is making little headway even there; the UA exec said. Sets are too expensive for the average Latino to buy and shows are not good enough to make them attractive, Picker explained.

He said there appeared to be little prospect of TV competition to theatres for a long time. Not only are sets more costly than in the U. S., but income of Latin American workers is so low that they are way out of reach of most of the population.

RCA Europe Chief At Berlin TV Conclave

Berlin, March 4.

A principal speaker at a three-day Berlin video conference, sponsored by this city's Technical University, C. G. Mayer, European technical rep of the Radio Corp. of America, traced recent TV developments in the U. S. He is the only U. S. representative at the meeting.

Mayer will visit the Siemens plant and the Telefunken works. Both plants are working at top speed producing electrical products and electronics equipment.

Arg. Legit Producers Plan Ambitious Season Despite Recent B.O. Slump

Buenos Aires, March 4. — Despite the country's poor economic situation, legit impresarios here are busy setting their legit productions for the forthcoming season, which starts the middle of this month. They are hoping that the legit boom enjoyed for the last five years will continue. This is doubtful because the inflationary rise in living costs is cutting badly into public funds, leaving little for high-priced entertainment. Legit grosses started downward trend as soon as U. S. films started flowing into the country after the signing of the Johnston-Cereijo pact last June.

General Peron recently called for restraint in spending and austerity in living to help the country to its feet after the prolonged drought. This also was no help.

"Although grosses are off, the risqué farces most popular with Argentines still continue doing sock biz. One of these, "Viuda, Fiera y Avilata," at the Comico, already has passed 814 performances and may go 900 before Lola Membrives, the vet Spanish thespian, again takes over her theatre. Another legit show which has done well through the torrid summer months is a revival of "White Horse Inn" at the El Nacional.

At present, most legit shows have transferred to the Mar del Plata coast resort on the Atlantic. Fanny Navarro is due to open at the Casino Auditorium there in "The Empty Lot" by Jorge Mar.

Most Argentine screen talent is anxious to line up legit dates this year to bolster incomes depleted by inflation, and offset possible layoffs from screen work. It looks as though protests by local authors will cause reduction in the production of translations of foreign plays. The Enrique Serrano Company, headed by Malisa Zini and Georges Rigaud, has a translation of Andre Roussin's "Nina" running at the Odeon in Mar del Plata. After a brief holiday, Luis Sandrini will reopen in "When Ghosts Hunt Partridge" at the Astral Theatre for the fourth successive season. Narciso Ibanez Menta also will reopen at the El Nacional in last year's stock hit, "F.B.," by Enrique Suarez de Deza. Subsequently he plans a production of "Holofernes."

Rattigan's 'Sea' Shapes London Hit, 'Excitement' Also Sock, Set for Run

London, March 11. — H. M. Tennent's production of Terence Rattigan's "The Deep Blue Sea," which opened at the Duchess Theatre last Thursday (6), looks to be a real boxoffice winner. It was enthusiastically received, being a triumph for Peggy Ashcroft, star of the piece.

This is an emotional, domestic drama, done in three acts. It was directed by Frith Banbury, with settings by Tanya Moiseiwitsch. Besides Miss Ashcroft, the cast includes Roland Culver, David Aylmer, Barbara Leake, Ann Walford, Peter Illing, Kenneth More and Raymond Francis.

"Excitement," the new Tom Arnold-Emile Littler Latin Quarter revue, which opened at the Casino last Saturday (8), looks sure of running until the end of the year. It is a sumptuous spectacle, magnificently staged, making an unrivalled eye-filling treat. Revue looks a bit on the weak side comedy-wise.

Starring Jimmy Jewel and Ben Warriss, cast includes Simone Dolphen, Danya & Alvarez, Margit & Margot, The Two Rekofts, Three Craddockes, Pedro De Cordoba, Les Trois Cousines and Larry Day.

Production is by Robert Nesbitt.

WB Sets Third Odeon Deal

London, March 4. — Warner Bros. has set another circuit deal with the Odeon, making its third booking on a J. Arthur Rank chain this year. Previously no WB product had had an outlet through this group for about eight years.

Pictures in the new deal, which calls for London release on March 31, are "The Big Trees" and "Inside Walls of Folsom Prison."

AKM-Oswald Hassle Up in Court April 23

Vienna, Feb. 26. — Advising the lawyer of Austrian Society of Authors, Composers and Publishers (AKM) and the attorney of Emil Oswald, former general manager, to settle their dispute out of court, because "Austria cannot afford such quarrels," Judge Ferdinand Mautschi has postponed the pending case against the Society until April 23.

The executive board of AKM had dismissed Oswald shortly after the last election. Oswald has a contract up to 1956 and asked for payment up to that time. Besides disobedience to executive orders, AKM also claims that Oswald spent money too lavishly.

Because both sides declared their willingness to settle the dispute, the executive board of AKM will call a special session asking consent of members to peacefully adjust Oswald's contract.

Pix Tax Revise Nixed By British

London, March 11. — Film industry's proposals for a revised admission tax formula was nixed by Chancellor of the Exchequer Richard A. Butler in the budget presented to the House of Commons tonight (Tues.). In rejecting the plan, he said the idea would cost the Treasury \$2,800,000 annually, and would involve an increased expenditure on Hollywood pictures.

It's understood, however, that negotiations with the industry are continuing, with a view toward agreeing upon some scheme for submission during the committee stage of the finance bill. Butler also announced modest proposals for a tax revision on sporting events and declared a tax loophole for vaude entertainment will be closed tomorrow (Wed.).

Previously, certain vaude productions had received the exemption intended for educational shows. On the whole, the budget is not as severe as anticipated. But observers feel that the industry will likely be affected by the 30% excess profits tax, which is operating on a basis of results from 1947-49.

ITALO-SPANISH FILM PACT STILL UP IN AIR

Rome, March 4.

The Italo-Spanish picture trade agreement is still very much undecided. Italian governmental officials interested in the film biz have invited a delegation of the cinema industry from Madrid and Barcelona to Rome as their guests for the purpose of patching up the old or creating a new agreement.

Italian films have received good success in Spain, with enthusiasm running high for Italian actors such as Anna Magnani and Aldo Fabrizi, and director, Alessandro Blasetti, all winning honors recently in Spain. In contrast, Spanish films in Italy are scarce and receive virtually no exploitation.

Under the new American and Spanish setup, Spain is unfreezing large amounts of frozen pesetas iced there over a period of time, and wooing American and British picture combines to produce international type films there. Since the war, Italy has enjoyed most of this kind of foreign picture making.

A three-year agreement has been reached between Ecuador and Italy, and a one-year pact made between Hungary and Italy.

Newman Quits Canadian Film Bd.

Ottawa, March 11. — Sydney Newman, producer of the National Film Board's theatrical "Canada Carries On" series for nearly 10 years left to become a producer with the Canadian Broadcasting Corp.'s new television set-up.

Chevalier's Revue Set For Paris April Pream

Paris, March 4. — Pierre Louis-Guerin, operator of the Lido night, currently prepping a revue starring Maurice Chevalier at his Theatre de l'Empire here, will preem the new show April 8. Produced by Louis-Guerin and Rene Fraday, the show stars Colette Marchand besides Chevalier. The sets are by Georges Wakhevitch and Raymond Fost who also did the costumes.

Songs are by Paul-Misraki and Andre Hornez, while the choreography is by Paul Godkin and Carroll Haney. The Bluebell English Girls are also in the show.

German Prods. May Get Aid On Comeback Road

Frankfurt, March 4.

After a setback of almost 25 years, German film producers are now making a real effort to get their pix into world markets. Two new films on which they base their greatest hopes are "Nights on the Highway" and "The Motley Dream." Politics, propaganda and a broken economy knocked the film industry flat on its back, from which it has been slowly recovering since the war ended. It was not until last April that German film-makers' problems were seriously analyzed, with the GATT, general agreement of trades and tariffs, resulting.

West Germany can absorb approximately 300 new pictures a year. Half that number have been U. S. produced. In 1951, Germans saw 66 new local films plus 58 more made in other years. The same year, there were 220 Hollywood films as well as others from almost every country in Europe, and some from Mexico, Argentina and Brazil.

Not only the High Commission but German officials saw the impossibility of taking on unlimited free film trade. A voluntary "Selbst Kontrolle" was formed by producers, distributors and exhibitors to figure out financial aid without government ownership. One idea was a \$12,000 tax on all pictures shown for the first time here. If color, the tax would be doubled. Money thus secured is to be used as risk money for bigger German films.

The Motion Picture Assn. of America is dead set against the tax. The association's reps are trying to convince the ministries of the discriminatory aspects of the tax. As a result, the High Commission has been put on a spot. While on one hand the Hicog is supporting the tax plan, on the other it expresses concern. Right now, the plan has been approved by reps of various political parties, which likely will pass it in committee.

London Legit Bits

London, March 4.

Douglas Ives quits "Navy at Sea," the Comedy Theatre show, to join H. M. Tennent's "The Gay Dog," which stars Wilfred Pickles, and opens at Manchester March 31, prior to London production.

Leslie Julian Jones conferring with Tom Arnold on new revue which the former has written, in which Hermione Gingold is interested for her return to the West End.

Hugh Hastings, author of "Seagulls Over Sorrento," off to Helsingborg, Sweden, to see the opening of his play at the Municipal Theatre.

Eric Glass has closed deal for rights of "The White Sheep of the Family," currently at the Piccadilly Theatre, for Scandinavia, Holland, France and Germany, with negotiations pending for Italy, Spain and Portugal.

Desmond O'Donovan dickering with Henry Kendall for starring role and to direct "The Deadly Love," the Tedwell Chapman play.

Mark Marvin, co-producer of "Red Letter Day," at the Garrick Theatre, off to Paris to dispose of the French rights of Charlotte Frances' latest play, "Sextette."

Lee Ephraim dickering with Oscar Homolka for top role in "The Night of the Fourth," to be directed by Desmond Davies for the West End in April.

Brit. Film Biz Up \$2,408,000 in First 9 Mos. of '51 Despite Attendance Dip

Mackay Made Chairman Of C&P News Theatres

London, March 11.

Another change in the control of Capital and Provincial News Theatres followed a special directors' meeting last week when John Diamond, former Laborite MP, was deposed as chairman and the post was taken over by another ex-MP, R.W.G. Mackay.

Diamond, however, remains a director of the company. A new appointment to the board is that of E. A. Rhodes, who holds the job of general manager. Mackay claims to represent three big stockholders and has volunteered, with Rhodes, to quit the board if agreement can be reached on a suitable directorate for the company.

Election of MacKay as chairman and Rhodes as a director was opposed by Frederick Wills on behalf of a minority stockholders group.

Reissues Pay Off In Paris Houses

Paris, March 4.

Reissues of old hit pix in first-run houses are attracting attention here. A gala held recently at the Cinema D'Essai, the experimental film house underwritten by the French crix, to honor the reissue of the 1928 Carl Dreyer masterpiece, "The Passion of Joan of Arc." It was well received. The Societe Generale de Films production has been reissued by Gaumont.

The Studio 28, offbeat arty spot here, also resurrected a long ignored film, "The Outlaw's Symphony." Film is an Anglo-French co-production made in 1936 in England by an Austrian director with French, English, Austrian and Hungarian actors. This also might be a good bet for special U. S. spots. Film features Magda Sonja, Francoise Rosay and George Graves among others.

Other houses here are devoted exclusively to reissue pix. The Champs Elysees Theatre runs practically the same group of proven standards year after year. The Marcel Pagnol trilogy "Marius," "Fanny" and "Cesar" get their yearly reissue in two big houses during the slack summer season for usually fine returns.

3D BRIT. TV STATION PREEMS ON MARCH 14

London, March 4.

Britain's third TV station to be opened within the past year will be launched in Scotland March 14. The new transmitter at Kirk O'Shotts will be inaugurated by James Stuart, M. P. Secretary of State for Scotland.

Studio audience invited for the ceremony has been asked to wear Highland dress and opening program will include Scottish country dancing by kilted members of the Royal Scottish Country Dancing Society.

In the first week of the new station, two countrywide British Broadcasting Corp. programs will be telecast from Scotland. First, on Sunday (18), will be a church service from Edinburgh and three days later there will be a transmission from the Glasgow Citizen's Theatre of J. M. Barrie's "Old Lady Shows Her Medals."

Lena Horne for Glasgow

Glasgow, March 11.

Lena Horne has been set to play at the Empire here June 16, possibly for two weeks. She opens at the London Palladium June 2 for two-week run. Glasgow will be the singer's first stint on tour after London and earlier engagements in France, Italy and Israel. There is a possibility she may start a pic in Europe.

Lena Horne will follow Sophie Tucker into the Empire here, which is Scotland's No. 1 vaude house.

London, March 11. — Jump in gross boxoffice receipts and a decline in actual number of admissions are reported in a new quarterly survey compiled by the Board of Trade. Attendance in the first nine months of last year was off 31,000,000 from the previous year, and the higher revenue earned was entirely the result of increased admission scales.

Gross boxoffice earnings in the first nine months of 1951 totaled \$227,306,800 as against \$224,898,800 in the corresponding period of 1950. This represented an increase of 1.1% although admissions declined by 2.9%, or a dip of 31,000,000 to a total of 1,040,735,000.

Gross receipts in the third quarter of 1951 were also up on the previous three months. From July to September, picture theatres took in a total of \$78,150,800 as against \$71,825,600 from April to June. In total money this was an increase of 8.8%, but admissions in the same quarter jumped by only 2.2%, from 337,290,000 to 344,830,000. Average admission price rose from 23½¢ to 25¢. Higher admission rate is mainly accounted for by the increased tax and payments to the Eady fund. Attendance during the third quarter of 1951, however, was 3.9% down from the same period in 1950.

Analyzing distribution returns, the BOT report shows that in the first half of 1951 gross rentals charged amounted to \$32,600,400, of which 65%, amounting to \$21,201,600, was paid to producers, \$4,936,400 went for distribution expenses and \$6,465,200 was retained by the distributors.

Of the total revenue collected at the boxoffice, admission duty and the Eady fund participated to the extent of 37%. In the third quarter of 1951, the tax took \$27,095,600 and the Eady fund received \$1,817,200. Net earnings in the period therefore were up 5.7%, or a hike from \$46,516,800 to \$49,238,000.

During the first half of the year, British producers received a bit over \$5,000,000 from distributors, whereas foreign films had net earnings of nearly \$16,000,000.

B.O. Success of 'Zapata' Prompts Mexican Govt. To Do 'Madero' Biopic

Mexico City, March 4.

Big boxoffice of "Viva Zapata" (20th) in the U.S., has prompted the Mexican government to make a biopic of Francisco I. Madero, organizer and for some time top man of the Mexican revolution in which Emiliano Zapata, hero of the American opus, was just a figure. When the revolution started in November, 1910, Madero was revolutionary president, serving until Feb. 22, 1913, when, with his vice-president, he was assassinated.

The government has budgeted \$200,000 to make the film, "Viva Madero," which was scripted by General Francisco L. Urquiza, ex-secretary of National Defense, and is dickering with Miguel Contreras Torres to produce. He has made several of the bigger, historical Mexican pic.

It is undecided whether "Madero" will have an English version, but in view of U.S. acceptance of this type of Mexican pic, it probably will. Torres has done English versions for several of his films.

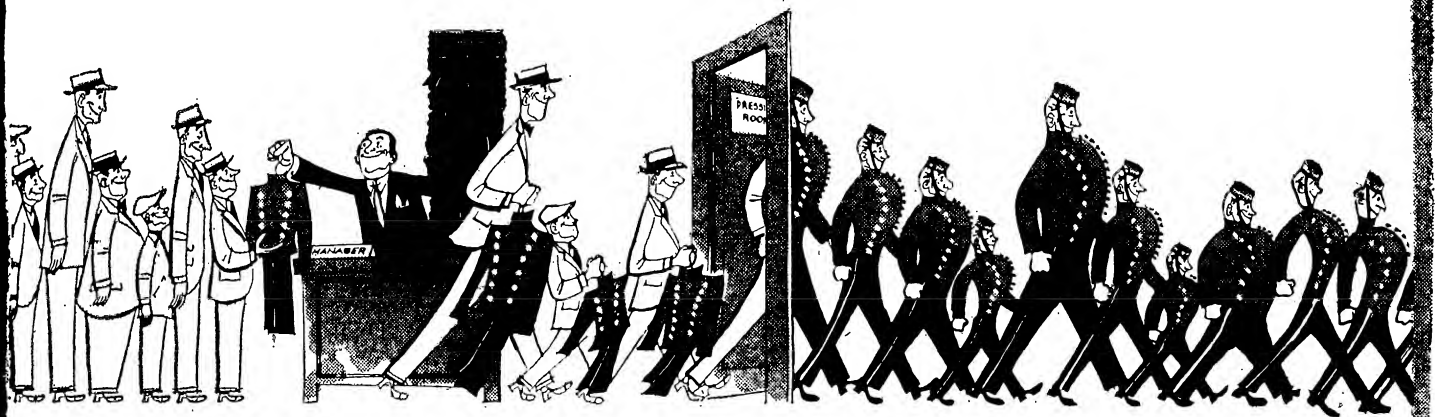
Expect Sterling Cut To Hypo Irish Tourists

Dublin, March 4.

With coin for foreign travel by English tourists cut to below \$75 for the year, Irish bonifaces are looking forward to an influx of biz from Great Britain this season. With government encouragement, they also are looking for more American coin. Hotel improvements carried out in many establishments are aimed at pleasing trans-Atlantic guests.

Biggest current headache is to end the strike which has shuttered many hotels here for over three months. Biggest hotels have settled, but many others are still holding out. Conference of advertising men and the British Medical Assn. will mean increased trade in June and July.

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THE JANE FROMAN STORY-COLOR BY TECHNICOLOR

There's No Business
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Inside Stuff—Pictures

Pic execs who had their attention called this week to an editorial in The Kilmer Eagle, official publication of Camp Kilmer, N. J., were half-amused, half-bitter at the gratuitous drubbing handed Hollywood by the Army weekly. Those who found a wry laugh in it checked it off to the immaturity of an "editorial writer, junior grade," but wondered what older heads in Washington thought of it.

"Hollywood has pulled some boners in the past and it seems as if they can't see the handwriting on the wall," piece stated. "They continue to turn out such trashy pictures as 'David and Bathsheba,' 'Duel in the Sun' and many more that are based on sordid sex... Hollywood did go all out during WW II for the Armed Forces with various training films, etc., but they also handed the American public such a distorted picture of combat that, according to them, after John Wayne, Errol Flynn, Gary Cooper and many more heroes got through with the enemy, there wasn't any left. Some of the wartime movies were absolutely sad. This, however, didn't phase the producers in the Wonder City. They turned out this type of tripe by the hundreds and reaped millions from the gullible public.

"It all ends up one way. Hollywood can never produce enough good pictures. They will continue to repel the general public as long as they insist on sticking a miserable excuse for a picture with a good one. If this continued ignoring of public wants continues, Hollywood will soon take a back seat to television and stay there. To the producers in Hollywood: produce or get out of the business."

Plug for three pics and for films in general is contained in column coupled with regular fashion advertising placed by Neiman-Marcus, w.k. Dallas department store. Column, titled "Point of View," kudos "Phone Call From a Stranger" (20th), "Place in the Sun" (Par) and "Streeter Named Desire" (WB).

Piece points out that there are almost as many varieties of filmgoers as there are pictures and it notes that Hollywood has satisfied the needs of those who seek the more artistic by turning out such films as "Streetcar" and "Place." In comparing these pix with the French and Italian films, faves of the arty crowd, the writer facetiously points out "and both these movies worked under the handicap of our being able to understand every word."

Article stresses, however, that films have done most good for "a large and important body of moviegoers... the group which wishes short respite from life as it is."

Hollywood, it says, is just trying to help a man pass two hours with pleasure for 60c. "That, we submit," it continues, "is a high purpose, in these days, well carried out. Even in our department of morale lifting—the millinery department—we can't do as good a job. Not at least, for 60c."

While taking paid space in the local press to plug 20th-Fox's "With a Song in My Heart" at the competitive Fox Theatre, Philadelphia, exhib William Goldman also has been taking a slap at the flow of advanced admission-price films. Roadshow prices were acceptable to Goldman for Metro's "Quo Vadis" at his own theatre, but he squawked at Paramount's "Greatest Show on Earth," Samuel Goldwyn's "I Want You" and Warners' "Streeter Named Desire" being played at upped tariffs at various of the Warner theatres.

Goldman's ad in the Sunday (9) Bulletin acknowledged a Daily News editorial commending him for spotlighting a rival's program in two previous ads. His copy underlined that "Song in My Heart" was showing at regular scales, adding: "What I oppose is the capricious classification of 'Good Pictures' as 'Road Shows,' with a disappointed patron feeling he has been overcharged."

Paramount-ites say if Cecil B. DeMille's "Greatest Show on Earth" matched nationally the business it reeled in at Sarasota, Fla., the total would reach \$50,000,000. In Sarasota, operations base of the Ringling Bros., Barnum & Bailey circus, the Florida Theatre had 17,400 admissions in four days. The town has a population of 18,000. Sarasota's residents and visitors from surrounding communities turned out to see themselves in the film's parade scene which was shot in the local area.

Paramount has made one of the biggest tieups in the midwest with a deal with Standard Oil of Indiana, which will drape each of its gas stations and affiliates with blowups of "Greatest Show on Earth." In addition to circus material, stations will also use pictures of the stars.

N. Y.'s Museum of Modern Art this week is featuring screenings of Paul Terry cartoons as part of its regular film showings. Nine examples of his work will be on display, billed as "The Cartoons of Paul Terry." The pioneer's latest, "Flatfoot Fledgling," to be released shortly, is his 1,000th cartoon. He operates with a staff of 85 persons in New Rochelle, N. Y. Commenting on the film animator, Richard Griffith, curator of the Museum's film library, said that "though his cartoons are world famous, he (Terry) himself has been little publicized, even in the film industry with which he has been so closely identified for so many years."

Tieup arranged by RKO exploitation chief Terry Turner on behalf of re-release of Walt Disney's "Snow White and the Seven Dwarfs" in the New England area resulted in a page of remarks in the Congressional Record by Sen. William F. Knowland (Rep., Cal.).

Senator's remarks concerned tribute paid to Disney by all six governors of the New England states on Feb. 23. Governors commanded Disney and his wife to attend a Snow White Coronation Ball held in Boston under the sponsorship of the Women's City Club of Boston.

Tom Baldrige, Metro's field rep in Washington, designed a replica of the Winchester, Va., Bicentennial official insignia which the Washington Post used on the front page of its state section Feb. 24. Drawing was printed in four colors on five columns. Aside from the pencil sketch, the Post is also running a series of historical feature stories by Baldrige which deal with the Bicentennial and five of the lower Shenandoah Valley's most prominent citizens in colonial times.

Hassle between Harry Popkin and Pine-Thomas for first call on the services of Ray Milland was settled amicably with the aid of MCA. Popkin signed Milland for "The Thief," but Paramount, which has a one-a-year contract with the player, insisted on his appearance in the P-T picture, "Jamaica Run." It wound up with P-T postponing "Run" until Milland completes his job for Popkin.

After five consecutive costume pictures, Robert Taylor appears in modern garb for the first time in three years for a sequence in "Eagle On His Cap." He wears a gray gaudy suit, briefly, before climbing into an Air Force uniform. His costume roles were in "Ambush," "Devil's Doorway," "Quo Vadis," "Westward the Women" and "Ivanhoe."

4 Majors Sue Exhib

In N. Dakota on %

RKO, Paramount, Warners and 20th-Fox each filed Federal Court actions last week in Bottineau, N. D., against Carter S. Troyer, operator of the State Theatre, that city, charging under-reporting of receipts.

Sargoy & Stein, N. Y., and local counsel represent the plaintiffs.

New Par Publicists

Paramount further bolstered its N.Y. homeoffice ad-pub staff with the additions of three outside independent publicists on temporary assignments.

Eddie Jaffe already has begun work on "My Son John." Dorothy Gulman and Mike O'Shea will join Par in a few days to handle "Carrie" promotion.

'Hoodlum' Boycott

Continued from page 3

ment to Italo-American groups. He said there was no slur intended, and apologized for any affront to Americans of Italian descent.

Pic is based on the Kefauver crime investigation of last year, in which some of those named bore Italo monikers. Co-authored by Bruce Manning and Bob Considine, its title was taken from a series of International News Service articles by Considine on organized crime.

With the growth of racial and national consciousness in recent years, studios have generally stuck to Smith-Brown-Jones type names for unsavory characters, in order to avoid such kickbacks as are occurring on "Hoodlum." Tags in the latter include "Charley Pignatelli," "Nicky Mancani" and "Louis Barretti."

Considine, in his INS column of last Friday (7), said: "Frank Costello, through an intermediary, lets me know that he is upset about a picture named 'Hoodlum Empire'... Costello's concern is understandable. By a pure coincidence, one of the actors in the show, Luther Adler, looks a bit like him. Costello hasn't seen the picture, but some of his friends—not too bright—have told him that it is about him."

Columnist denied there was any attempt to carbon the underworld leader who figured largely in the Kefauver investigation in New York. "A diligent search of Costello's record," he declared, "shows not a vestige of evidence that he ever ordered his nephew thrown out of the window of a New York skyscraper (as the mob boss, played by Luther Adler, does in the picture), never shot Claire Trevor, never moved in on Central City, etc., etc., etc." Costello is not the only witness to have appeared before a Congressional committee. Why, only the other day we had Dean Acheson.

L. B. Mayer

Continued from page 3

neat monetary cushion against the possibility that he might have to return the \$2,750,000.

Here's how Mayer has it figured. His contract of 1934 with M-G provided that he would receive the disputed 10% participation upon termination of his employment. This pact, as modified and amended over subsequent years, passed all legal tests and had adequate stockholders' approval.

His new deal, entered on Aug. 31, '49, made him a first vice-president and still studio topper, and also contained his right to 10% participation upon leaving the outfit. It's this agreement which is disputed in the Geramy stockholder action. If the court holds it invalid, says Mayer, his pact prior to it would still entitle him to the 10% covering the product made up to the '49 date.

Mayer, it's understood, drew about \$600,000 in compensation in his final two years. He said in his cross-claim that these services should be valued "in excess of \$1,000,000" and Loew's should be required to make up the difference if Geramy wins out.

Goldwyn Distrib

Continued from page 7

ly favorable terms offered by UA prexy Arthur B. Krim and his associates. While UA is believed to want at least the same 20% distribution fee as RKO, it is willing to defer at least part of it until the producer recoups his negative cost.

Goldwyn and Mulvey are in no hurry to close a deal with either distrib to allow the current five-year RKO contract, which expires June 30. Next pic, "Fans Christian Andersen," on which Goldwyn is expending some \$4,000,000, will be roadshown: Goldwyn has always retained contractual rights with distributors to handle roadshows through his own organization.

Pic won't be ready for release until October or November and thus wouldn't go into general distribution, following roadshowing, until well into 1953.

Supreme Court May Get Second Pic Censorship Case With Texas Squabble

No Home Talent

Hollywood, March 11.

Lindsley Parsons' "Arctic Flight" planned to Little Diomed Island in Bering Straits to find local color and ran into a shortage of Eskimos.

They had to import 75 Indians from Fairbanks, Alaska, as Eskimo atmosphere players.

20th Sales Office Switch Fans Windy City Rep As Distrib 'Headache' Area

Fact that 20th-Fox has placed its Chicago office under direct home-office supervision, and is no longer a part of a territorial sales division, was further evidence that Chi has developed into one of the biggest "headache" areas for the distributors. Combination of the heavy bidding activity in the Windy City, and continuing court jurisdiction over first-run operations via the Jackson Park decree, has made Chi an area peculiar to itself.

It's understood that Metro some time ago ceased requiring home-office approval on exhib contracts in that territory because of the great bidding volume. Getting the bids to and from N. Y. proved burdensome and a time-consuming. Twentieth's re-appraisal of the Chi problems apparently led to its change of operation and switch in personnel, which were announced this week by Al Lichtman, distribution director.

Under the new setup, Tom McCleaster has been moved up from Indianapolis branch manager to head the central division, comprising Cleveland, where he'll headquarter, Detroit, Cincinnati and Indianapolis. The Chi office, which heretofore was a part of the central division, will operate under branch manager Tom Gilliam and will be directly supervised from the h.o.

McCleaster's job in Indianapolis goes to William T. Keith, formerly a salesman in New Orleans. In another promotion from the ranks, Victor Beattie was upped from Toronto salesman to Calgary branch manager. He replaces Vern Skorey who, at his own request, has been transferred to the U.S. as Minneapolis salesman.

D & B Award to Skouras

Number of church men, educators and press reps were on hand at N. Y.'s Metropolitan Club yesterday (Tues.) for presentation of the Protestant Motion Picture Council's 1951 best film award for "David and Bathsheba" to Spyros P. Skouras, president of 20th-Fox. Dr. Daniel Polling of the Christian Herald Assn. made the presentation.

Weekday B. O.

Continued from page 3

the "Curtain at 3:40" idea which John Fitzgibbons' Famous Players chain tried in Canada.

Higher I. Q. Level

The Monday-Thursday audiences, Hyman said, were generally of a higher intelligence level than the weekenders, so that the "Curtain at 3:40" idea was a logical one to try. It entails the playing of art pix one night a week, with a single pic presented at 8:30 or 8:40 to give the special glamor aura associated with legit theatregoing.

Hyman opined that because of the better I. Q. level of the mid-week audiences, there might be other stunts which would be especially applicable to them. UPT was looking into that aspect, he disclosed.

He also made a pitch for cooperation by the distributors in giving a break on terms to exhibs who expended special effort on solving the Monday-Thursday biz problem. His thought, he said, is that a theatreman who goes out of his way to show imagination and drive in pushing up grosses during the lull period of the week, should not be discouraged by being forced to hand to the distributors all the excess income he is able to generate.

Developments this week indicated that the U. S. Supreme Court may be faced with the task of making decisions on two cases involving film censorship. Stage was set Monday (10) for W. L. Gelling, Marshall, Tex., theatre operator, to test the constitutionality of state and municipal bluenose laws. High Court is already set to hear in April the appeal of foreign film distrib Joseph Burstyn on the basis of "The Miracle" by the New York State Board of Regents.

Gelling case, which has backing of the Motion Picture Assn. of America, was set for a possible High Court test when Judge H. N. Graves of the Texas Court of Criminal Appeals refused to sign papers, which would have allowed Gelling to appeal a decision upholding his conviction for showing "Pinky" in violation of a local censorship ruling.

Effect of the technical move by the Texas court is that Gelling must get a Supreme Court justice to sign the appeal papers. Gelling's attorney, Robert H. Park, of Beaumont, said this would be done immediately. Following expected signing of the appeal papers by a Supreme Court justice, the High Court will next consider whether it has jurisdiction in the case. If the Supreme Court rules that the case is within its jurisdiction, it will be asked to strike down film censorship as a violation of the constitutional guarantee governing freedom of expression.

NLG Backs Burstyn. Meanwhile, Burstyn's fight to remove the ban on "The Miracle," which was nixed on sacrilegious grounds, received the support of the National Lawyers Guild. Group asked the Supreme Court (Monday) to permit it to file an amicus curiae (friend of the court) brief. Motion came from O. John Rogge, counsel for the Lawyers' Guild committee on constitutional liberties.

Gelling's case stems from the exhib's defiance of a local censorship board's order by showing "Pinky." Fined and jailed in Feb., 1950, his conviction was subsequently upheld by a county court and later by the Court of Criminal Appeal. Associated with Gelling's attorney in the appeal move to the High Court are Herbert Wechsler, Columbia U. professor of law, and Philip J. O'Brien, Jr., of the legal staff of the MPAA.

Censor 'Must' Screenings To Be Dropped in Kaycee; Film Control Still Set

Kansas City, March 11.

Film censorship by the city is being dropped as a routine operation here, under a new plan of the Welfare Dept. The new plan will not mean relaxation of film control, according to Dr. Hayes A. Richardson, Welfare Dept. director.

Instead, the city is instituting a voluntary system under which any questioned film would be reviewed and approved. The plan has the approval of industry, since it will save them expensive screening costs.

The city is not dropping its licensing system, whereby film permits bring in about \$5,000 revenue annually. It will drop the office of censor, now held by Mrs. Laura Williams, who has had the job for more than a year, after she won it in a competitive examination. Her attitude has been regarded as most reasonable and her methods most cooperative by theatre men here.

Move to abandon the censorship screening, came about through efforts of the Motion Picture Assn. of Greater Kansas City and economy moves of city fathers. Censorship has been a practice here for many years, but is no longer deemed necessary in view of the production code and the lack of censorship on other reels, such as television film.

Ill. Tent Raises \$60,000

Chicago. Illinois Variety Tent No. 26 raised \$60,000 for LaRabida Heart Sanitarium in a drive throughout the city's theatres. Club has obtained over \$200,000 for its charity activity.



ONE! TWO! THREE! WHEE!

Amazing
Novelty!
Fred taps
and teeters
on New York's
skyscrapers!



M-G-M's Dancing-On-Air Musical
Springtime TECHNICOLOR Joy

"THE BELLE OF NEW YORK"

Thrills!
Savage Wolf
Pack Attack!
The Avalanche!
Ordeal of the
Rapids! The
Indian Princess!



M-G-M's "King Solomon's Mines
of 1952." NEW ANSCO COLOR

"THE WILD NORTH"

What a
Glorious
Feeling
when
those
holiday
crowds
pour in!



M-G-M's "HAPPY EASTER" GOLDMINE
TECHNICOLOR Holiday Treasure

"SINGIN' IN THE RAIN"

Amusement Stock Quotations

For the Week ending Tuesday (11)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
N. Y. Stock Exchange					
ABC.....	16	11½	11	11½	+ ½
CBS, "A".....	40	39½	39	39½	— ½
CBS, "B".....	51	39¼	38¾	38¾	+ ½
Col. Pic.....	20	12½	12¼	12½	+ ½
Decca.....	83	8½	8½	8½	— ½
Eastman Kodak.....	142	44½	44¼	44½	— ½
Loew's.....	160	17¼	16¾	17	+ ½
Paramount.....	76	29½	28½	29½	+ ½
Philco.....	240	30¾	29¾	30¾	+ 1
RCA.....	756	26¼	25½	26¼	+ ¾
RKO Pictures.....	92	4¼	3¾	4	— ½
RKO Theatres.....	80	3½	3½	3½	— ½
Republic.....	45	4½	4¼	4¼	— ½
Rep., pfd.....	12	10½	10½	10½	+ ½
20th-Fox.....	124	18¾	18½	18¼	— ½
Un. Par. Th.....	316	18½	18¼	18½	— ½
Univ.....	38	12½	11¾	12½	+ ½
Univ., pfd.....	8	58½	57¾	58	— ¾
Warner Bros.....	53	14½	14½	14½	— ½
Zenith.....	113	81½	77½	80½	+ 3¼
N. Y. Curb Exchange					
Du Mont.....	60	18½	18	18	— ½
Monogram.....	40	3¼	3¼	3¼	+ ½
Technicolor.....	34	23	22½	22¼	— ¼
Over-the-Counter Securities					
Cinecolor.....			Bid 2½	Ask 3	—
Pathe.....			5	5½	+ ½
UA Theatres.....			5¾	6¾	—
Walt Disney.....			7¼	8¼	—

(Quotations furnished by Dreyfus & Co.)

Summer Pic Squawk

Continued from page 3

the session. There was agreement that the companies might have to get together and set up some sort of joint release schedule, whereby everyone would take a conscious risk with one or two of his top-drawer films during the May-June-July dog days for the overall good of the industry.

Among points brought up hopefully is that May and June may prove a very good releasing time, since the big TV shows will be off the air and there will be a minimum of competition from that source, although the politics will undoubtedly be taking to the airways in large numbers.

Distributors, while fully cognizant of the problem, are understandably reluctant to chance seeing their top fare go on its face, because the public at that particular time is more interested in beaches and outdoor activity (and later in the conventions) than in theatregoing. It's a tough decision to make on multi-million-dollar properties—especially when the majors are working on small margins, as at present—and there probably will be no action except on a concerted basis by all the majors.

With films more of a "holiday business" than ever before, the year-round even flow of top product has become an increasing problem. Distributors have naturally tended to hold their biggies for the holidays. Thus the exhibitor is not only faced with the summer hiatus—when the shutdown on the flow reaches its most intense point—but with the Lenten and pre- and post-holiday lack of important pix throughout the year.

Edward L. Hyman's article on the subject in the 46th Anniversary Issue of VARIETY in January has been widely quoted by both exhibitors and distributors. Vice-pres of the United Paramount circuit stated: "We are in a 52-weeks-a-year business. I cannot emphasize this too strongly. Our theatres remain open each day of the year, and we have responsibilities to the public through every season. It is a terrible mistake to cut down on the flow of product and bunch our best releases at certain peaks, especially now when we face constant and alert competition. If we cannot keep the motion picture habit instilled in our patrons, we are in a fair way to lose the battle, and we must face the fact that once the motion picture habit is interrupted by a series of poor pictures at any time during the year, it takes several weeks to recapture the lost patronage and, in some cases, no recapture is effected."

Hyman offered as a step toward a solution, that exhibitors should make concessions to distributors in the way of good minimum guarantees for top pix during weak periods. "In this way," the UPT exec said, "the distributor would not be alone in assuming the total risk of loss and we should be able to make headway. . . . Even if the end results for the exhibitor is bad financially,

he still benefits by the fact that the public will be seeing good pictures constantly and will not be given the opportunity to lose the motion picture habit."

Hyman, reiterating his point this week, made the additional point that exhibitors last Labor Day were faced with seven top A features. He said there was just not playing time enough to do justice to them, and the distributors suffered as a result. The UPT exec declared that producers could have done much better with some of their pix had they been released during the May-June "slow" period.

B&K Theatre TV

Continued from page 4

penses, O'Brien reported that money was lost with every special hookup. Most of these were of football games. The circuit executive related that 69 theatres in the country now have TV equipment already installed or in the process of installation.

B&K has invested \$128,696 in TV equipment in five of its theatres in the Chicago area, according to an exhibit introduced into the record. These are the State-Lake, Uptown, Tivoli and Marbro in Chicago and the Paramount in Hammond, Ind. In the last three years these houses, plus the Chicago, which formerly had the equipment now used by the State-Lake, carried an aggregate of 49 TV shows. Of these, 16 were of a similar nature (prizefights, football games, etc.) to programs carried simultaneously on B&K's TV station in Chicago, WBKB.

Exhibit showed that B&K's first experience with TV, involving showings of five World Series baseball games in 1949 at the State-Lake, lost \$3,317. A series of six U. of Illinois football games in 1950 at the State-Lake and Tivoli lost \$18,475, even after income from sale of film. Additional losses of \$5,000 were incurred last year from showings at the State-Lake of the Louis-Savold, La Motta-Murphy, Robinson-Turpin and Layne-Marciano fights.

Audience reaction to prizefights has been good when the bout was good, said Wallerstein, and bad when it was dull. Public service shows, he said, were regarded as interrupting the regular film fare.

A breakdown of the expenses involved in showing theatre programs via TV showed that cost of transmission was not the determining element in whether a profit or loss was taken. On the Louis-Savold fight last June, on which the Tivoli lost \$2,024, the largest item of expense, labeled "New York network billings" (including rights), was \$1,930, and the cost for local lines was \$219.

On some of the football games, according to the exhibit, there would have been losses even if there were no line charges at all.

JAN. FILM DIVIDENDS HIT NEAT \$1,845,000

Washington, March 11. January film dividends were a neat \$1,845,000, just a shade below the \$1,849,000 for the same month of 1951, the Dept. of Commerce reported yesterday (Mon.). Reason for the decline was Walt Disney Productions, which paid a dividend last year, but did not cut a stockholders' melon in the first month of 1952.

Commerce estimates that the publicly-reported dividends in any industry amount to about 60 to 65% of all dividends actually paid.

Kalmine

Continued from page 5

of the corporation, while the Warners own a controlling interest in the Warner company. Under the present consent decree, the Warners are forced to sell or place in trust the stock of the company they decide to relinquish.

Immediate task facing the Warners is to adopt and present to the stockholders a new plan of reorganization. Company has until April 4, 1953, to effect the divorce of its theatre assets from its production and distribution setup. Original reorganization plan, which called for a "split-up" into two new companies, has been scrapped, and the Warners have indicated their intention of taking advantage of the Revenue Act of 1951, which contains the so-called "spin-off" clause, relating to tax free reorganizations.

As a result of this clause, Warners can keep the present company intact and merely form a new theatre company. With the formation of the new outfit, the new board of directors is virtually certain to name Kalmine as theatre chief, insiders believe.

Big Screen TV

Continued from page 4

houses are equipped and can be tied in to a network, costs can be spread thinner and all houses can start to show a profit. They cited the fact that a maximum of only 12 theatres carried even the biggest fights staged for big-screen video last year.

Theatre TV backers maintained, in addition, that exhibitors can't expect to make money from the medium when they give big-screen shows away as a bonus, retaining their regular admission scales and running the TV show as an adjunct to feature films. B&K houses, they pointed out, maintained their regular boxoffice prices for all events until the Ray Robinson-Randy Turpin fight last summer. Prices were upped on that fight, and the theatres earned a profit on the event. They noted, too, that even WBKB, the Chi video station owned by B&K, operated at a loss for several years, and yet the circuit didn't give up the outlet. Theatre TV, they emphasized, is going through the same type of investment period now.

Sir Benj. Fuller

Continued from page 4

others, being content to spot specialized shows from time to time, via a theatre lease arrangement, with other managers.

He was interested, with Garnet Carroll, operator of the Princess Theatre, Melbourne, in several legit ventures. Sir Benjamin lost a fortune with grand opera, but was planning to bring out an Italian troupe this year. He went to London some months ago with Lady Fuller to seek name European stars for Australia, including Maurice Chevalier. Before leaving for London, he told VARIETY's Australian correspondent that it was his ambition to secure a West End theatre to produce the Robert Close play, "Love Me Sailor." In Australia, after expanding his vaude empire, he broke into the legit field presenting shows of the calibre of "Rio Rita."

Sir Benjamin was presiding chairman of the Australian United Nations Assembly and president of the Australian branch of the International Migration Service. His son, Benjamin, recently took the managerial reins of the Fuller interests.

Frame-by-Frame Preview of Pic Seen Guaranteeing Scenes, Easing Costs

Hollywood, March 11.

Rough West German Sail Seen for RKO With 'Queen'

While United Artists is doing handsome business with the Sam Spiegel-John Huston film, "African Queen," in the Western Hemisphere, for which it holds distribution rights, RKO is not considered likely to have clear sailing in its release of the film in the Eastern Hemisphere. The two distributors split the worldwide rights.

RKO is said to be heading for trouble in Germany because of the film's content. It shows Humphrey Bogart and Katharine Hepburn alone on a small river boat out-manuevering and out-smarting fully organized German land and sea forces in Africa during World War I.

Pathe Lab Group Strike Averted

Strike of 40 office employees of Pathe Laboratories, N. Y., was averted this week with the signing of a pact between the company and Local H-63, Motion Picture Home-office Employees Union calling for a 10% or \$4.50 weekly wage hike (whichever is greater).

One-year agreement, retroactive to Sept. 1, 1951, calls for a union shop, addition of certain employees to union's jurisdiction, and "increase in severance pay from four weeks to maximum of eight. Union, affiliated with International Alliance of Theatrical Stage Employees, had threatened a strike two weeks ago when talks with Pathe broke down. However, Richard F. Walsh, IA prexy, before granting strike permission, assigned IA international rep Joe Basson to join H-63 biz agent Russell Moss in an attempt to reach a settlement.

Union also has concluded a pact with the RKO Service Corp. Two-year deal, retroactive to Nov., 1951, calls for an 11% wage hike for 175 office employees. Currently, the union is holding negotiations for a new pact for the white collarites of United Artists.

NEWSREEL PHOTOGRAPHS WIN 10% HIKE, UNION SHOP

Agreement on a new pact has been reached between the International Photographers of the Motion Pictures Industry, repping newsreel cameramen and the five major newsreel companies. Contract, to be inked in New York this week, covers 75 men of the union's three locals in New York, Chicago and Los Angeles. It provides for an approximate 10% wage hike, a union shop, and stronger provisions concerning insurance benefits.

Contract, which runs for two years, is retroactive to Jan. 1, 1952. Talks were concluded in a little over two months as compared to the 18 months of dickering on the previous pact.

Jay Rescher, biz rep of the union, handled negotiations for the cameramen. Companies covered in the new pact include Fox-Movietone, Warner-Pathe, Paramount, News of the Day and Universal.

Union has also worked out a deal with tele station WPIX, N. Y.

Chi Palace

Continued from page 7

demanding back pay from Sept. 1, 1951, and although several times it looked as if the house would relent, last-minute demands have kept it closed.

Sister flagship, the Grand, also dark for the past month over union hassles, went back into operation last week, hiring two extra ops. If the Palace changes hands, it would not be bound by the restrictions of the Jacksor. Park decree, limiting showings to two weeks and granting of immediate booking time.

An exact frame-by-frame preview of a motion picture, before it's actually put on film, is offered directors through a new wedding of the standard motion picture camera and the electronic camera. Device, tagged Camera Vision, virtually guarantees every scene while actually reducing production costs, according to its backers.

Camera Vision was developed by Jack Strauss, former chief of the special projects branch of the Air Force and one of the pioneers in the use of the electronic camera. Working with him was Harry Cunningham, whose Cunningham combat camera is now in general use by the armed forces, and Harold Jury and Gil Wyland of CBS' television engineering staff.

Basically, Camera Vision gives the director the advantages of a reflex still camera combined with the mobility of the standard Mitchell. Electronically joined units permit the camera to change focus, stop or shutter speed without stopping the action, thus substantially reducing the dreary and costly system of "set-ups."

Remote TV Studio

Already completed is a Camera Vision mobile unit which is, in effect, a remote television studio. Through its controls, the director and his staff can study each scene carefully before it is actually shot, in effect achieving simultaneous editing of the film.

In addition, Camera Vision offers the director a chance to change his mind about individual scenes, since it actually operates on a three-camera basis. They are controlled from the booth, in the manner of a television program, and separate screens in the booth give the director a second-by-second picture of what each separately-located camera is picking up, as well as a composite picture of the scene. Thus, if after viewing the rushes, a director feels he should have had a medium shot rather than a closeup, it is not necessary to refilm the scene. Instead, he takes the film from the camera that recorded a medium shot for that particular scene, and interrupts to get his desired effect.

Use of full-size television screens in the booth permits the director, producer and other creative personnel to get an actual view of each scene during rehearsal, so that any needed changes can be made even before the cameras start turning. In addition, Camera Vision has provisions for a separate closed circuit which could run, for example, to the producer's office, enabling him to check and confer with the staff on individual scenes without having to leave his desk.

In developing the new camera, Strauss worked out details for a larger magazine, permitting continuous shooting for 30 minutes if this is desired. This feature, which eliminates reloading delays, also serves to cut costs sharply.

New equipment will be rented to film makers in much the same way as Technicolor. However, plans are now underway for a 16mm model, to be marketed later this year, for use by home film makers and the smaller commercial film organizations.

'Salesman' Pickets

Continued from page 3

porting many Communists front groups.

"Our principal objective," he explained, "is to serve notice on Hollywood that we in the grass-roots object to Hollywood subsidizing folks like Arthur Miller." He also hit at producer Stanley Kramer, claiming Kramer lectured in 1947 before a Communist-backed school in L.A.

K-B management wants the Motion Picture Assn. of America, the Motion Picture Theatre Owners of D.C. Columbia Pictures, Kramer and other segments of the industry to join it in fighting the picketing. "If it can happen to this picture at our theatre," said a spokesman, "it can happen to any other theatre playing some other picture. The industry cannot permit such boycotts."

Film Reviews

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My Six Convicts

also register importantly. Among the supporting players, those showing up best include Regis Toomey, Fay Royce and Carleton Young. Rudolph Sternard's production design, topnotch lensing by Guy Roe, and excellent editing by Gene Hawlich head up the technical credits. Dimitri Tiomkin contributes a good music score but, as a critical note, it is permitted to intrude too noticeably in many scenes that would have played better without it.

Brog.

Flesh and Fury

Okay drama of deaf-mute prizefighter, with Tony Curtis, Jan Sterling, Mona Freeman.

Hollywood, March 7. Universal release of Leonard Goldstein production. Stars Tony Curtis, Jan Sterling, Mona Freeman. Features Wallace Ford, Connie Gilchrist, Katherine Locke, Harry Shannon, Louis Jean Heydt. Directed by Joseph Pevney. Screenplay by Bernard Gordon; story, William Altland; camera, Irving Glassberg; editor, Virgil Vogel; music, Hans J. Salter. Previewed in Hollywood, March 4, '52. Running time, 92 MINS.

Paul Cullen	.....	Tony Curtis
Sonja Barlow	.....	Jan Sterling
Ann Hollis	.....	Mona Freeman
Jack Richardson	.....	Wallace Ford
Mrs. Richardson	.....	Connie Gilchrist
Mrs. Hollis	.....	Katherine Locke
Mike Cullen	.....	Harry Shannon
Whitely	.....	Louis Jean Heydt
Andy Randolph	.....	Tom Powers
Mr. Rockett	.....	Frank McHugh
Lou Cullen	.....	Harry Guardino
Chief	.....	Joe Gray
Murphy	.....	Henry Haven
Butler	.....	Ted Stanhope

An okay action-romance drama has been woven around the story of a deaf-mute prizefighter and the two ladies in his life. Casting has a youthful note in Tony Curtis, Jan Sterling and Mona Freeman, and film has been brought off with enough general interest to indicate good returns in most all situations.

A good round of commercial values has been furnished by Leonard Goldstein's production and Joseph Pevney's direction to make marketable prospects satisfactory, and while development is not always plausible and falls into some formula phases, it has appeal for average audiences.

Curtis does excellently by his role of the fighter, a prelin scrap-er until Miss Sterling, a mercenary blonde, sees in him a chance for easy money. While manager Wallace Ford nurses the fighter along, she sees that his purses get larger. Femme's scheme and hold on the fighter is secure until Miss Freeman, a feature writer, takes an interest in Curtis. The interest ripens into love and footage gets into its more dramatic phases when Curtis undergoes an operation to restore his hearing and then temporarily loses it again in a championship fight that rids him of Miss Sterling and allows for a finale clinch with Miss Freeman.

Two femmes provide contrasting characters that go with general plot aim of depicting good vs. evil. Miss Freeman does her part with charm and sympathetic appeal, but Miss Sterling is permitted to go overboard at times in portraying the bad girl, a fault mostly of direction. Ford and Katherine Locke, latter as Miss Freeman's mother, stand out among the supporting cast, and the others are satisfactory.

While ring sequences and some of the dramatic portions come off strictly to formula in the Bernard Gordon script, based on a story by William Altland, writing does permit an interesting looksee into training of the deaf to use sounds. A good dramatic scene is the cocktail party attended by Curtis after his hearing is restored, and he wonders if it was worth it after listening to the inane babbling.

Irving Glassberg used his cameras to advantage and other technical contributions measure up.

Brog.

The New China

(DOCUMENTARY—COLOR)

Artistic release of Chinese People's Republic Film Studios of Peking-Central Documentary Film Studios of Moscow production. Filmed and directed by Sergei Gerasimov, Ivan Dukiynski, Sergey Solov'ev, Su Ho-Chin and others. Narrated in English. At Stanley, N. Y., starting March 8, '52. Running time, 105 MINS.

"The New China," billed as the first feature-length film on the Chinese People's Republic to be shown in the U. S., is a tinted travelogue-documentary, heavily loaded with propaganda. It's an overlong, boring account of Red China presented in heavy-handed Russian manner. Produced jointly by the Chinese People's Republic Film Studios of Peking and the Central Documentary Film Studios of Moscow, it was photographed and directed by a large group of Chinese and So-

viet cameramen and directors. Film is made up of a group of shorts covering different cities and areas of China, and spliced together to make a feature-length pic.

All is depicted as virtue, sweetness and light, with happy children, contented workers, emancipated women, studious youth and smiling benevolent leaders. English narration contains the usual raps at the western democracies, terming them "foreign capitalists," "exploiters" and "imperialists."

Except for the typical scenes of Chinese cities and the countryside, and the showing of Chinese people, film might have been made in the Soviet. It shows the familiar revolutionary holiday parades, work of the cooperatives, youth at schools, mass exercises and athletic events, which seem to be part and parcel of totalitarian regimes. Huge blown-up pictures of the Red leaders are everywhere. The Soviet Union is not forgotten, and there is a monotonous emphasis on the cooperation, friendship and love purportedly existing between the two countries. Soviet books are translated into Chinese; Soviet plays are presented on the stages.

Every time there is a gathering of a group of children, with an adult present, they are listening "with bated breath" to the stories of how their elders fought and "liberated the country from the oppressors." Big play is given the Red leaders, including the big boss, Mao Tse-Tung. They are shown visiting factories, cooperative farms and exhibits and making the usual speeches.

From a technical standpoint, the picture is spotty, the lensing ranging from excellent to n.s.g. Some of the color photography is first-rate, but there are long sections of hazy, poor color lensing. It's obvious that the cameramen employed for the different sequences are of unequal ability.

Holl.

Robin Hood

(BRITISH—COLOR)

Disney's British-made version of Robin Hood legend, despite dearth of star names shapes tonight for U.S.

London, March 4. RKO release of RKO-Walt Disney British production. Stars Richard Todd, Peter Finch, Joan Rice. Produced by Perce Pearce. Directed by Ken Annakin. Screenplay, Lawrence E. Watkin; camera, Guy Green; editor, Gordon Filmer; music, Clifton Parker. At RKO Radio preview theatre, London, March 3, '52. Running time, 82 MINS.

Richard Todd	.....	Joan Rice
Princess Marion	.....	James Hayter
Queen Eleanor	.....	Martha Hunt
De Lacy	.....	Peter Finch
Little John	.....	James Robertson
Stutley	.....	Bill Owen
Prince John	.....	Hubert Gregg
Scathelock	.....	Michael Horden
Allan-Aldale	.....	Elton Hayes
King Richard I	.....	Patrick Barr
Hugh Fitzooth	.....	Reginald Tate
Midge	.....	Hal Osmund
Earl of Huntington	.....	Clement McCallin
Tyb	.....	Louise Hampton
The Archbishop	.....	Anthony Eustrel
Will Scarlett	.....	Anthony Forwood

For his second British live-action production, Walt Disney has taken the legend of Robin Hood and translated it to the screen as a superb piece of color entertainment, with all the action of a western and the romance and intrigue of a historical drama. This is a topnotch booking for British exhibitors and should prove a first-class offering in America and other parts of the world.

Apart from the producer, the crew and cast are of British origin. Under Disney's leadership, they have fashioned a product which will lift the standard of British film-making, bring credit to local technicians, and raise the name value of the film's artists. The subdued Technicolor work ranks among the best seen here, while the concise direction and taut editing give the film speed and action.

The Robin Hood legend, which has formed the basis of various screen productions, is told with all the accepted conventions, but the bold treatment endows it with a surprising freshness. The adventures of the outlaw in Sherwood Forest, leading the band of terrorized victims of the sheriff's iron rule, and linking up with Friar Tuck and Little John to rescue Maid Marian from the clutches of Prince John, are the backbone of the yarn which is packed with exciting incident.

Despite his modest stature, Richard Todd proves to be a first-rate Robin Hood, alert, dashing and forceful, equally convincing when leading his outlaws against the prince as he is in winning the admiration of Maid Marian. The latter role elevates Joan Rice to star

rating. Although a comparative newcomer to the screen, she acts with charm and intelligence.

However, it is in the character roles that the film excels. James Hayter as Friar Tuck, Martha Hunt as the Queen, Peter Finch as the Sheriff, James Robertson Justice as Little John, Bill Owen as the poacher, and Elton Hayes, the minstrel are in the front rank of feature players whose combined contribution gives a high grade veneer to the production.

Lawrence E. Watkin, who wrote the screenplay after prolonged local research, has carefully measured public taste with a script which retains the essential features of the legend, yet providing scope for maximum action. Camera work, settings and decor match the high technical standards of the production.

Myro.

Rose of Cimarron

(COLOR)

Okay western feature for action fan patronage.

Hollywood, March 7. 20th-Fox release of Edward L. Alperon production. Stars Jack Buettel, Mala Powers, Bill Williams; features Jim Davis, Dick Curtis, Tom Monroe, William Phillips, Bob Steele, Alex Gerry, Lillian Bronson, Irving Bacon, Art Smith, Monte Blue, Argentina Brunetti. Directed by Harry Keller. Screenplay by DeValon Scott; camera (Natural-color), Karl Struss; editor, Arthur Roberts; music, Raoul Krausner; Edward L. Alperon, Jr., previewed in Hollywood, Jan. 23, '52. Running time, 74 MINS.

Marshal Hollister	.....	Jack Buettel
Rose of Cimarron	.....	Mala Powers
George Newcomb	.....	Bill Williams
Willie Whitewater	.....	Jim Davis
Clem Dawley	.....	Dick Curtis
Tom Monroe	.....	Tom Monroe
Jeb Dawley	.....	William Phillips
Rio	.....	Bob Steele
Judge Kirby	.....	Alex Gerry
Ermy Under	.....	Lillian Bronson
Sheriff	.....	Irving Bacon
Deacon	.....	Art Smith
Lone Eagle	.....	Monte Blue

Good standard western feature fare, with a few variations, is offered in "Rose of Cimarron," for playdates in those situations where this type of film usually rates an okay b.o. reception. Returns, generally, should be satisfactory, helped along by the use of color.

Plotting has a distaff twist, using an outdoor heroine who is as able at the gun-slinging and hard riding chores as the masculine players. Mala Powers, whose previous assignments haven't indicated any particular bent for more rugged action-portrayals, plays the title role in fine style. Additionally she's mighty attractive in the costumes furnished. Male ends of the starring trio are expertly upheld by Jack Buettel, the hero, and Bill Williams, the heavy.

Production gives the needed attention to action values that will see the film through its intended market. Maurice Geraghty scripted the story of a girl, raised by Indians after her parents are massacred, who goes on the pro for a trio of killers who have murdered her foster folk. Hunt brings her into contact with Buettel, frontier marshal. While attracted to Buettel, Miss Powers takes the law in her own hands when he is unable to furnish legal assistance, putting herself outside the law after gunning down two of the killers. She takes up with Williams who, unknown to her, is the third man she seeks. Chase continues to the finale where Buettel catches up, takes care of Williams and gets the gal.

Harry Keller directed and, while rating a nod for generally okay pacing, has permitted the unfolding to slow down too many of the sequences. A good job of lensing. In Natural-color, a three-color, single-negative process, was contributed by Karl Struss, showing off outdoor settings and costuming nicely. Jim Davis, as Miss Powers' redskin foster brother, Art Smith, Bob Steele, William Phillips, Dick Curtis, and Tom Monroe, all members of Williams' gang; Alex Gerry, Lillian Bronson and Irving Bacon, are among those adding some characterizations to the supporting cast performances. Brog.

The Last Musketeer

(SONGS)

Rex Allen in actionful program western.

Hollywood, March 11. Republic release of Edward J. White production. Stars Rex Allen, Kay, Slim Pickens, James Anderson, Boyd "Red" Morgan, Monte Montague, Michael Hall, Alan Bridge, Stan Jones, Rembrandt Rhythm Riders. Directed by William Witney. Written by Arthur E. Orloff; camera, John McBurnie; editor, Harold Minter; new song "Foy Wives" previewed in Hollywood, March 3, '52. Running time, 67 MINS.

Rex Allen	.....	Himself
Kay	.....	Himself
Roko	.....	Mary Ellen Kay
Sue	.....	Slim Pickens
Slam	.....	James Anderson
Russ Tasker	.....	Boyd "Red" Morgan
Monty Becker	.....	Monte Montague
Johnny Becker	.....	Michael Hall
Alan Bridge	.....	Stan Jones
Sheriff Blake	.....	Rembrandt Rhythm Riders

Rex Allen takes easily to the story and action demands in "The

Last Musketeer," shaping it as okay material for the western program market. In addition to the action, he sings the three songs in a good, folksy voice and generally acquits himself in a manner calculated to please the sagebrush addict.

Allen, supported by Republic's Rhythm Riders, is called upon to bust up the ambitions of James Anderson, who is trying to take over all the land in a valley, so that he can build a dam and become wealthy on electric power. Anderson's scheme has him drying up the valley, so that the ranchers' stock will die and the land become cheap. However, Allen discovers a new waterhole and, with the aid of dynamite, saves the day for the ranchers and puts Anderson where he belongs.

Two public domain tunes, "Aura Lee" and "Down in the Valley," and Foy Willing's unpublished "I Still Love the West," make up the film's song catalog. Slim Pickens and the Rhythm Riders back Allen on two, while Mary Ellen Kay joins him on "Aura." All are okay prairie chants.

Characterizations are a bit stronger than the usual sagebrush performance. Anderson's heavy is good and Michael Hall, as a young man trying to fight the villain by himself, shows up very well. Miss Kay is a pert heroine and Pickens injects comedy. Others are competent under William Witney's direction of the Arthur E. Orloff screenplay.

Production values under Edward J. White's supervision are standard, as are lensing and other technical assists.

Brog.

The Pace That Thrills

Routine action programmer on motorcycle racing.

Hollywood, March 11. RKO release of Lewis J. Rabinowitz production. Features Bill Williams, Carla Balanda, Robert Armstrong, Frank McHugh, Steve Flagg. Directed by Leon Barsha. Screenplay by DeValon Scott; Robert Lee Johnson; camera, Frank Redman; editor, Samuel E. Beetley. Previewed in Hollywood, March 7, '52. Running time, 43 MINS.

Dusty	.....	Bill Williams
Eve Drake	.....	Carla Balanda
Barton	.....	Robert Armstrong
Rodney	.....	Frank McHugh
Chris	.....	Steve Flagg
Ruby	.....	Cleo Moore
Blackie	.....	John Mallory
Opal	.....	Diane Garrett
Sour Puss	.....	John Hamilton
Pearl	.....	Claudia Drake

This is a stock entry for lower-case bookings in the general situation. It ties a formula plot with motorcycle racing, supplying a few thrills and sufficient action to keep it going for the 63 minutes of running time.

Story is the old one about a cocky, conceited heel who straightens himself out in the end to win the girl and glory. Playing this role is Bill Williams, racer and test rider for the motorcycle factory run by Robert Armstrong. When Williams is not busy on the oval, he's out chasing the girls, so it's only natural that he would be attracted to Carla Balanda, feature writer, when she shows up for a story. It's a real case for Williams this time, but script doesn't rush the romance, keeping them apart with assorted motivations and a rivalry with Steve Flagg, Williams' longtime friend and cycle designer.

While the story is being run off, film gets in some footage on the less homicidal phases of motorbiking and cycling pastimes, but also includes plenty of racing shots for thrills. Plot climax is built on a race in which Williams is riding against an experimental bike built by Flagg, and wraps up the story when Williams takes out another rider so Flagg can win. This noble gesture gets Miss Balanda for Williams.

The featured players, along with Frank McHugh, go through the characterizations without straining, under Leon Barsha's direction of the Lewis J. Rachmil production. Budget values are acceptable and technical phases okay.

Brog.

La Verite Sur Bebe

(The Truth About Bebe Donge) (FRENCH)

Paris, Feb. 27. UGC release of OGC production. Stars Jean Gabin, Danielle Darrieux. Directed by Henry Decoin. Screenplay, Maurice Auberge, Decoin from a story by Georges Simenon; camera, H. Buisson; editor, A. Millet; At Biarritz, Paris. Running time, 124 MINS.

Jean Gabin	.....	Jean Gabin
Bebe	.....	Danielle Darrieux
Jeane	.....	Claude Genia
Jalabert	.....	Jacques Castellet
Marquise	.....	Danielle Lecrotois
Judge	.....	Gabriel Garcia
	.....	Mareel Andre

This is an offbeat, clinical study of a married couple and why their relationship did not work out. Unusual treatment, adult theme, intelligent writing, fine technical aspects and the powerful thesping and marquee value of Jean Gabin and Danielle Darrieux should give

this a good chance for U. S. houses and sureseat spots.

Film narrative is sacrificed to mood, atmosphere and character study. Story starts with the meeting and marriage of a French couple, Francois (Gabin) and Bebe (Darrieux). Then it goes into the present, with Gabin lying poisoned in a hospital. In his agony, through a series of well justified flashbacks, his life with his wife is finely traced. The realization that his wife has poisoned him is soon brought into the story, giving the film its suspense peg.

Gabin, a cynical, self-centered industrialist, takes everything at its face value. When he reaches a certain social position he weds the romantic, idealistic Darrieux. Their life leads to eventual disenchantment, with the wife finally poisoning her husband. He forgives her when he realizes he loves her, but on the point of recovery he has a relapse and dies.

Director Henry Decoin has given the film fine pacing. Gabin is excellent as the extrovert whose final realization about life comes too late. Miss Darrieux gives a poignant performance as the wife. Other roles are well played. Lensing is fine and editing keeps the complicated patchwork of character growth coherent. There is a possibility this might run into censorship troubles. Overlong playing time could be pruned. Mosk.

Whispering Smith Vs. Scotland Yard

Private-eye melodrama filmed in Britain, for secondary bookings.

Hollywood, March 11. RKO release of Julian Lesser production. (Filmed in England in association with Exclusive Films, Ltd.) Stars Richard Carlson, Greta Gyn, Rona Anderson, Herbert Lom. Features Alan Wheatley, Reginald Beckwith, Dora Bryan, Daniel Wherry, Danny Green, James Raglan. Directed by Francis Searle. Screenplay, Steve Flagg; story and adaptation, John Gilling; based on character created by Frank H. Spearman; camera, Walter Harvey; editor, James Needs. Previewed in Hollywood, March 7, '52. Running time, 77 MINS.

Whispering Smith	.....	Richard Carlson
Louise	.....	Greta Gyn
Ford	.....	Herbert Lom
Reid	.....	Rona Anderson
Reith	.....	Alan Wheatley
Russ La Fosse	.....	Dora Bryan
Manson	.....	Reginald Beckwith
Dr. Hord	.....	Daniel Wherry
Reception Clerk	.....	Michael Ward
Capt Fleming	.....	Danny Green
Supt. Meaker	.....	James Raglan

An okay private-eye melodrama has been concocted around the adventures of the fictional Whispering Smith in London. Filmed in England with an all-British cast, with the exception of Richard Carlson, picture will rate secondary bookings in most situations although a trifle long for the regular run of dual bills.

Carlson, private detective from the States, lands in London on a holiday and is promptly put to work at the urging of Rona Anderson, who wants him to investigate the supposed suicide of a girl and prove it was murder.

While the directorial pacing of Francis Searle is a bit leisurely, he gets a good feel of suspense into the tight situations in which Carlson is plunged, before he can wrap up the case and expose Greta Gyn as the villainess who gave her identity to a murdered victim so she could continue a career in blackmail with two associates, Herbert Lom and Alan Wheatley. A hole or two develops in the script, but overall it proves to be acceptable whodunit framing.

Carlson does a likeable job of the private eye, and script finds time to permit him some amatory doings which are customary to private sleuthing. Miss Gyn as the femme menace, and Miss Anderson as the gal who winds up with Carlson, are okay. Lou and Wheatley do well by their dirty work, and others are capable.

London street and country scenes are interestingly shown as story backing by Walter Harvey's good lensing. Julian Lesser produced satisfactorily, in association with Exclusive Films, Ltd., for RKO release.

Oscar Polls Close

Hollywood, March 11.

This was the last day (11) for members of the Academy of Motion Picture Arts and Sciences to vote for their candidates in the Oscar Derby. Results, tabulated by the accounting firm of Price, Waterhouse & Co., will be announced March 20 at the Pantages Theatre.

Two-hr program will be broadcast by ABC and AFRS. Arthur Freed will function as general director of the presentation ceremonies, with Johnny Green as musical director and Danny Kaye as emcee.

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Top Film Stars

Continued from page 1

financial security before taking the big jump and perhaps jeopardizing future motion picture work, while the video producers contend they just can't pay top money at this stage, when there are only 108 television stations in the country, and only 63 markets.

Networks are obviously in a better position to grab the top names, but some of the figures tossed at the webs for names such as Joan Crawford, Loretta Young, Bette Davis, Ann Sothern, Claudette Colbert, Rosalind Russell and Barbara Stanwyck have caused even them to back off. Nets have bagged most of today's leading comics, however, including such figures as Danny Thomas, Jimmy Durante, Red Skelton, Lucille Ball, Martin and Lewis, Eddie Cantor, Bob Hope, Donald O'Connor, Jack Benny, Abbott & Costello, Olsen & Johnson, Fred Allen, Alan Young and Ed Wynn, among others.

Squawk Over Agent Terms

A good many dramatic stars prefer vidpix, however, because they hesitate to take their chances with live TV, but feel they won't be making much of a switcheroo in telepix. Consequently, they tell their agents to hunt them a vidpix producer, and that's where the troubles really begin. There are a good many reputable telepix producers operating in Hollywood today, but, they beef, agents ask terms beyond their ken.

One manner in which the vidpix producer is coming around to a meeting of sorts with the star and his or her agent is residuals. Often the producer offers the name a piece of the series as well as salary and a star will in some instances take coin they wouldn't touch in pix because they feel residuals will be extremely important, in addition to which it gives them a tax break, being spread out over a period of years.

When Edward Lewis inked Irene Dunne to replace Joan Bennett in his dramatic series he agreed to pay her \$3,250 a telepic for 26 for a total of over \$84,000 for about two or three weeks' work. In addition, it's understood Miss Dunne will receive a certain amount of residual rights.

Here is a deal which may set a pattern for the future, at least until that day when 2,000 TV stations are up, and the producer can offer the star more coin instead of tossing in residuals. Lewis figures he has a good deal because with Miss Dunne fenceceeing and doing the intros he has a showcase for his package; for Miss Dunne, on the other hand, it's a lucrative deal and not too strenuous.

Similar deals are in the offing all over town, and encompass some of the better b.o. names of Hollywood. It's a long list, and includes just about every name not under exclusive contract.

Two Schools of Thought

As far as the vidpix producers are concerned, they seem to be divided into two schools of thought. One school, typified by Frank Wisbar and his "Fireside Theatre" series, shies away from name stars, believing they are not essential in the telling of a story on television, and it's not worth having them on at the risk of upsetting the budget. Another school, including Lewis, Jack Chertok and Interstate Television, Monogram vidpix subsidiary, believes the b.o. of a name to be all-important in the selling of a series. Interstate's topper, G. Ralph Branton, and producer Lee Savin are now finalizing a deal whereby they will ink Ethel Barrymore to fencece and intro a dramatic series.

Lassitude involved in enticing stars into the vidpix field isn't due to disinterest, but to the varied and complex factors involved in the overall picture. Where a producer wants a name he has to be certain he won't give too much residual away—some producers have offered residuals not only to stars, but to writers, directors and cameramen in an effort to obtain top talent. While it's possible to get extremely saleable talent in this manner the producer may be left with little.

There's been many a top name on a single-shot basis, usually for a network, but here the problem is considerably simplified. In most instances the star weaves in big, fat plugs for his current pic and his studio or producer is happy about the gratis blurb. Stepping

into video via telepix is a more permanent move, however, and entails a good deal of negotiating, with haggling not only over coin but over scripts and production.

Brian Donlevy is in telepix, making "Dangerous Assignment," with his own company angling a good deal of the series for NBC-TV, and Lucille Ball and Desi Arnaz got in the same way, making "I Love Lucy" for CBS-TV. James Mason, Gene Autry and Roy Rogers have their own companies. This, too, may prove to be the way for those stars who feel they can undertake such a venture.

Ask Own TV Rights

Increasingly aware of the importance of the new medium, the star under contract to a studio seeks, and in many instances is successful, to obtain TV rights when he resigns. Even such staunch anti-TV strongholds as Metro and Warners have been yielding recently, at least where comedians are concerned. Red Skelton's M-G-M pact permits his teevee appearances, and Danny Thomas' WB contract lets him do TV. Y. Frank Freeman, Paramount studio chief, recently told the FCC a large number of Paramount pacts have video rights. UI lately has been encouraging pacts to make single shot personals on video, to plug pix. Columbia has been doing the same thing.

There's no question but what there will be a flow of top stars into the vidpix field, but it will be a slow parade because the many deals being talked around town necessitate a good many concessions by both parties involved. But that attitude of arrogance toward video is gone; the big names want in, and now it's a matter of finding the right deal.

Roxy Anni

Continued from page 7

107,067,319 patrons. In that time it was shuttered only once, for a seven-week period from June to August in 1932. House was reopened in receivership and had tough sledding until July 5, '34, when the tide turned with the launching of the first Shirley Temple film, "Baby Takes a Bow." It had a long, profitable run and marked the turning point for the house, the Roxy becoming a money-maker from then on. Twentieth-Fox took control of the theatre on Sept. 3, '37, under the aegis of the Roxy Theatre Corp.

Records reveal that one of the pictures to give the house its biggest net profit was the preem film, "The Love of Sunya" (UA), which opened March 11, 1927. It did \$144,964 in the opening stanza, which was an eight-day week, the net being around 40% of this total. The net profit is much lower today.

The Roxy all-time money high was made by "Forever Amber" in October, 1947, with \$180,589. Prior to that, "Razor's Edge" held the record with \$175,634 for the Xmas-New Year's week of 1946-47. "Edge" had topped the old "Cock-Eyed World" mark when it reached \$164,001 opening week in November, 1946. Pic ran eight weeks, equalling the longest-run mark of the house made by "Wilson," and grossing \$989,461 in that time. All four pix are 20th-Fox releases.

Starting with the Christmas show in 1942, the Roxy, under A. J. Balaban, launched a glamour name staghew policy in addition to 20th-Fox films. Under Balaban's guidance, the house also installed the only picture theatre ice stage and presented the N. Y. Philharmonic Symphony complete.

Along with the luncheon, screening and cocktail party celebration of the Roxy's 25th anni yesterday (Tues.), exec director David T. Katz awarded gold watches to four employees who have been with the house for its entire 25-year existence. They are Vanderbilt (Jeff) Smith, chief electrician; Herman Ottersen, electrician, and John Janitz and Frank Nealy, projectionists.

Screened in the house's projection room for invited guests was the Roxy's initial pic, Gloria Swanson's "Loyes of Sunya." A print of the film, prepared at the Roxy's expense, will be presented to the Museum of Modern Art Film Library at a ceremony next month.

Start Gene Autry Suit To Bar Republic Sale Of Old Films to Video

Los Angeles, March 11. Gene Autry gallops into Federal Court today (Tues.) to battle his former boss, Herbert J. Yates, on the thorny question of television rights to the old Autry films. Film cowpoke is seeking to restrain Republic from selling or leasing the films to video, and at least part of his case will be based on the commercial tieups in his contract.

Same basis was used by Roy Rogers in his suit a few months ago when Judge Peirson M. Hall ruled that the commercial tieup clause gave Rogers the say-so on video rights. Republic has appealed the ruling, contending Judge Hall erred in his ruling and that there was insufficient evidence.

Crowded calendar in the U. S. Ninth Circuit Court of Appeals precludes any possibility of a ruling on the appeal before late summer, so the Autry case will go forward as scheduled without waiting for such a ruling.

Autry, like Rogers, has formed his own vidfilm company.

Balaban on TV

Continued from page 4

atre. As an example, he said, B&K paid Sid Caesar and Imogene Coca \$20,000 to \$25,000 a week for appearances in Chicago, and they paid off.

Questioned by FCC counsel James Juntilla, Balaban said that if a feature film were offered at the same price to B&K's TV station in Chicago, WKBK, and to its theatres, he would favor the station "because TV is a grant of a license and I would want to protect the grant."

But Balaban didn't think that he would ever be faced with such a situation. He thought there would be two kinds of film—for TV and theatre. Hollywood features are not suitable for TV, he said, because of lighting problems, size of screen, length, etc. Television requires material of shorter length and less cost, he thought.

Subject to a series of hypothetical questions by DuMont counsel Morton Galane, Balaban said that if the time comes when lots of features are available to either theatres or TV, and theatres can't pay more for the films, they will go out of business. But he declared that he doesn't see how TV can afford to pay for first-run product.

Balaban testified that one time or another nearly every theatre in Chicago had been offered to B&K because of its success in theatric operations.

TOA Tax Battle

Continued from page 5

COMPO situation is that the outfit is a "headless horseman." There still is no president in office to direct the overall operation, and no exec v.p. to conduct COMPO's affairs on a day-to-day basis. Also, Robert J. O'Donnell, general manager of Interstate Theatres, is in Europe at present, and is not expected back before another month or so. O'Donnell is co-chairman of the COMPO taxation committee.

TOA-ers have drawn the conclusion from these factors that COMPO could hardly come up with a meaningful tax-fighting program before much time has passed.

Exhibitors appointed by Wolfson to serve with Thalheimer are R. B. Wilby, John Rowley, F. H. Ricketson, H. E. Buchanan, Robert E. Bryant, Morris Loewenstein, C. B. Akers, A. Julian Brylawski, Edward Hyman, Robert R. Livings-ton, Arthur H. Lockwood, Tom Walker, Mike Comerford, Alfred Starr, M. A. Lightman, Jr., Jay Solomon.

Also, Earl Hudson, Ed Fay, Sam Kirby, Guthrie Crowe, Charles P. Skouras, John Balaban, Gaston J. Dureau, Jr., S. H. Fabian, Robert Weitman, Walter Reader, Jr., Myron Blank, Ted R. Gamble and Harold Fitzgerald.

The TOA list comprises reps of a large number of the most important circuits across the country, which was said to reflect the extent of the theatre org's determination in carrying out the big push to eliminate or reduce taxes at the boxoffice.

MOT Mulls Prod.

Continued from page 7

celved requests for MOT's pic on Turkey. Similarly, Monogram, with an upcoming picture dealing with divorce, is attempting to work out a package deal to include MOT's "Marriage and Divorce."

News Pix Re-Issue

Company has also received requests for its feature length news pix. Part of "Ramparts We Watch" has been extracted and is being shown as "Baptism of Fire." "We Are the Marines," originally issued in 1942, is making the rounds again and "The Vatican" is being prepped for re-issue. Feature length "The Golden 20's," held by RKO under an old releasing deal, is expected to be returned to MOT shortly.

Under its present setup, MOT handles sales and releasing chores on its own. For six years up to the first of this year, distribution of the pix was in hands of 20th-Fox. Prior to that RKO did the job.

Production-wise, company is busy readying a series of films for vidpix release. Slated to follow its "Crusade in Europe" is a series labeled "American Wit and Humor." Pix will consist of dramatizations of works of famous American humorists such as Mark Twain, Artemus Ward, Josh Billings, etc. Players lined up for this project include Thomas Mitchell, Gene Lockhart, Jeffrey Lynn and Arnold Moss.

Also on MOT's telepix sked is "Our Living Language," a series depicting the origin of American "figures of speech," a sports series to be known as "The Sport Show," and a news program. Currently in the editing stage is a series of 26 15-minute pix dealing with the ballet.

Justice Dept. Probe

Continued from page 5

duce evidence on the moved-up runs in any other action which he wanted to institute. Judge Hand declined to hear argument on the subject at the UPT hearing.

"Policing" Decrees

It's known that the Justice Dept. has its investigation underway in various areas across the country. FBI agents already have gone through UPT files in their probe.

In addition to the immediate significance of such an investigation, the disclosures also made it apparent that the D. of J. is actively "policing" the various court decrees. That the Department might have become lax in this respect has been suggested in some industry quarters. New Price Stabilizer, Ellis G. Arnall, penned a letter along those lines to Attorney Gen. J. Howard McGrath, as he, Arnall, took leave recently from his job as president of the Society of Independent Motion Picture Producers.

'Due Diligence'

At the N. Y. hearing last Friday, UPT attorney George Gallantz stated that the corporation managed to part with 888 theatres in the past three years. This established due diligence on the part of UPT in its effort to comply with its decree, he said. The 184 houses, representing only 17% of the original total, were problem situations difficult to peddle, and for this reason more time was required, he argued. Of the houses in question, 152 are owned by UPT in partnership with other exhibs and the remaining 32 are wholly owned.

D. of J. balked at this line of reasoning, contending that UPT, in effect, was stalling. But the court turned an unsympathetic ear on Marcus' plea and immediately dismissed his bid to have the 184 theatres placed in the hands of a trustee. UPT's petition originally mentioned 198 theatres, but this was trimmed.

Three jurists clearly were impressed with UPT's record of divestiture to date, and virtually at the outset of the court session made it clear that some additional time was in order. Allowance of 18 months was an obvious victory for UPT.

The court also sided with UPT in its hassle with Fanchon & Marco over their joint operation of the downtown Hollywood Paramount Theatre. UPT asked for, and received, an extended deadline on its dissolution of the partnership, the specific date to be determined by the outcome of a separate action

which F&M has pending against UPT. In the suit, F&M questions the legality of UPT's ownership of 50% of the Paramount stock. UPT will have six months following the windup of this action in which to break with F&M.

Gov't Wins a Point

The N. Y. Federal Court reconvened Monday (10) to hear argument on another petition by UPT, and this time the Government lawyers won the round. Tribunal refused UPT's bid for permission to retain ownership of the Palace and Polk Theatres, Lakeland, Fla., and drop the Lake Theatre, same city. Lake is a second-run house and the other two are first-runs. Court held that UPT must divest either of the two first-runs.

Lait's Rebuttal

Continued from page 2

cal conditions in Massachusetts and names public officials.

On top of the New York, Chicago and Washington "Confidential" books, the "U.S.A." volume (fourth in the series) got 34,000 pre-publication sales as result of 1,500,000 mailers inviting orders. The bonus was the authors' signatures, which they achieved via a process that permits 24 automatic signatures at one writing.

Lait, who writes by dictating direct to the typist, is a one-take author; outside of copyreading, his stuff goes direct to press. He works from Mortimer's copious notes. Lait says Mortimer wrote 300,000 words of "notes." When anything crops up that warrants discussion, they talk it through but, with the traditional training of his newspaperman craft, he adds, "If an editor hasn't confidence in his reporters, then he had better get a new staff." Lait adds that while he would not like his reputation of 49 years—"I am in my 68th year now"—shaken, "we neither ask for nor expect any credit that might accrue."

Lait, however, points to some of the prognostications in re juvenile delinquency, reefer, dope, etc., which "are now as casually part of the day's headlines as the race results. If we are being substantiated now, by the public prints, on something that was shocking in our previous books two and three years ago, maybe history will repeat itself."

There were only two libel suits on the first three books, both on "Washington," and both kayeed. One was against a local book-seller; the court held no attempt had been made to sue the principals. Another, by a gambler, admitted that he was such, but objected that the book made him "a king of gamblers." More recently, N. Y. publicist Dave Charney filed a libel suit against Lait and Mortimer. This is still pending.

Crown already has rolled off three printings of "U.S.A." (\$3.50), totalling 165,000 copies. First edition was 125,000 copies, while the second and third were 25,000 and 15,000, respectively. "Washington Confidential," also published by Crown, was a No. 1 best-seller last year, racking up 250,000 copies at \$3. "Chicago Confidential," also Crown, sold 100,000 copies, while "New York Confidential," which was published by Ziff-Davis (which Crown took over in certain aspects) sold 45,000. In the 25c Dell edition, the "New York" tome hit 1,000,000.

Dallas Off Lait

Dallas, March 11.

Managing editor J. F. Chambers, Jr., of the Dallas Times Herald, wired King Features Syndicate that "we have been accepting Jack Lait's column as a substitute for Walter Winchell, and we do not want it ever again. We do not countenance inaccurate, slipshod, muckraking reporting by our own staff and we do not want it from him. The damage he and his partner have done Dallas in their latest book is far, far greater than anything they or the publishers will ever gain from this shocking example of inaccuracy."

Amusements editor Clifford M. Sage, in his Thursday (6) Times Herald column, blasted Lait, and Mortimer, starting with: "Two character assassins are at large in Dallas!"

Meantime, every copy—estimated at 30,000—of "U.S.A. Confidential" available here, was sold before dark when the book was offered Wednesday (5).

Every year **SPRINGTIME** is **KETTLE-TIME!**



-and every showman's fancy turns to thoughts of that LONG GREEN STUFF that grows and grows with U-I's great Springtime event!



THIS YEAR IT'S

MA and PA KETTLE AT THE FAIR

ALL NEW!



Starring
Marjorie MAIN · Percy KILBRIDE
with **LORI NELSON · JAMES BEST**
Directed by **CHARLES BARTON** Screenplay by **RICHARD MORRIS and JOHN GRANT** Produced by **LEONARD GOLDSTEIN**

It's the perfect background for Ma and Pa! They're at the Fair! They're at their **BEST!**

The **BIRDS** do it!



The **BEES** do it!

and Oh! how the **KETTLES** do it!

... LOVE THAT BOX-OFFICE!

for that Spring-time profit parade from **U-I** of course!



H'wood Delving In Bible Again For Story Lines

The Bible, source of many box-office hits in the past, again is being probed by Hollywood in search of story material. United Artists' Productions has staked claim to "Esther, Queen of Persia," "Book of Esther," "Queen of Esther" with the Motion Picture Assn. of America's Title Registration Bureau.

Also contenders in the "Esther" sweepstakes are Joseph Bernhard, Cecil B. DeMille, 20th-Fox and Warners. Priority appears to go to DeMille, who registered the tag, "Esther (Queen Esther and the Book of Esther)," back in January, 1936, as a handle for an original feature.

20th-Fox came up with "Esther" Oct. 31, 1950, while both Bernhard and Warners filed for "The Story of Esther" on Sept. 23, 1951. Esther is an Old Testament beauty whom King Ahasuerus of Persia selected to be his queen.

Other participants in what may well be a full-fledged Biblical cycle are Louis B. Mayer, Charles K. Feldman, Howard Hughes, RKO, Emerald Productions, Metro, Republic, Edward L. Alpersen and Al Zugsmith's American Pictures. They're all mapping projects either on Joseph, Potiphar, Ruth or Pilate.

Joseph was the Hebrew patriarch who was sold as a slave to Potiphar, an Egyptian official. Latter's wife attempted to seduce Joseph. Ruth is the Old Testament heroine who became the wife of Boaz. Pilate was the Roman ruler of Judea who gave up Jesus to be crucified.

Mayer has staked claim to the tags, "Potiphar's Wife" and "Joseph and Potiphar's Wife." Republic, in turn, has its bid in for "Madame Potiphar," "Potiphar" and "Potiphar and Joseph." Rep's trio of registrations were all made Feb. 2 — only two days after Mayer submitted his "Potiphar's Wife" label.

Feldman rushed "Book of Ruth," "Song of Ruth" and "Ruth and Boaz" to the Title Bureau Feb. 29. Emerald Productions submitted "Ruth" and "The Story of Ruth" last October, while Metro entered "Ruth and Naomi" Jan. 23. Hughes and RKO filed for "Pilate's Wife" Feb. 7.

Other claimants have registered "Joseph and Potiphar's Wife" (American and RKO), and "Joseph" (Alpersen and Nation).

COMPO-O'Donnell

Continued from page 3

fused because of the pressure of business and his health.

It is understood now, however, that with COMPO literally on the spot in that it is operating without a head, O'Donnell will probably come to the rescue. It is believed there should be no difficulty in getting the 10 constituent organizations in COMPO to signify their acceptance of him by mail or wire, so that no further meeting need be held.

Filling of the presidency post will still leave open the choice of an exec v.p. to succeed Arthur L. Mayer, who has tendered his resignation. COMPO membership conclaves decided to let the new president wield a decisive hand in selection of his exec v.p.

If O'Donnell takes the presidency, as now anticipated, it might mean the choice of Robert W. Coyne as exec v.p. Coyne, now special counsel to COMPO, has been repeatedly suggested for the job.

O'Donnell and Coyne have been close in the past, both having been active in Theatre Owners of America. As a matter of fact, however, Coyne's association with that group is the principal reason he hadn't been accepted for the exec v.p. job before. TOA's rival national exhib organization, Allied States Assn., had balked at Coyne's past association.

Whether O'Donnell can overcome the objection or Allied will be big about it will be the final determination. Possibility is also seen that because of O'Donnell's past TOA affiliation, a TOA-ite for the exec v.p. job might be even less palatable to Allied than before.

'Fact' Yarns

Continued from page 7

in "Stalag 17." True story of this ture pic relating to a similar subject. To go with 20th-Fox's "Five Fingers," which deals with espionage in Turkey, they have re-notorious Nazi prison camp is documented in the Billy Wilder production.

Twentieth-Fox also is lensing "Pony Soldier," based upon a Northwest Mounted Police constable who back in the 1870's singly undertook an assignment which prevented a Cree Indian massacre, and was responsible for the saying that "The Mounties always get their man."

Lush Biopix

Also currently in production are biopix which will background either lush or human interest features. Metro has "One Piece Bathing Suit," story of Annette Kellerman; Samuel Goldwyn is projecting "Hans Christian Andersen," and Warners is up with "The Story of Will Rogers," to be followed by "The Fiddler on the Roof."

Metro recently completed "Carbine Williams," constructed around the invention of the carbine used in World War II by David Marshall Williams, and Paramount did "Botany Bay," based upon Britain's colonizing of Australia with convicts shipped from English prisons. Twentieth-Fox' "Viva Zapata!" followed the exploits of this Mexican revolutionary.

Dore Schary also is about to launch "Plymouth Adventure," story of the Mayflower, and 20th-Fox has several true-life topics, including "Assignment in Sweden," which deals with a group of American fliers who were interned in Sweden during the last war, and "Naga Headhunters," telling the rescue of another band in Africa. Another Metro true-life is "The Story of Mme. Caillaux," still only a possibility, pending securing of releases from parties involved in this tale based upon the episode of a French Cabinet member's wife killing a Paris editor who continually abused her husband.

Minevitch

Continued from page 2

May because of this deal, the upcoming Milton Berle testimonial dinner by the Jewish Theatrical Guild, and other Gotham activities focused around TV renewals, new negotiations and the like.

Miss Hutton wanted the Easter Saturday (April 12) opening, which may be on the matinee of that day or it may merely serve as a preview in light of her crowded schedule when she returns from Korea under USO-Camps Shows auspices. In all events, the Holy Week hazard is eliminated because of these factors. Comedienne's Palace date must be limited to four weeks because of Paramount picture commitments and Beatrice Lillie headlines the ensuing month.

Lauritz Melchior headlined fortnight ending last week grossed \$19,500 in its last week after a \$24,350 take first week, both in the red because of the high hook-up. The advance sales for the new Olsen & Johnson-Jose Greco-Jackie Miles layout is considerably better says Sol A. Schwartz, RKO Theatres prez, who has Jack Benny "Interested" but indefinite. Same goes for a possible Eddie Cantor-George Jessel team, and Jimmy Durante, but latter cannot be until after his London Palladium engagement.

Balista's Coup

Continued from page 2

that came, he preferred not to be responsible for any U. S. acts working for him.

There had been a strike in Cuba, and the agents interpreted it to mean that acts might be roughed up. Cafe owner was content to let it go at that, but agents saw something deeper when playing dates on acts already booked weren't picked up by the Cuban niteries after the strike.

Among those that had been cancelled included Rex Ramer, Alfredo Landon, Diagoras, and Boliana Ivanko Troupe. All were scheduled for the Montmartre, Havana, and were to have followed with other bookings on the island.

Up-to-Date

Hollywood, March 11. Bob Hope's next Paramount comedy, "Girls Are Here to Stay," will be strictly modern, although the idea goes back about three centuries.

Robert Welch, producer, is adapting a story written in 1655 by the French dramatist, Moliere, who knew a lot about girls.

'Women' Boxom \$15,000, Buff; 'Vegas' Hep 16G

Buffalo, March 11. Batch of new entries is perking biz at first-runs here this week. "Westward the Women" looks nifty at the Buffalo while "Las Vegas Story" is heading for hefty session at Century. "Bend of River" landed rousing total in 10 days at Lafayette. "Greatest Show," still sock at Center, is holding a fourth round.

Estimates for This Week
Buffalo (Loews) (3,500; 40-70)—"Westward the Women" (M-G) and "Shadow in Skies" (M-G). Looks nifty \$15,000 or better. Last week, "African Queen" (UA) (2d wk), \$10,000.

Paramount (Par) (3,000; 40-70)—"Something to Live For" (Par) and "Dark Man" (Indie). Opened today (Tues.). Last week, "Bugles in Afternoon" (WB) and "Murder Without Crime" (Indie), fair \$11,000.

Center (Par) (2,100; 90-\$1.25)—"Greatest Show" (Par) (4th wk). Started fourth round today (Tues.). Last week, sparking \$12,000. Second week was terrific \$17,000.

Lafayette (Basil) (3,000; 40-70)—"Cimarron Kid" (U) and "Strange Door" (U). Aiming to land solid \$10,000. Last week, "Bend of River" (U) and "Here Come Nelsons" (U), rousing \$15,000 in 10 days.

Century (20th Cent.) (3,000; 40-70)—"Las Vegas Story" (RKO) and "Cloudburst" (Indie). Hefty \$18,000 or under. Last week, "Phone Call Stranger" (20th) and "Mr. Peek-A-Boo" (UA), \$13,000 in 10 days.

WASHINGTON

(Continued from page 8)

\$3,500. Last week, "Rashomon" (RKO) (4th wk), \$3,500.

Keith's (RKO) (1,939; 44-85)—"Bend of River" (RKO) (3d wk). Good \$8,500. Last week, \$10,000.

Metropolitan (WB) (1,200; 44-80)—"Retreat, Hell!" (WB) (2d run). Okay \$6,000 for nine days. Last week, "Bride of Gorilla" (Indie), \$6,500 in eight days.

Ontario (K-B) (1,404; 44-74)—"Death of Salesman" (Col), disappointing \$10,000, picketing by American Legion being blamed, and may shorten run of film. Last week, "Detective Story" (Par) (5th wk), strong \$6,000.

Palace (Loews) (2,370; 44-74)—"African Queen" (UA). Sock \$28,000 or better 10 top town. Holding. Last week, "Viva Zapata" (20th) (2d wk), \$13,000.

Playhouse (Loport) (485; 55-\$1)—"Five Fingers" (20th) (2d wk). Handsome \$9,000 after smash opening session at \$10,500. Holds again.

Warner (WB) (2,174; 44-80)—"Big Trees" (WB). NSH \$12,000 following critical pans. Last week, "Bugles in Afternoon" (WB), \$12,500.

Translux (T-L) (654; 50-85)—"Two Tickets Broadway" (RKO) (3d-final wk). Fair \$4,000. Last week, \$5,000.

Museum Appeal

Continued from page 3

ities. Pic is wholly-owned by the outfit.

It was shot by Edgar T. Queney, chairman of the board of Monsanto Chemical Corp., on a museum-sponsored expedition. Producers Representatives, Inc., headed by Irving Lesser and Seymour Poe, is handling distribution on a percentage basis.

Appeal of the New York censors nix is being handled for the museum by Lewis Delafeld, of Hawkins, Delafeld & Wood, and by counsel for the Monsanto Corp. Pic got a clean bill of health in Los Angeles, after complaints to the vice squad and the district attorney resulted in official gandering.

Catholic Church's Legion of Decency has nixed "Latuko," but the Natural History organization is taking no steps to fight that, on the basis that the Church is within its rights in condemning the pic for its own members. Museum is also adamant against "sensationalizing" the film via the censorship battles.

Picture Grosses

SAN FRANCISCO

(Continued from page 9)

(20th) and "Girl On Bridge" (20th), \$13,000.

Warfield (Loews) (2,656; 65-95)—"Westward Women" (M-G) (2d wk). Only \$6,500 in 4 days. Last week, nice \$18,000.

Paramount (Par) (2,646; 65-95)—"Sailor Beware" (Par). Sock \$24,000. Last week, "Something to Live For" (Par) and "Stronghold" (Lip), \$12,500.

St. Francis (Par) (1,400; \$1.25)—"Greatest Show" (Par) (3rd wk). Held at \$17,000. Last week, big \$23,000.

Orpheum (No. Coast) (2,448; 65-95)—"Scandal Sheet" (Col) and "Barefoot Mailman" (Col). Mild \$11,000 or over. Last week, "Bend of River" (U) and "As You Were" (Lip) (2d wk), \$11,500.

United Artists (No. Coast) (1,207; 65-95)—"African Queen" (UA). Smash \$21,000. Last week, "The River" (UA) (2d wk), \$5,500.

Stagedoor (A-R) (370; 85-\$1)—"Rashomon" (Indie) (4th wk). Held at \$3,800. Last week, fine \$4,300.

Clay (Rosener) (400; 65-85)—"Eroica" (Indie). Oke \$2,600. Last week, "Pictura" (Indie) (4th wk), only \$2,200 at \$1 top.

Vogue (S. F. Theatres) (375; \$1.12)—"La Ronde" (Indie) (16th wk). About \$1,500. Last week, trim \$1,600.

Estimates for This Week

Crest, Downtown, Glendale, Scarborough, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"Calling Bulldog Drummond" (M-G) and "Corky Gasoline Alley" (Col). Light \$10,000. Last week, "Drums Deep South" (RKO) and "Whistle Eaton Falls" (Col), \$15,000.

Imperial (FP) (3,373; 50-80)—"Viva Zapata!" (20th) (2d wk). Bad slip to \$9,500 after last week's big \$18,000.

Loew's (Loew) (2,743; 90-\$1.50)—"Quo Vadis" (M-G) (4th wk). Holding strong at \$13,500. Last week, \$16,000.

Odeon (Rank) (2,390; 50-90)—"Red Skies Montana" (20th). Hefty \$14,000. Last week, "Decision Before Dawn" (20th) (2d wk), \$9,000.

She's (FP) (2,386; 40-80)—"See in Dreams" (WB) (2d wk). Lusty \$15,000. Last week, \$18,000.

Uptown (Loew) (2,743; 40-80)—"Pandora" (M-G). Neat \$7,500. Last week, "Meet Danny Wilson" (U), \$6,000.

Victoria (FP) (1,140; 40-75)—"Unknown World" (20th) and "Great Guns" (20th) (reissue). Okay \$6,000. Last week, "Hunchback Notre Dame" (RKO) and "Cat People" (RKO) (reissues), same.

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Crest, Downtown, Glendale, Scarborough, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"Calling Bulldog Drummond" (M-G) and "Corky Gasoline Alley" (Col). Light \$10,000. Last week, "Drums Deep South" (RKO) and "Whistle Eaton Falls" (Col), \$15,000.

Imperial (FP) (3,373; 50-80)—"Viva Zapata!" (20th) (2d wk). Bad slip to \$9,500 after last week's big \$18,000.

Loew's (Loew) (2,743; 90-\$1.50)—"Quo Vadis" (M-G) (4th wk). Holding strong at \$13,500. Last week, \$16,000.

Odeon (Rank) (2,390; 50-90)—"Red Skies Montana" (20th). Hefty \$14,000. Last week, "Decision Before Dawn" (20th) (2d wk), \$9,000.

She's (FP) (2,386; 40-80)—"See in Dreams" (WB) (2d wk). Lusty \$15,000. Last week, \$18,000.

Uptown (Loew) (2,743; 40-80)—"Pandora" (M-G). Neat \$7,500. Last week, "Meet Danny Wilson" (U), \$6,000.

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'SAILOR' HUGE \$18,000, MPLS.; 'VADIS' DITTO

Minneapolis, March 11.

Snow and cold over weekend piled on top of such other adverse boxoffice factors as Lent, state as well as Federal income tax deadlines, a protracted taxi drivers' strike, and the tough Shrine circus opposition. But it's being demonstrated anew that if you have what they really want you need no alibis. And in "Sailor Beware," "Death of a Salesman," and "Quo Vadis" the loop really boasts it has a full quota of big product. All three are clicking. It's the second "Quo Vadis" stanza and there's little slowdown from the fast initial pace. The lone other holdover, "Bend of the River," moved over from the RKO-Orpheum to the Pix for a third downtown canto.

Estimates for This Week

Century (Par) (1,600; 85-\$1.25)—"Quo Vadis" (M-G) (2d wk). No sign of stumbling after smash first week. Grant \$18,000. Last week, \$19,000.

Gopher (Berger) (1,000; 50-76)—"Return of Texan" (20th). Mild \$4,000. Last week, "Cimarron Kid" (U), \$3,800.

Lyric (Par) (1,000; 50-76)—"Sea Hornet" (Rep) and "Honeychile" (Rep). Sluggish \$3,000. Last week, "Bushwacker" (Indie) and "Tales Robin Hood" (Lip),

U Stock Option Buys By Crown, Grant Seen Only As Investment Deals

Col. Henry Crown and Arnold Grant, Columbia directors, who were disclosed last week to hold a considerable number of stock option warrants in Universal, have no intention of participating in the affairs of U or increasing their holdings in that company, it was learned this week. Crown and Grant bought the options purely as a financial investment.

They acquired them three years ago, when the price of U stock was below the \$10 figure at which the warrants permit its purchase from the company treasury. As a result, the options had very little market value. Crown and Grant went into them, however, because they constituted such a large block of U shares, and they gave the owners a speculative ride on the company at a fraction of what it would have cost to buy shares themselves, rather than the options.

Crown, Grant and Crown's son, Robert, jointly own 27,000 U warrants. They bought them when the stock was selling at about 10. It's now around 12, so they have a good profit. One of the unusual things about the options, making them particularly valuable, is their long term. They run until April 1, 1956.

U-Decca

Continued from page 4

Decca nominees. As soon as the new board is constituted, it is expected to name Rackmil as prez of U and Nate J. Blumberg, present topper, as chairman.

Plan now favored for consolidation of U and Decca does not call for an actual merger. Instead, U will acquire sufficient Decca shares to give it control. While policy of the two companies will be coordinated at the top level, they'll continue as separate operations.

Leonard Schneider, Rackmil's chief lieutenant in Decca, will be active operating head, while Rackmil, who'll resign as Decca proxy, will take the U reins. Alfred E. Daff, worldwide sales chief for U, will continue under Rackmil as chief executive officer.

The buyout plan, rather than a merger, will obviate the necessity of winning approval by J. Arthur Rank, who holds about 15% of U's outstanding shares. Rank's position on a merger hasn't been clarified as yet.

John Davis, operating head of the Rank empire, was in New York briefly on his way to England from Australia last week, but talks were too short to be decisive. Davis is expected to return in a month or so for more extended discussions.

Robert S. Benjamin, prez of the Rank Organization in the U. E. and its rep on the U board, has been sitting in with the committee of directors considering merger plans. He has been keeping Rank and Davis up to date on developments.

MPAA-AFM

Continued from page 4

for television, but since then has changed his mind and is lined up with Chadwick in demanding a new agreement. Understood Chadwick has a counter proposal, but just what it is, he had not divulged to date.

For some weeks IMPPA members have refrained from re-scoring old films for TV because of a growing resentment against the AFM demands.

Meanwhile George and James Nasser, owners of General Service Studios, have challenged the legality of the 5% format. They have four pictures ready for release to television and declare they are not bound to sign any agreement with AFM. They announced they will take the case into court for a legal test.

Jessel Lauded

Continued from page 2

Marx and George Burns were among those who turned out to honor the "Toastmaster General."

What's Short About It?

The pleasantries and the usual toasts of friendship ended Jessel's comparatively short acceptance.

"I know so well just how much sincerity there is in testimonial dinners, and just what is so much tinsel," he declared. "For example, my oldest friend and almost my nearest of kin, Eddie Cantor, who has a dinner in his honor about twice a month—and should a month go by without any, before he comes home to eat, Ida puts a sign on the door—'The Ida Cantor Tennis and Tsimmis Club Proudly Welcomes Eddie Cantor.' And I believe it was at the last dinner in his honor, either the opening of a new television show, his birthday, or his ascendancy to the chair of President of Welch's Grapejuice, he was quite overcome with emotion, and his heart seemed broken over the fact that there were four or five people who could not be there, since they had long since gone down the road to their fathers—three of these five people hated his guts and the other two were Benjamin Disraeli and Ty Cobb, whom he never met in his life.

"At the last dinner given in honor of Jack Benny in New York, the thing that brought a lump in his throat and tears in his eyes, was that some old vaudeville friends happened to be there at his side. These particular friends, I happen to know, have been very near him for the last 30 years. They live in his garage. They have written letter upon letter to him. These he never answered, but on a night at the Waldorf-Astoria, when everybody is hollering 'Hokey' for him, he is so touched that these people are there, and so surprised. When he brought them from Los Angeles, he evidently thought they were going to Loew's State instead of his dinner."

Television Can't Hurt

In one brief serious passage, Jessel commented on the fact that proceeds of the event will be used for scholarships at Brandeis U.

"After all," he pointed out, "one must think in the same tolerant mood of the English poet, Laurence Hope, who wrote: 'Youth is a plea to cancel a thousand lies.' And Plato, the great Greek writer, said 'It is enough that he is young.' Reporting that he had had a message from Charles Coburn referring to the "Bonny Brith," Jessel explained that the name means "Sons of the Covenant." "It is based," he said, "on the legend that the Almighty God talked to Abraham and said to him: 'For thy goodness, I will multiply thee exceedingly.' And year in and year out the spirit and goodness of B'nai Brith has been embellished. Television cannot hurt the B'nai Brith."

Most guests of honor, he added, usually say "I would not be what I am, if it were not for the little woman who has been with me all through the years."

"At that point," Jessel remarked, "the lady takes a bow. I thought of that—but to bring so many people here—it would cost a fortune."

'Fox' Squawks

Continued from page 2

have assertedly been receiving a flood of letters complaining about exhibition of the Rommel biopic. On the other hand, Hoyts and 20th-Fox previewed the film before military chiefs and war correspondents with an entirely favorable reaction.

Protest 'Fox' in Rome

Rome, March 4. With the opening of the Italian version of "Rommel, the Desert Fox" (20th) here, about 20 were arrested for causing a disturbance in front of the Rivoli, where the pic is playing.

More than 50 of the Italian polizia surrounded the theatre, although there was no actual violence. Directly after opening night, the film went on without incident. Attendance has been steady since the opening on March 1.

Thugs Rob WB Philly House, Slug Manager

Philadelphia, March 11. A thug gun-whipped the manager of a film house as culmination of a series of week-end robberies at three Warner theatres in this area. Nathan Warshaw, manager of the Fairmount, suffered a brain concussion when he was beaten with a revolver by a thug who escaped with \$295 in cash Sunday night (9).

In the two other attempts, robbers broke into the Cross Keys in West Philadelphia and the Yorktown in suburban Ogontz. In both instances, the thieves broke open safes but failed to reach money compartments.

PIC EXPORT \$27,547,416 IN 1951 FOR 14% GAIN

Washington, March 11. Exports of motion pictures, films and equipment last year was a strong \$27,547,416, a jump of approximately 14% over 1950, according to Nathan D. Golden, director of the NPA motion picture division. Biggest portion of the increase was reflected in higher exports of 35mm feature films, plus 16mm films and equipment.

There has been a steady climb in the export of 16mm motion picture subjects, rawstock, cameras, projectors, etc., indicating that the worldwide swing to 16mm continues. In 1951, the exports in this gauge reached an all-time high.

During last year, U. S. exported \$10,051,858 worth of feature film prints and negatives. It also sent overseas 298,028,808 feet of rawstock.

Briefs From the Lots

Hollywood, March 11. Ray Milland signed to star in "Jamaica Run" for Pine-Thomas, starting May 1. . . . Bob Graham's playing option picked up by 20th-Fox. . . . William Bishop co-stars with Richard Conte, Viveca Lindfors and Barbara Britton in "The Riding Kid" at UI. . . . Metro handed Ed Tierney a role in "Eagle On His Cap". . . . William F. Brody will produce "The Sea Tiger" at Monogram, starting March 17. . . . Pine-Thomas will film "Tropic Zone" at Paramount. . . . Mack Gordon and Jo Myrow doing the score for "I Love Melvin", co-starring Donald O'Connor and Debbie Reynolds, at Metro. . . . Al Vaughan, recently with Samuel Goldwyn, signed as publicity director for Sol Lesser's enterprises.

Start of "It Grows on Trees" makes a total of five films in work at UI, including "The Riding Kid," "Yankee Buccaneer," "Ma and Pa Kettle at Walcott" and "The Texas Man". . . . Bernie Luber, in association with Alberto Andra, will produce "The Mysterious Amazonia" in Brazil. . . . "Danger Forward" is the new tag on "The Fighting Marine" at Warners. . . . Republic signed Jean Parker for "The Toughest Man in Tombstone," starring Vaughn Monroe. . . . Philo McCullough and Helen Gibson, stars of the silent era, play rancher and wife in "The Texas Man". . . . Susan Ball plays opposite Robert Ryan in "City Beneath the Sea" at UI. . . . Gordon Douglas will direct "The Iron Mistress" at Warners. . . . Percy Warram joined the "April in Paris" cast at Warners.

Rosalind Russell will celebrate her return to the screen by starring in "Never Wave at a WAC," to be produced by Independent Artists, in which she is partnered with her husband, Fred Brison. . . . Paul Henreid's second indie production, "The Stubborn Wood," starts May 10 at General Service. . . . Torin Thatcher checked in at 20th-Fox for a role in "The Snows of Kilimanjaro" with Jay Gerard and Tommy Summers joined the "Stalag 17" cast at Paramount. . . . Edward Sedgwick was signed by Paramount to develop a story idea for a Bob Hope starrer, to be produced by Paul Jones.

Ava Gardner replaced Anne Francis in "The Snows of Kilimanjaro" at 20th-Fox. . . . Paula Corley signed as femme lead in "The Black Castle" at UI. . . . Wendell Corey and Jean Hagen joined the cast of Metro's "Letter From the President". . . . Frank DeKova plays an Indian medicine man in "Pony Soldier" at 20th-Fox. . . . Paramount signed Chester Bonestell to do astronomical paintings for George Pal's "War of the Worlds". . . . Lisa Ferraday will co-star with Jon Hall in Sam Katzman's "Last Train to Bombay" at Columbia.

Combined Exhib-Daily Press Meet Set in Mpls. Allied Goodwill Pitch

Minneapolis, March 11.

With the goal in mind of bringing a closer relationship between exhibitors and newspapers, what's believed to be the first combined theatre-owner-newspaper publishers and editors' convention in area history is scheduled for Minneapolis in May under North Central Allied's sponsorship.

Members and non-members of the independent exhibitors organization are being asked to bring their editors and publishers to the annual NCA convention as guests. More than 60 exhibitors already have their newspaper people lined up, according to Ted Mann, NCA president.

"This convention's radically different approach will constitute a getting together of newspaper people and exhibitors for an exchange of ideas and information," Mann explains in a current bulletin. "We know that it will result in much better public relations for exhibitors and that out of it will come, at least in this area, a press which is both informed of, and sympathetic with, theatre problems."

It will be impressed upon the publishers and editors how much of a community asset the theatres are, and that it's to the newspaper and local business concerns' self-interest to help keep the showhouses alive, Mann says. One result, it's hoped, will be more free newspaper space for films generally and the local theatre in particular, he explains.

WB Stock

Continued from page 5

They directly own a combined total of 1,124,350 shares, or just about 20% of the 5,620,000 total outstanding. Members of their families account for approximately another 5%. At present, Harry Warner is low man of the three in terms of direct ownership. He has 264,300 shares, as compared with Albert's 428,550 and Jack's 431,500. Point underlined is that all other investors have such relatively few shares of WB that there's not the faintest suggestion of a threat to the brothers' working control.

Report on finances, which accompanied the stock tender invitation, disclosed that since last Dec. 31 WB has entered deals for the sale of seven of its theatres at a total price of \$906,000, representing a profit of approximately \$20,000. Divestiture of only two of these properties was required under the WB consent decree in the industry anti-trust suit. The notice to stockholders confirmed that WB is negotiating for the sale of a "substantial number" of houses other than those which must be disposed of under the decree.

Yates' Salary

Continued from page 5

operations, was paid \$26,865, an increase of \$2,570, in '51. Combined total compensation to all officers and directors in '51 climbed to \$423,829. Total in the previous year was \$407,854.

Four incumbent directors are up for reelection at Rep's annual meet. They are John Petruskas, Jr., Rep treasurer; Edwin Van Peit, v.p. of the Chemical Bank & Trust Co.; William M. Saal, assistant to Yates, and Douglas T. Yates, v.p. of the Rep International Corp. rep, as of March 3, 1952, had 1,817,860 shares of common stock outstanding, all of which are entitled to vote.

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Clips From Film Row

NEW YORK

John Kirby, WB southern division manager, back at his desk following a two-month absence recovering from broken arm.

Daniel J. Loventhal, assistant to Nat Levy, RKO eastern division manager, granted leave of absence starting March 22. Will devote time to personal real estate interests and private law practice specializing in film distribution problems.

E. K. O'Shea, Paramount distributing Corp. veepee and Jerry Pickman, ad-pub chief, return to homeoffice today (Wed.) from confabs with exchange reps and exhibs in Memphis and Dallas.

DALLAS

Del Jordan took over as manager of Leon Theatre at Graham for Theatre Enterprises. He formerly was at Roswell, N. M. at National Theatre in San Antonio, Zaragoza Amus. Co. house, to get a facelift.

The Southern Theatre Co. soon starts the theatre savings plan recently introduced in several Texas cities. Patrons receive five passes for steady attendance. Plan is currently in effect at four houses operated by the Zaragoza-Amus. Co.

Truman Hendrix named to manage Royalty Pictures, of Texas, new film distribution office opened here to handle distribution of indie product.

Frank Benson will be associated with Mrs. Dorothy Sonney, representing Sonney Amus. Co., of Los Angeles. Benson recently sold the Majestic, Ritz and Texpa theatres in Bowie to C. E. Campbell. He will handle exploitation for Sonney product.

Bob Yancey is new operator of the Sunset, nabe house in San Antonio which was formerly run by Interstate Circuit. Yancey comes here from Texas City where manager of Showboat for Long Theatre Circuit.

Claude C. Ezell, prez of Ezell & Associates, owners of a circuit of ozoners in the state, recently selected as "Neighbor of the Year" over the Liberty Broadcasting System. Ezell was cited for his idea of arranging for various motion picture leaders in Dallas to substitute during illness of Jack Houlihan, Republic branch manager here.

Interstate Theatres announced that the Capitol and Rialto here; Capitol and Rialto in Amarillo and the Queen and Texan in Austin had been sold to Louis Novy, Austin theatre exhibitor. He has been operating the Austin Capitol for a number of years, being a partner there with Interstate, Louis Charninsky and James Bates, managers of Capitol and Rialto here, remain in their posts.

KANSAS CITY

The Home Theatre and Tenth Street house in Kansas City, Kans., last week were purchased by Friendly Theatres circuit, which also operates the Jayhawk Theatre there and the Vogue Theatre in Lees Summit, Mo.

Allied Independent Theatre Owners of Kansas and Missouri elected four new directors to serve three-year terms. New board members, for Missouri are Charles Potter and Beverly Miller, both of K. C.; for Kansas, Glen Cooper, Dodge City; Ben Spainhour, of Greensburg. Miller was made veepee, replacing William Silvers, Cameron, Mo. Fred Harpst was retained as general manager.

TORONTO

Personnel shuffle at Odeon Theatres resulted in several head office and theatre manager transfers and promotions. E. G. Forsyth named to homeoffice exec post connected with theatres. H. S. Dahn, supervisor of Odeon's southern Ontario theatres, relinquishes supervision of Odeon's Hamilton theatres at his own request. J. H. Eshelman named city supervisor of Hamilton theatres. James Chalmers upped to manager of Odeon Ottawa, replacing Gordon Beavis, resigned. Ron Leonard replaces Chalmers as manager of Odeon Danforth. J. B. Carnon promoted to manager of Odeon in Fairlawn, Toronto, succeeding J. Gibson, resigned. G. E. Trudgian is new manager of the Christie, Toronto.

City council here ordered immediate removal of all projecting signs on Yonge St., town's main stem, including recently-erected \$60,000 spectacular of Loew's Theatre, the \$40,000 standard of the Imperial, largest theatre in Canada, and those of nearly a score of deluxe and first-runs. In the

future, only signs projecting not more than 18 inches from building fronts will be permitted. Motion Picture Theatre Assn. fought a vigorous sign ruling for two years.

Elliot Brown, manager of Odeon, Victoria, and former Canadian filer during the last war, won the 13-week contest for better business and showmanship among managers of Odeon Theatres (Canada). Runner-up was Wannier Tyers, manager of Odeon here, who has been upped to publicity and exploitation department of Rank chain in Canada.

BOSTON

Resignation of Ben Rosenberg as district manager of New England Theatres, to take over operation of Penn-Paramount Theatres, created a chain reaction within the local circuit. Harry Browning assumes the post of district manager of theatres formerly operated by Rosenberg, with Mel Morrison taking over supervision of Maine, New Hampshire and Vermont houses formerly handled by Browning. Chet Stoddard takes over management of the North Shore theatres of Morrison, with Jerry Govan assumes the post of district manager activities. George Moffitt, manager of Capitol, Allston, goes to booking department with Lou Kenney, ex-Paramount, Newton, being transferred to manager at the Capitol, Allston. Mario Poto, former assistant manager of Hub's Metropolitan, upped to manager of Paramount, Newton.

Independent Exhibitors of New England elected following slate of officers for coming year: Norman Glassman, reelected prexy; Irving A. Isaacs, first veepee; Melvin B. Saffer, second veepee; Albert Lourie, secretary, and Julian Rifkin, treasurer.

CHICAGO

Essex Theatre's screen burned down last week, as well as the speakers, causing \$1,000 damages. It shuttered the house for several days.

John Balaban, president, and Elmer Upton, controller of the Balaban & Katz circuit, back in Washington for the Paramount Federal Communications Commission hearings.

Chicago censor board, which reviewed 85 films last month, rejected none but classified two foreign films for adults only.

Chi amusement theatre tax continued to decline as theatre receipts dipped, with \$87,000 collected during February against \$98,000 last year.

Picadilly, Schoenstadt circuit's top house, which tried 50c matinee price till 7 o'clock last week moved back again to old time of 6 p.m.

Rufus Ahern made manager of Portage Park Theatre. Homewood Theatre, formerly operated by Jones, Linick and Schaffer, sold to merchants, last week.

Jack Kirsch is negotiating with a church group to sell his Road Theatre.

Allied theatres of Illinois holds its annual elections March 12, with Jack Kirsch up for president again.

Hal Abramson resigned as head booker of Essaness circuit to take a government job. Howard Lambert, his assistant, takes over.

A. Golan, Metro publicity assistant, transferred to Omaha and Des Moines territory as slack replacing Ivan Fidler, who was transferred to the Coast.

Balaban & Katz employees are setting up a educational fund for the son of the late Milton Officer. Father was manager of Nortown Theatre.

Theodore Reisch, Universal local sales manager, succeeding Abe Swerlow, who moves to Los Angeles. Richard Graff takes over the Chi sales job.

PITTSBURGH

John Keady, assistant manager of Rowland Theatre, moved by WB to downtown circuit headquarters to replace August Pleva in contact department. Latter resigned to go with Westinghouse's Market Research Bureau.

Jim Vazzana, formerly with Atlas Theatre Supply Co., is a new salesman at Monogram.

Bill Roads, who was in the ad biz in Philadelphia, joined Republic's sales staff.

Strand Theatre in Johnstown, owned and operated by Altoona Public, closes early this spring and will be converted into a commercial property.

Alexander Stewart, Indiana, Pa., hardware merchant and father of James Stewart, film star, appointed on committee to select a

new home for the Indiana community summer theatre.

Mercedes Battaglia added to staff of Warner's purchasing department.

Colony in McKees Rocks, which operated only on week-ends for a long period, has shuttered. It was run by Ben (Bud) Rosenberg, son of the late M. A. Rosenberg, an exhibitor.

Dave Silverman, manager of the RKO exchange, elected head of the Father's Club of the Phi Epsilon Pi chapter here. His son, Zip, is a member of the frat.

Monogram has been withdrawn as a defendant in the \$560,000 anti-trust actions recently filed here by Lou Kaufman of the Metropolitan.

Carl Ferraza, manager of the Ritz, sent to Indianapolis by Loew's for vacation relief work. While he is away, Jack Dolde, assistant at the Penn, takes his place.

Les Kennedy transferred by WB from the Manor to manager of the Columbia in Brookville.

Charles Kiefer withdrew as a partner of Andy Battistoni in the operation of the Rialto on Fifth Avenue. John A. Reilly stays on as manager.

Indie theatre owners here granted a wage increase of 10c an hour to projectionists under terms of a new pact, effective to Sept. 1, 1953, when another 5c per hour will be added. Latter deal to expire Aug. 31, 1954.

DETROIT

Albert Dezel picked up distribution rights to the French-made "La Ronde" in the Michigan territory. Picture is slated to preem locally day-and-date March 20 at the Center, Studio and Coronet Theatres.

Earl Hudson, prexy of United Detroit Theatres, resigned as chief barker of the local Variety Club, claiming pressure of other activities was too great. His successor is Adolph Goldberg, of Community Theatres.

Allied and Butterfield theatres fighting proposal to be voted on April 7 which would give the city commission the right to levy an excise tax on all forms of amusement.

Percy Kilbride, of Kilbride Theatres, bequeathed \$100,000 by John (Kunsky) King, pioneer Detroit theatre magnate, who died recently.

BUFFALO

The Mercury and Cinema, formerly Buffalo's two downtown competitive art theatres, are being pooled under a joint operation. Phil Cohen and Morris Slotnick of Rochester, former operators of the Cinema, and Dewey and James Michaels, of the Mercury, have formed Mercury-Cinema, Inc., which will run the two houses under the direction of James Michaels.

Matthew V. Sullivan resigned as Buffalo branch manager of Warner Bros., and is leaving the industry. Sullivan's latest stint with Warners was his second with the company.

Jubilee, Black Rock suburban nabe, has been dismantled by Schwartz and Cohen. Likewise, the Artistic in South Buffalo, by David Zachem, latter to be converted to commercial uses immediately.

New Mercury-Cinema pool announces appointment of Philip Tudaro as house manager of the Mercury. Milton Harris continues as manager of Cinema.

MINNEAPOLIS

Casper Choinard resigned as Paramount northern Minnesota salesman to take over Twin Cities accounts at Warners.

Bennie Berger, circuit owner, building 377-car drive-in at Fergus Falls, Minn., where he also has the conventional theatre.

Full cooperation from local public school system in promoting a commercial film was won for "Quo Vadis," now at the Century, being the first time that this has occurred locally. Tieup was made by Louis Orolo, Metro exploiter, and Ev. Seibel, Minnesota Amus. Co. ad publicity head.

Local independent exhibitors lost out in their fight to be exempted from general advertising rate boost put into effect by both Minneapolis newspapers, which have identical ownership. Increase of 5c a line will put estimated additional financial burden of \$300 to \$400 a year on the neighborhood and suburban houses and from \$3,000 to \$5,000 per annum on downtown theatres if they continue to use as much space as at present.

In recognition of its heart hospital and other philanthropic projects, Northwest Variety club was honored by being invited to membership in the exclusive Minneapolis Council of Civic Clubs and also will receive a honorary plaque from Minnesota U.

North Central Allied has asked

territory's exhibitors to help "give the lie" to the House Un-American Activities Committee's industry Red charges.

Charles Perrine, Minnesota Amus. Co. veepee and comptroller, recovering from a mild heart attack.

Ted Mann, circuit owner and North Central Allied president, off for second time to California, this time for six weeks, combining pleasure and biz in connection with his two drive-ins.

Bill Elson, onetime VARIETY mugg and partner of Gilbert Nathanson in the theatre biz, moving to California where he plans to engage in TV production. Will retain his Minnesota theatres interests.

Don Miller, industry newcomer, addition to United Artists sales staff, succeeding Al Rosenberg who resigned to enter his own business. Paramount circuit landed "African Queen" (UA) on competitive bids for local first-run and has set it to open at Lyric April 16.

W. H. Workman, Metro branch manager, back after attending funeral of a brother in Wellesville, Ohio.

Eddie Ruben and Ben Friedman, circuit owners, vacationing in California and Florida, respectively.

ST. LOUIS

Exhibitors in several Illinois towns of the St. Louis trade area are building goodwill with their customers by helping with charity drives. Clyde Miner, manager of Strand, Rydway, Ill., helped raise funds for family of Jesse Sauls, whose home was destroyed by fire. Navoo Theatre, Navoo, Ill., helped fund-raising drive to wipe out the debt of Hancock Memorial Hospital in Carthage, Ill.

Robert Renfro, former manager of Turner-Farrar circuit's Grand, Vienna, Ill., back at his desk after serving with the First Cavalry in Korea as a reservist. He has been recommended for Silver Star for gallantry in action.

Mrs. Ethel J. Chilton readying her new house in Doniphan, Mo., for an early opening.

The Joy, 200-seater in Kansas, Ill., dark since November of 1951, relighted by a group of civic leaders after building was purchased from H. W. Jessup, Brazil, Ind., who formerly operated the house.

The Nu, Kane, Ill., taken over by W. P. Witt, Jerseyville, Ill. Since death of her husband, owner of the house, Mrs. George H. Varble and a son were operating the Nu and the Town Hall, Hardin, Ill.

Mrs. Edith Brands, owner of Grafton in Grafton, Ill., operating house on a limited-week basis until biz justifies more shows.

The Komm Circuit shuttered its Peerless here until facelifting is completed.

DES MOINES

Tri-States Theatre Corp. here named Tony Abramovich manager of the Capitol, Grand Island, Neb. He is succeeded at the Paramount, Des Moines, by Eugene Moore, formerly manager of Roosevelt, also here. Dick Gray, formerly manager of the Drive-In, is now manager of Roosevelt.

Rocket Theatre here purchased from Tri-States Theatre Corp. by S. A. Vogl. House was known as the Garden until remodeled in 1941.

Vogl has been associated with A. H. Blank since 1933, except for three years in the army. He plans to manage the house and continue same picture policy.

Annual convention of Allied Independent Theatre Owners of Iowa and Nebraska slated for Fontanelle Hotel, Omaha, April 22-23. Group also elected Elmer Huhnke treasurer, replacing Tim Evans, and named Charles Jones secretary, succeeding Huhnke. Officers reelected include prexy Al Myrick; Leo F. Wolcott, board chairman; Ben Kubby, general counsel; and three veepees.

CALGARY, ALTA.

New 500-seat Marda, a nabe house, opened here by M. E. Jenkins.

Assistant manager of the Capitol here, John M. Heaps has been named manager of the Met Theatre in Regina; succeeds Hilliard Gunn who moved to the Capitol there when Jack Proudlove left to manage a West Coast house.

SEATTLE

Dim view of exhibition's future is taken by the Paramount Building Corp. of Seattle in its annual report for the year ended last Dec. 31. Outfit leases the Paramount Theatre here. Building Corp., headed by Charles F. Clise, reports that Par's admissions in 1951 were 50% under the peak war years.

Total income for '51 amounted to \$78,611; net profit was listed at \$12,168.

RKO Curtailing Two-Reel

Comedy Shorts Due to High Costs, Distrib Problems

RKO Pictures this year will curtail its production of two-reel comedy shorts. Considerable slice in the schedule was prompted by increased production costs and inability to peddle the shorts to theatres. Latter situation is due to the adoption by more and more theatres of the dual policy.

Of the majors, RKO and Columbia are the only ones still making two-reel comedies. Metro, 20th-Fox and Paramount have discontinued two-reelers completely, and limit their shorts program to one-reel jobs. Universal and Warners still turn out occasional two-reelers, but have ceased making their comedy series.

RKO's release sked for '52 calls for about 80 short subjects, of which 18 are in the two-reel comedy category. However, a good portion of the latter will be made up of re-releases featuring the pix of Gil Lamb, Leon Errol and Edgar Kennedy.

Unlike the situation with feature pictures, which requires the okay of Howard Hughes before going into production, the RKO shorts operation is not under studio control. Except for the comedies and musical specials, which are made at the studio, all of RKO's shorts product, stems from either Walt Disney or RKO-Pathé, a wholly-owned, but separate subsidiary. Releasing organization has no difficulty obtaining product from these sources. Disney keeps the sales force well supplied with animated cartoons and the True-Life Adventures, while RKO-Pathé provides it with a group of specials, like the "This Is America" series, Sportscapes and Screenliners.

FOUR-WAY PROMOTION

TIE IN BROOKLYN PLAN

Four-way promotion setup, which will be tried more extensively if successful in this first instance, has been set up by the Organization of the Motion Picture Industry, City of N. Y., as represented by the Lynn Farnol office. Also involved are the RKO Kenmore Theatre, Brooklyn; Macy's Flatbush department store and the National Pressure Cooker Co.

Macy's and National are splitting the costs of prizes in household appliances to be awarded to Kenmore patrons. Latter must hold the right key to the chest of prizes in the theatre lobby. If the keys fall, the customers are advised via trailer and lobby display to try another chest in the store, serving as a traffic puller for Macy's.

Farnol's promotion accounts include both the National outfit and the Organization of the M. P. I. Thus he's keeping both happy with the one tie-up.

New North Central Allied

Burn Over TV 'Offenders'

Minneapolis, March 11. North Central Allied, which did a burn because Cecil B. DeMille allowed himself to be shown watching television in a recent Saturday Evening Post ad, has its dander worked up again, this time because some local exhibitors are guilty of what it considers an "offense" along somewhat similar lines.

The "offenders" are permitting TV sets to be displayed in their lobbies and advertising that fact and the name of the dealer selling them on screen trailers.

At least one large downtown loop first-run theatre is among "the silly exhibitors who are helping to nail the coffin lid on their own business," according to information reaching the hot-under-the-collar independent exhibitors organization.

In its current bulletin, NCA, crying "shame" to DeMille for his TV tieup, assails him without mincing any words.

Donald Duck's Drink Tie

Deal has been set by Walt Disney's character merchandising division for the use of the cartoon character Donald Duck in connection with the soft drink, Lime Cola.

In addition to Donald Duck Lime Cola, drink company will introduce a complete line of Donald Duck soft drinks. Besides toys and clothes, Disney character is already tied up for bread and a line of frozen food products.

Bank Scouts Now Seen Eyeing Bigger Vidpix Units for Financing Deals

While a number of Coast banks have participated in vidpix financing, investigation by a major eastern bank interested in the field has disclosed that none of the loans made so far has been on a basis equivalent to that of straight film angling. Banks have made advances for television picture-making only where they have had their loans fully guaranteed.

Vidpix are still considered too speculative by the banks to merit risking money—thus, the mass of collateral that they have been demanding. However, the money-men admit the time is fast approaching when they'll accept biz with the telefilm makers on the same basis as indie makers of pix for theatrical showing.

With this thought in mind, scouts for the banks have been eyeing the bigger and better-established units in the vidpix field. Many banks are anxious "to get our feet wet" in the television angling, because they eventually see it a bonanza business for them, just as indie pic financing once was.

All the loans made so far have been on one of two bases. One is that the borrower have sufficient collateral in other forms to guarantee the loan. In the case of producers who have been making films for theatres, this could be negatives of such product. Thus, for (Continued on page 40)

Ed Gruskin's European Vidpix Findings; OF's Pilots and 'Soundies'

Ed Gruskin, just returned from a European survey, for Official Films (like Levy's vidpix outfit), is of the opinion that filmmakers in Paris, Rome, Stockholm and Munich can make films for American television consumption much cheaper. Former ECA radio chief in Europe has several ideas for short subjects lined up.

Bill Goodheart, ex-MCA exec and now prez of OF (Levy is board chairman), looks to the overpricing of live shows as a windfall for the vidpix producers, and avers that he has had considerable favorable reaction from top agencies on who-dunit series and the like on which OF has pilots. Official is now more of a releasing outfit than a producer, but occasionally plans to bankroll some.

OF owns several hundred "Soundies," 3 and 5-minute shorts made by Sam Coslow when he (Continued on page 40)

LOU VICTOR'S NEW FIRM PLANS TOM MIX SERIES

Hollywood, March 11. Negotiations for the rights to launch a telefilm series tagged "Tom Mix Rides Again" are being dickered by Tele-Victor Corp., new vidpix production outfit formed by Lou Victor, who served as production coordinator for Snader Tele-Productions since its inception. Victor will be producer for the new firm, which has been capitalized at \$100,000, and Gilbert King will be general manager.

Tele-Victor will specialize in one, three and five-minute films. The Mix series, however, will be a half-hour film if rights can be cleared with the Mix estate. Victor also plans a 15-minute Washington newsreel format.

Firm also has a new prompting machine, tagged "The Silent Coach," which operates on magnification principles and cues music and script for the players.

PCC Recognizes Vidpix

Hollywood, March 11. Five telefilm producers were admitted to membership in the Permanent Charities Committee of the motion industry for the first time in the history of that organization. They were Maurice Ungar, Hal Roach, Jr., Jack Voglin, Sid Rogell and Herve Foster. Ungar was elected to the board of directors.

PCC bylaws were amended to expand the membership to 61. Prexy Steve Brody reported that the organization has raised a total of \$13,574,686 in the 10 years of its existence.

Vidpix as Lure To Small Town Retailers

Offering further proof that TV films can provide the answer for small-budgeted local advertisers, NBC-TV last week sold its "Dangerous Assignment" series to jewelry stores in both Erie, Pa., and Huntington, W.Va. Sales brought the number of markets carrying "Assignment" to a total of 33.

Also packed last week for the vidfilm series and included in the 33 total were Salt Lake City and Toledo. Show was sold directly to the station, KDYL-TV, in Salt Lake, and to Red & White Foods in Toledo.

1-Station Markets Problem in Vidpix

Problem of the single-station television markets, which has been a bothersome thorn to the networks, is creating even more havoc with vidfilm producers and distributors. Where they face the same problem the networks have in getting time in single-station areas, they've also found both sponsors and station managers in such markets attempting to force them to cut their prices or else be frozen out.

Most of the syndication outfits have set up standard price structures for each TV market, weighted according to set circulation, population, card rates and the number of competing stations. Yet when they try to sell their product in a single-station area, they're virtually forced to toss such pricing formulas out the window. Sponsors, agencies and stations, knowing they can't take their films to a competing station, tell them to (Continued on page 40)

Vidpix Chatter

Hollywood

Jack Chertok Productions lensed a pilot for a new series, "Challenge of the Yukon," with Paul Landres directing a cast headed by Paul Sutton, Michael Whalen and Byron Foulger. George Arohanbaud will direct the George Raft "I'm the Law" vidpix series which Lou Costello's Cosman Productions launches today (Wed.). French secret police gave David Chudnow Productions an okay to use their films for "Secrets of the French Surete," in which Akim Tamiroff will star. Paul Guilfoyle and Jacqueline Duval have supporting roles. NBC-TV dickered with William Cameron Menzies to direct the upcoming "Fu Manchu" series which will star Sir Cedric Hardwicke. Herbert Bayard Swope Jr., will produce. Tom Gries anked his job as associate producer for Wald-Krasna Productions at RKO to join Ziv TV as story editor along with Julius Evans and Donn Mullally. Laraine Day-Leo Durocher "Hot Stove League" resumes shooting next Monday (17) with 19 more of the 15-minute vidpix needed to complete the series of 26.

Mary Roberts Rinehart's "Tish" stories have been acquired by Martin E. Lamont, former N.Y. video packager, who plans to start filming the initial series of 13 shortly under the banner of Lamont Cinevision Production. Delta Rhythm Boys and Burl Ives churned out five Snader TeleScripts each. Douglass Productions began its "Terry and the Pirates" series at RKO-Pathe, with Richard Irving directing. James Millican is set to star in "Wild Jack Rett," new vidfilm series scheduled by Philand TV Productions.

Blacklist Two Indies

Los Angeles, March 11. L. A. Central Labor Council placed two producers of commercial and TV films on the unfair list—Rocket Pictures and the Frederick K. Rockett Co.

Move was the result of the failure of both companies to cooperate with the Hollywood AFL Film Council in employing studio union craftsmen.

TV Films in Production

as of Friday, March 7

WILLIAM F. BRODIE PRODS.
Sunset Studios, Hollywood
"CASE HISTORY" half-hour telepic series based on careers of leading doctors now shooting. Nedra Toomey and Sara Haden head cast.
Producer: William F. Brody
Associate producer: Wesley Barry
Director: Frank McDonald

CBS-TV
"AMOS 'N' ANDY" Hal Roach Studios, Culver City series of character comedy telepic now shooting.
Sponsored: Blatz Beer.
Supervisors: Freeman Gosden, Charles Correll.
Director: Charles Barton.
Producer: James Fonda

JACK-CHERTOK PRODS.
General Service Studios, Hollywood
"SKY KING" series of half-hour vidpix for Derby Foods shooting.
Cast: Kirby Grant, Gloria Winter, Ron Eagerly, set.
Producer: Jack Chertok
Associate Producer: John Morse

COMMODORE PRODUCTIONS
General Service Studios, Hollywood
Twenty-six half-hour adventure telepic featuring Clyde Beatty. Shoot to March 20.
Producer: Walter White, Jr.
Director: George Blair

COSMAN PRODS.
Hal Roach Studios, Culver City
"IN THE LAW" series of half-hour telepic starring George Raft shooting to April 1.
Producer: Jean Varbarough
Director: George Arohanbaud

BING CROSBY ENTERPRISES
RKO-Pathe, Culver City
Resume shooting half-hour dramas April 1.
Executive producer: Basil Grillo
Producer: Bernard Girard
Director: B. Girard

DESILU PRODS., INC.
General Service Studios, Hollywood
"I LOVE LUCY" half-hour comedy series for CBS-TV, sponsored by Philip Morris. Shoots to June.
Cast: Lucille Ball, Desi Arnez set leads with William Frawley, Vivian Vance in support. No parts to fill.
Producers: Jess Oppenheimer
Director: Marc Daniels
Writers: Jess Oppenheimer, Madelyn Pugh, Bob Carroll

DONLEVY CORP.
Republic Studios, North Hollywood
"DANGEROUS ASSIGNMENT" half-hour adventure series starring Brian Donlevy shooting two films a week. 32 to be shot to June.
Producer: Harold E. Knox.
Director: Bill Karn

DOUGFAIR CORP.
605 N. Robertson Blvd., Hollywood

Now shooting "TERRY AND THE PI-RATES" 26 half-hour adventure telepic. Producer: Douglass Corp.
Director: Dick Irving.

JERRY FAIRBANKS
8052 Sunset Blvd., Hollywood
"HOLLYWOOD LINKLATER" half-hour drama series resumes shooting mid-March. Directors: Derwin Abbe, Arnold Wester

FILMRAFT PRODS.
8451 Melrose, Hollywood
"GROUCHO MARK" starred in 39 half-hour audience participation film productions, to be made once a week, began Aug. 23 for NBC. DeSoto-Plymouth sponsoring.
Producer: John Guedel
Film producer: J. Lindenbaum
Directors: Bob Dwan, Bernie Smith

FLYING A PRODUCTIONS
8920 Sunset Blvd., Hollywood
"RANGE RIDER" second half of series of 32 half-hour telepic now shooting. Jack Mahoney, Dick Jones in fixed leads.
Producer: Louis Lomax
Director: Wallace Fox

JOHN GUEDEL PRODS.
800 Taft Blvd., Hollywood
"LIFE WITH LINKLATER" starring Art Linkletter in series of 16 vidpix, half-hour audience participation show for ABC web, shooting every other week for 20 weeks.
Green Giant sponsors.
Producer: John Guedel
Director: Irvin Atkins

HOLLYWOOD TELEVISION SERVICE
Republic Studios, North Hollywood
"COMMANDO CODY-SKY MARSHAL OF THE UNIVERSE" series of 39 half-hour science-fiction telepic, beginning. Jack Holden, Gene Towne head cast with William Schallert in support.
Producer: Mel Tucker, Franklyn Adreon
Director: Fred Brannon

HOOR GLASS PRODS.
6525 Sunset, Hollywood
"ROCK HOUND" winding series of 15-minute outdoor telepic with location shots in Arizona. Begin shooting 15-min. series about ham radio March 24.
Producer: Wanda Tuckchuck
Director: George deNormand

EDWARD LEWIS PRODS.
Motion Picture Center, Hollywood
Series of half-hour dramas featuring Irene Dunne as femme resumes shooting April 1.
Producer: Edward Lewis
Production manager: William Stevens

PHILLIPS LORD PRODS.
Republic Studios, North Hollywood
"GANGBUSTER" series for NBC-TV, sponsored by Chesterfield, now shooting.
Producer: Phillips Lord
Director: Lew Landers

ROLAND REED PRODS.
Hal Roach Studios: Culver City

Vidfilm Boom Spans Tax Dog Days In Coast Theatrical Pix Activity

Hollywood, March 11.

SAG Seeks New Indie Vidpic Pact, Rerun Pay

Hollywood, March 11. Screen Actors Guild has notified 60 indie vidfilm producers, unaffiliated with any association, to meet a Guild committee March 24 and launch negotiations for a new contract. All vidproducers advised of the meeting are signatories to a basic pact now in effect. At the session SAG will submit proposals including its major demand of added payment for reruns of vidpix after their initial round.

Previously SAG had set March 19 as date for meeting with members of the Alliance of Television Film Producers for similar talks.

Packard's Global Vidpic Venture

Fred M. Packard returns to New York and Hollywood at the end of the month to finalize his TV and feature film plans which have been maturing during his nine months' stay in Europe.

During his extended European stint, Packard has set the foundation for a comprehensive worldwide vidpic program.

Packard will make a statement on his arrival in America, but it is known he is taking with him a great number of Technicolor and black and white prints of films that he has produced and purchased in Europe. Currently, more than 250 vidpic and feature film scripts are now owned by Packard for production throughout the world.

The project is being financed partly in dollars and partly in iced sterling. Blocked continental currency may also be used.

Vidfilms will hit a new high in Hollywood this month, and the growing field of television producers here is pointing to the hyped activity as a harbinger of prosperous times for Hollywood's newest industry. Significantly, the boom spans the dog days of the theatrical film industry, which habitually lets activity slacken prior to the March 15 tax deadline date in order to lessen the assessment under California property tax legislation.

Pacing the bustling telepic activity is Ziv Television, which has a total of 15 half-hour films scheduled for the month. Firm's schedule calls for actual shooting during every working day of the month and double crews have been ordered to be on hand for several days in order to meet the schedule requirements.

Ziv activity is believed to set an individual record for the brief history of the vidpic industry. Firm is rolling five in "The Unexpected" series; six in the "Boston Blackie" series; and four in the "Clisco Kid" series.

Similar bustle is under way at the Hal Roach lot in Culver City where half-a-dozen films will keep (Continued on page 40)

P&G Sets 2d Series; Combined Production Seen Cutting Costs

Hollywood, March 11.

On the theory that two can be made cheaper than one, Procter & Gamble has ordered another dramatic series to be made by Frank Wisbar Productions, now turning out "Fireside Theatre." William Craig, TV head of P & G, is here to conclude negotiations.

New set of films, patterned after "Fireside," would be made by the same crew and using many of the facilities and props. It would put a second P & G television show in the Compton agency.

Due to increased sales of union crafts, cost of producing half-hour subjects have risen better than 20% in the past year. By combining both productions it is believed the price of each can be brought down to the old level of around \$17,000.

BROMFIELD, MERRICK STORIES FOR TV PIX

Two new series of half-hour television films, one based on writings of Louis Bromfield and the other on works of Leonard Merrick, known as the British O. Henry, will be launched by Bing Crosby Enterprises in the immediate future. Outfit expects to complete several stanzas of each before showcasing them for potential clients and agencies.

BCE has acquired rights to more than 300 Merrick stories. They're to be scripted for the vidpix series by various writers, working under the supervision of Walter Doniger. Outfit has already completed the first stanza, which is now being edited and scored. Deal for the Bromfield works, meanwhile, was agreed by General Artists Corp. Pix will be lensed at the RKO-Pathe studios in Culver City, Cal.

'New York's Finest' Set For Mel Ronson Telepic

Mel Ronson, former Hollywood screenwriter, has obtained rights from the New York Police Benevolent Assn. to use the title, "New York's Finest," for a vidpix series. PBA holds copyright on the label and will share in the proceeds of the show.

Police organization will also make available to Ronson each week a retired cop with a suitable story for telepic. This circumstance going into N. Y. police files, which are unavailable.

Ronson, who has been working on the deal in New York for the past six months, returned to the Coast yesterday (Tues.) to set up production arrangements.

"MYSTERY THEATRE" series of half-hour feature telepic resumes shooting March 21.
Producer: J. Donald Wilson
Director: Howard Bretherton

REVUE PRODUCTIONS
Eagle Lion Studios, Hollywood
Half-hour series of adult drama telepic now shooting for Revue Prods.
Producer: Revue Productions
Director: Axel Gruenberg, Richard Irving, Norman Lloyd

ROY ROGERS PRODUCTIONS
Goldwyn Studio, Hollywood
"ROY ROGERS" in four outer telepic roll March 17. Vidpix are half-hour each. Roy Rogers, Dale Evans top-line, Pat Brady in support. General western parts to fill. Sponsored by General Foods for NBC-TV.
Producer: Roy Rogers
Associate producer: Jack Lacey
Director: Bob Walker

SCREEN TELEVIDEO PRODS.
Eagle Lion Studios, Hollywood
"ELECTRIC THEATRE" series of half-hour drama telepic resumes shooting March 22.
Producer: Gil Ralston
Director: Victor Stoloz

SHOWCASE PRODUCTIONS
Hal Roach Studios, Culver City
"RACKET SQUAD" series of half-hour adventure telepic resume shooting March 19.
Producer: Hal Roach, Jr.; Carroll Case
Director: Jim Thirling

SNADER TELEPRODUCTIONS
17 S. Beverly Dr., Beverly Hills
March 14th, a shooting session with Duke Ellington and his orch. A shooting session with Ralph Flanagan and his orch goes same day.
Producer: Louis D. Snader
Assistant to producer: Bob Snader
Director: Duke Goldstone

TEEVEE COMPANY
California Studios, Hollywood
"LITTLE THEATRE" series of O. Henry type dramas shooting; each film five minutes in length, two being combined to make quarter hour telepic.
Associate producer: Sherman Harris
Executive producer: Marc Frederic
Director: William Asher

FRANK WISBAR PRODS.
Eagle Lion Studios, Hollywood
"FIRESIDE THEATRE" series of half-hour adult dramas. Now shooting.
Producer-director: Frank Wisbar
Associate producer: Sidney Smith

ZIV TV.
5255 Clinton St., Hollywood
Five in "UNEXPECTED" series of half-hour telepic shoot in March.
Six "BOSTON BLACKIE" telepic in half-hour series shoot in March.
Four "CLISCO KID" half-hour telepic scheduled for March shooting.
Director: Paul Landres, Eddie Davis, So-bey Martha

CHANNEL-BY-CHANNEL ALLOCATIONS SYSTEM THREATENS B'CASTER CHAOS

Washington, March 11.

Tremendous pressures to get the TV freeze lifted by April 1 has made the FCC so panicky that it may issue a final allocation plan which may cause more confusion than applause.

In its anxiety to unfreeze and to get new TV stations on the air as soon as possible, the agency last week tentatively voted to handle applications on a channel-by-channel basis rather than to lump VHF and UHF applications in one pot or treat VHF and UHF separately, VARIETY learned.

If the channel-by-channel policy is adopted when the Commission membership casts its final vote on the allocation report in the next few weeks the result may be chaos. As one source told VARIETY, the hundreds of applicants for TV will find themselves in "a shell game" to determine who their competition will be in the scramble for channels. And the agency, he added, will have a major problem on its hands in keeping up with the changes which the channel-by-channel system will necessitate.

Blow To Less-Heeled

But more important, it is claimed, the channel-by-channel system would favor the well-heeled applicant, particularly the long-established radio station, and put the smaller entry at a disadvantage. The apparent justification for the system, it is understood, is that the "outstanding" applicant in a non-TV area would apply for the most desirable channel; driving competitors into a scramble for the remaining channels. The "outstanding" applicant would thus have the field to himself on his channel bid and be in a position to get his station on the air fast while his competitors go through hearings on their applications.

Prior to last week's meeting on the allocation plan, it was learned, there had been strong sentiment for separate handling of VHF and UHF applications among the staff in the interest of pushing construction of UHF stations. Under this "two pot" system, it was hoped, some applications would prefer to file for UHF rather than go into hearing for the usually few available VHF channels. Permits for UHF could thus be expedited.

However, the Federal Communications Bar Assn., which represents the radio lawyers who practice before the Commission, preferred the "one pot" method of handling applications on the ground that it would result in a fairer determination of who gets the channels. Under the "two pot" theory, FCBA argued, the least qualified applicant might get a UHF permit.

Outside Pressures?

What caused the Commission to suddenly develop a yen for the channel-by-channel scheme isn't quite clear. According to some reports, strong outside pressure was applied at both Commission and staff levels to sell the agency on the idea that the best way to get TV started soonest in non-TV areas is by such a policy.

At any rate, after former chair- (Continued on page 37)

3-Way Mayhem

It's going to be three major video mystery mellers competing directly against each other in the near future, as a result of CBS-TV's "Man Against Crime" and ABC-TV's "Mystery Theatre" both moving from Friday nights back to Thursday night at 9 periods.

Thursday night slot is currently occupied on NBC-TV Chesterfield's "Dragnet," which means that two ciggie firms will also be bucking each other, since Camels bankrolls "Crime" on CBS. Sterling Drug now has "Mystery" on ABC Fridays at 8, but has decided to move the vidfilm series into the Thursday period being ankle by Cluett-Peabody's Herb Shriner show.

Shifts Bracket 'Irma' & 'Mama'

In one of its major program realignments of the season, CBS-TV is moving "My Friend Irma" into the Friday night spot currently occupied by "Man Against Crime," with the latter show scheduled to move to a new Thursday night period. Both "Irma" and "Crime" are bankrolled by R. J. Reynolds, which has okayed the moves on the assumption that both shows will benefit.

Shifts are made possible by the fact that the Alan Young show, now aired Thursdays at 9, has been cancelled by Esso and Kroger's, which bankrolled it on a split network setup. "Irma," now aired Tuesdays at 10:30, in moving into the Friday at 8:30 spot now occupied by "Crime," will be able to pick up a number of additional live stations. In addition, the new slotting will put it back-to-back with "Mama," a consistent entry in the Top 10 ratings. CBS thinks the move will benefit both shows.

"Crime," going into the Thursday at 9 period, will be sandwiched between the top-rating "Amos 'n' Andy" and "Big Town." "Crime" itself has been up in the top 10 consistently, which will give CBS a triple-threat Thursday nights. "Irma's" Tuesday night period, incidentally, is local option time and is expected to be returned to the local stations for individual programming.

JOHNS-MANVILLE SET TO AXE 'FAIRMEADOWS'

NBC-TV looks headed for another cancellation in the near future, with Johns-Manville ready to check off its "Fairmeadows, U.S.A." show after the April 27 broadcast. Agency is J. Walter Thompson.

Show is aired Sundays from 3 to 3:30 p.m., and is one of a string of Sunday afternoon shows bankrolled on NBC by big industrial firms new to TV. Cancellation will open a second hole in the web's Sunday afternoon lineup, since Minnesota Mining previously served notice on the web that it's checking off "Juvenile Jury."

CBS Plans TV Version Of 'Favorite Husband'

In a switch on CBS' new technique of building radio properties on established video clicks, CBS-TV is lining up a video version of "My Favorite Husband." Show had a run of several seasons on CBS radio but was axed last spring.

TV'd "Husband" would originate live from the Coast, possibly bowing in as a summer replacement this year. Web is considering Martha Stewart for the lead role, created on AM by Lucille Ball, with Richard Denning repeating the husband role, which he had in the radio series. Web is planning to cut a kinescope audition of the show as soon as casting is completed.



BOB RUSSELL

Selling Mercury cars on Ed Sullivan's "Toast of the Town," CBS-TV. Selling Sealtest products on "Big Top"—CBS-TV.

Sales Activity Softens ABC Chi Economy Drive

Chicago, March 11.

ABC's economy wave washed over the web's Central Division operation last week with relatively minor effect. Pink slips were handed out to 10 staffers, mostly at the secretarial and junior employee level, and for the time being, at least, there's been no major slashing of either the AM or TV programming budget.

According to veepee John Norton, who got the word on ABC's down-the-line retrenchment at homeoffice conferences in New York week before last, the Chi operation actually fared rather well in the economy move. The 'Chi plant, particularly the video side, has built up to a stronger position saleswise the past few months with the result the economy edict ordered by New York has hit harder elsewhere.

Besides the personnel who get the walking papers next week, the tightening caused Norton to scratch 10 new job categories which he'd hoped to get approved. Also to save engineering costs at WENR-TV, the station goes on a revamped daytime schedule next week.

Heretofore the station has been opening with the network Paul Dixon show at 10:30 a.m. and running through to 2:30 p.m. when it went on test pattern until 4:30. Under the new arrangement, WENR-TV will light up for the Dixon and the Frances Langford-Don Ameche web strips but will shut down from noon to 2 p.m.

This means the local noon lineup will be dropped down into the mid-afternoon period. Included are the "Bob and Kay" spread which moves into the 2 o'clock slot, followed by the Beulah Karney housewife show, which alternates with "Housewives' Holiday," and the Barbara Moro strip.

Should the network drop the Dixon and Langford-Ameche display during the summer, WENR-TV likely would stick with its 2 p.m. sign-on.

Norton also passed along the order that several of the station's sustaining strips are slated for the axe at the end of the current 13-week cycle unless they're sold.

Frank as Gottlieb Aide

Norman Frank, vet radio producer, has been named program supervisor for CBS Radio, in which capacity he'll serve as chief aide to program veepee Lester Gottlieb in N. Y.

Frank has been working at CBS for the last five weeks on special assignment to line up new shows. In his new deal, he's signed a long-term pact.

Room for Only 2 TV Networks?

The following is an analysis based on the FCC's proposed VHF-UHF allocations issued in March, 1951, and J. Walter Thompson's 162 A,B,C and D Metropolitan Markets. Within the next two weeks the FCC will actually hand down the allocations for TV.

Since his exit as FCC chairman, Wayne Coy has tipped that the Commission will be even tougher than the March, '51, proposed allocations suggest. All of which would seem to point to one glaring question: Can there be room for more than two major television networks? Even assuming the FCC permits as many stations as proposed a year ago, which is now deemed unlikely, a recap involving the 162 Metropolitan Markets shows that with VHF and UHF there will be only 48 markets with four or more stations; 91 markets with three or more stations.

Even a greater deterrent to a three or four-network TV economy is the breakdown on the 47 "D" Markets of 50,000 to 150,000 population, which represents 57% of the nation. With VHF and UHF, there will be only two markets with four or more stations, and only 16 markets with three or more stations. How, then, it's asked, can a third major network pull for circulation in areas that total 57% of the nation's population?

Similarly intriguing is the fact that in A and B Markets, with heavy saturation population up to 2,000,000, there will be only eight A markets with four or more stations and two B markets with four or more stations; 14 B markets with three or more stations and 38 B markets with two or more stations.

The following are the March, '51, proposed allocations:

8 "A" Markets (population over 2,000,000) (24.4% of U. S. Population)

VHF Only	4 markets with 4 or more stations
7 " "	3 " " "
8 " "	2 " " "
VHF and UHF	2 markets with 4 or more stations

35 "B" Markets (population 450,000-2,000,000) (B = 17.1% U. S. Population)

VHF Only	2 markets with 4 or more stations
14 " "	3 " " "
28 " "	2 " " "
30 " "	1 " " "
5 " "	NO VHF stations
(A + B = 41.5% of Population)	
VHF and UHF	23 markets with 4 or more stations
29 " "	3 " " "
35 " "	2 " " "

72 "C" Markets (population 150,000-450,000) (C = 12.6%) (A + B + C = 53.5%)

VHF Only	0 markets with 4 or more stations
5 " "	3 " " "
34 " "	2 " " "
57 " "	1 " " "
15 " "	NO VHF stations
VHF and UHF	13 markets with 4 or more stations
38 " "	3 " " "
69 " "	2 " " "
72 " "	1 " " "

47 "D" Markets (population 50,000-150,000) (D = 3.5%) (ABCD = 57.0%)

VHF only	1 market with 4 or more stations
2 " "	3 " " "
15 " "	2 " " "
32 " "	1 " " "
15 " "	NO VHF stations
VHF and UHF	2 markets with 4 or more stations
16 " "	3 " " "
40 " "	2 " " "
47 " "	1 " " "

RECAP: 162 Metropolitan Markets (includes all U. S. markets 50,000 population and larger)

If VHF only, there are:

7 markets with 4 or more stations
28 " " 3 " " "
85 " " 2 " " "
127 " " 1 " " "
35 " " NO VHF stations

With VHF and UHF there are:

46 markets with 4 or more stations
91 " " 3 " " "
152 " " 2 " " "
162 " " 1 " " "

ABC-TV PANEL SHOW TO FEATURE EX-CONS

"Four-Square Court," panel discussion program featuring the problems of ex-convicts, will be launched by ABC-TV on Sunday (16) at 7:30 p.m.

Airer each week will have a panel of two ex-cons and two penal authorities, latter being prison chaplains, wardens, psychologists, etc. Some of the former inmates will be masked to conceal their identity, and each ex-prisoner whose specific problem is mullied will also have his identity kept under wraps.

Idea of the program is to show the problems of former convicts (of whom there are reportedly 16,000,000 former federal offenders alone) in going straight while society makes them outcasts. Stanza will be produced in cooperation with civic organizations concerned with prisoner rehabilitation. Series, to be emceed by Norman Broken-shire, is an ABC-TV package in association with David Loun.

Schlitz Switch Bodes Changes

The Schlitz Beer programming, entries may be subject to change as result of the switchover of the \$3,000,000 radio-TV billings from Young & Rubicam to Lennen & Mitchell. Nick Keesley, AM-TV director for the L & M agency, interrupted a Florida vacation last week, following announcement of the account's switchover, and headed for the Coast for huddles on the future status of Schlitz shows.

Beer company will probably stay put with the Ronald Colman "Halls of Ivy" radio show on NBC, since all concerned are happy with its audience payoff. Main bone of contention, it's reported, is the "Schlitz Television Playhouse" series, which is scheduled to trim from 60 minutes to a half-hour and from live to film. It's understood, however, that Schlitz may wind up scrapping the dramatic format in its entirety and putting in a new type show.

Jerry Lester TV Bid Hangs by 2G

Status of Jerry Lester and his \$4,000-a-week "play or no play" contract with NBC apparently is up in the air. Lester is presently without a show and has been missing from video since the collapse of the Sunday night Chesterfield "Sound Off" series. However, he recently auditioned a new TV version of "Blind Date," a Bernard L. Schubert package, in the hope that NBC would welcome it into the TV programming fold.

NBC reportedly has nixed the show. Meanwhile, it's understood that CBS showed interest in the package to the extent that it was willing to get Lester off the no-show hook to the tune of \$2,000. But that would leave NBC saddled with a \$2,000-a-week payoff—and no Lester. Nothing's happened.

WEEK OF DECISION' FOR RADIO

CBS' Top Level Switches

In its major shuffle since splitting the network down the middle and setting up its various operational divisions, CBS yesterday (Tues.) announced some top level administrative changes, principally affecting Howard S. Meighan and Adrian Murphy. Meighan, who was named president of CBS Radio in July, 1951, moves out of that spot and rejoins the general executive group of the parent CBS corporation. He also retains his veepee status with the parent Columbia Broadcasting System, Inc., a post he's held since 1946.

Murphy, who has been president of CBS Laboratories, relinquishes that office and moves into Meighan's berth as president of CBS Radio. Murphy, who has been the major factotum in the Laboratories division since the splitup last July, has been CBS' No. 1 "troubleshooter" in video matters and sparked the network's protracted color video aspirations. Stepping into the radio end of CBS represents a new operational sphere for him. His successor as president of CBS Lab has not been named as yet.

Aside from its bare statement on the changes, CBS refrained from further comment on the top level switches.

Summer Formula, Scales Set By NBC for Major TV Programming

NBC-TV this week finalized production plans on a summertime "All Star Revue" and Kate Smith daytime show, as well as a new "Saturday Night Dance Party," which will serve as summer replacement for the Sid Caesar-Imogene Coca "Show of Shows." Replacements for the web's other two unit productions, "Colgate Comedy Hour" and the "Kate Smith Evening Hour," have not been set.

NBC is rushing plans for the three summer subs to sponsors and agencies of the shows which they'll replace, since the web has decided that, if any of the participating bankrollers on these three take a summer hiatus, a new sponsor coming in for the summer has the right to stay on next fall. Whether Colgate and the participating bankrollers on Miss Smith's Wednesday night show continue through the summer is indefinite, but it's a foregone conclusion that NBC will have replacements for the shows.

Web claims the three summer replacements lined up will be considerably less costly than the regular season shows. Miss Smith's daytime sub, for example, will retain as many as possible of the elements now contained in the program, but will sell at \$1,500 per quarter-hour segment, as compared with \$3,000 per quarter-hour now. Show is aired from 4 to 5 p.m. cross-the-board. Summertime "All Star" will cost \$25,000 net, while the "Dance Party" is slated to sell for \$11,670 for a half-hour or \$3,890 for a 10-minute segment. "All Star" is aired Saturdays from 8 to 9 p.m., and "Show of Shows" ("Dance Party") from 9 to 10:30.

Retain Format
Summer "All Star" is expected to retain the revue format but will eliminate most of the costly production numbers. Most of the comedies now rotating on the show, of course, will vacation and NBC is

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Hot Guy Dilemma Confronts Luckies

American Tobacco Co. and BBD&O agency are trying to resolve a summer replacement dilemma. Specifically it concerns the Guy Lombardo orch and the CBS Sunday evening Jack Benny fill-in spot.

For the past few years American Tobacco has been using Lombardo for summer duty on the Benny Lucky Strike program. But this season the orch leader has taken over the Lucky Strike "Hit Parade" radio version, which is on the rival NBC network. Lombardo, it's understood, doesn't want to get involved in the two-way commercial spread while CBS isn't particularly anxious to re-embrace Lombardo in view of his NBC "Hit Parade" commitment, which is a year-round show.

CBS program veepee Lester Gottleib may pitch up Doris Day as a replacement for the Benny hiatus period.

Coy Meets Berle

Now that ex-FCC chairman Wayne Coy is becoming a broadcaster (50% ownership of KOB and KOB-TV, Albuquerque, N. M.), with a stake in television programming and personalities, the trade is anticipating the day which headlines:

Coy Meets Berle.

CBS Sees 100% TV Acceptance On Summer Ride

While final returns aren't yet in from all clients, CBS-TV sales veepee Fred M. Thrower declared this week that the web expects 100% of its advertisers to bypass a summer hiatus this year and continue on the air through the traditional dog days.

Thrower said he's basing his prediction on the web's record last year, when "99 44/100th" of its sponsors rode through the summer. Only bankroller to take a hiatus during the 1951 season was Oldsmobile. And even Olds, he pointed out, only chopped two days a week off its cross-the-board sponsorship of the 15-minute "Doug Edwards and the News."

CBS-TV, of course, had several sustaining half-hours of cream evening time last year, whereas this year, with the exception of the Tuesday night Frank Sinatra show and 90 minutes on Saturday night for "Songs for Sale," the web is virtually SRO. As a result, it's pointed out, the record will be even more impressive if all sponsors stick on the air this summer. Web execs also emphasized that they have eliminated the program contributions they offered their summertime advertisers last year. Only concession for the upcoming summer is a 10% time discount available to any sponsor sticking through a 52-week schedule.

U.S. ROYAL RENEWS, BUT ABBOTT EXITING

U. S. Royal Tire has negotiated with NBC-TV for another 13-week cycle of its Sunday night "Showcase" variety stanza, effective April 13. However, George Abbott is vamping the emcee spot after the initial cycle, since he's committed to the upcoming "Casey Jones" musical lighter. No replacement has been set as yet, with Joe Bigelow, producer on the show, currently auditioning a flock of candidates.

Abbott originally pacted to do the first four "Showcase" stanzas but later agreed to stay on for the full round of 13.

FUTURE HINGING ON P & G ACTION

By GEORGE ROSEN

By the end of this week, network radio may have a pretty good idea what the future portends. Before Saturday rolls around, the fateful decision is expected to come out of the Cincinnati headquarters of Procter & Gamble, kingpin among broadcast advertisers with approximately \$20,000,000 spent on radio alone in 1951. And what P & G decides to do, may well determine the course of action for other big-league radio spenders, for it's fairly axiomatic that "as P & G goes, so goes the field," at least as far as radio is concerned.

It's reported that the P & G program braintrusts came to a meeting of the minds on Monday (10), but won't tip off its decision until later in the week. At stake is the \$5,000,000 (annual time and talent outlay) strip of CBS early evening shows; namely, Lowell Thomas, "Beulah" and Jack Smith, the three-way, cross-the-board programming parlay that for several years has proved a CBS bonanza.

P & G proxy Nell McElroy, high priest among radio bankrollers, is reprising his "get tough" policy of five years back when, at the NBC convention in Atlantic City, he threw a scare into the network brass by telling them to "lay off—or else" when NBC was determined to rid the airwaves of commercial abuses. This time, McElroy, feeling that radio's not what it used to be in the face of TV and its spiraling costs, has demanded that CBS cut its nighttime rate structure to match the lower daytime rates.

Bad Timing

CBS is aware that to capitulate to P & G would invite the same demands from other network radio sponsors. Hence CBS is standing pat, refusing to give in. The awaited P & G decision is whether to scrap the Thomas-"Beulah" Smith strip shows, or go along with CBS' decision to maintain the status quo on rates.

CBS is taking the action, fully cognizant that if P & G, in the process of reappraising its whole AM-TV advertising budget, chimes in with a "count us out" decision, then other major radio spenders may take their cue from such action, thus inviting a wave of cancellations.

CBS frankly acknowledges it is worried, more so because of the unfortunate timing of the new sponsor demands. It's figured that it will take another year or two for the whole economics of TV to shake down. Already the signs are posted in video, as the rising costs for talent and time are frightening off more and more clients. It's considered inevitable that there will be an AM resurgence, once TV is reappraised in its proper perspective, but there's a growing fear that by that time network radio may suffer by cancellation blows from which it may never recover.

Further distress signals appeared posted at CBS this week when it became virtually certain that

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H'wood AM-TV Probe

Washington, March 11. The House Committee is reported quietly preparing a full scale investigation of Communism in Hollywood radio and television, when probers start their Los Angeles hearings on April 21.

Investigation chairman William Wheeler has been on the Coast several weeks which, since the committee has indicated the Hollywood film part of its probe is virtually wound up, is seen underlining the report of radio-video probing.

A small group of AFRA and TV members are allegedly furnishing Wheeler with reports on activities of suspect members.

Bannister Quits WWJ, Detroit, For NBC Exec Post in Station Relations

Boxscore on 'Today'

Boxscore of the initial eight-week run of the Dave Garroway "Today" NBC-TV early morning marathon sums up thusly:

With Regent Cigarettes pacted this week for a five-minute, once-a-week sponsorship, there are now 10 bankrollers. All told, they bring in a weekly gross of \$30,000. There are 500 minutes a week available for sponsorship (five minutes of each half-hour are turned over to stations for local sponsorship). With 60 minutes sold to the 10 clients, it represents 12% of the sponsorship potential.

Another half-dozen clients or so, and the show will be out of the red. It cost more than \$30,000 a week, including Garroway's paycheck, to keep the show rolling. Since it's only two months old, NBC says it's happy over the progress thus far, and show's future.

Y & R's New Cig Billings; 50-50 Chance on Blatz

Although everybody concerned is being mum on the subject, pending an official announcement next week, a new cigaret, purported to be king-size, is being put on the market, with Young & Rubicam grabbing off the account. It's understood there are millions of dollars behind the venture, although initially Y & R embarks on a test campaign with the new ciggie product, with kickoff billings estimated to be under \$1,000,000.

Presently Y & R has no cigaret account, although it does have White Owl Cigars, regarded as a non-conflicting product. A few years ago, the agency had Pall Mall cigarets, which subsequently switched to Sullivan, Stauffer, Colwell & Bayles agency.

Meanwhile, there's considerable trade speculation as to Y & R's inheritance of the Blatz Beer business, currently held by the Weintraub agency. An agency spokesman said this week the "chances were 50-50" of acquiring the Schenley beer billings. Only a couple weeks back, Y & R suffered one of its major account losses, when the Schlitz business, approximating \$7,000,000, moved out of the house, with Lennen & Mitchell getting the radio-TV billings and Leo Burnett inheriting other media.

Since Y & R has the Four Roses whiskey account (a Schenley competitive product), the conflict would have to be resolved.

NBC '52 Convention Set for Boca Reprise?

NBC proxy Joseph H. McConnell returned last week from a quickie vacation in Boca Raton, Fla., scene of the NBC convention a few months back.

McConnell's return to Boca is believed to have been partially inspired by fresh overtures to negotiate for a reprise of the network's annual shindig in the winter of '52. As yet, however, there's nothing official as to the site of the next convention.

Scheffels Exits ABC

Paul Scheffels, longtime member of the ABC news staff, has been dropped by the web.

Scheffels for many years has been ABC's contact man with its gabber, Walter Winchell, spending much of his time in Miami with the columnist.

Harry Bannister, general manager of the WWJ stations, Detroit, and an industry leader for years, joins the NBC web in N. Y. April 15 as head of station relations for both radio and TV. He'll take over the job now held by Carleton Smith, who is reportedly remaining with the web but in a capacity not yet determined.

Announcement of the Bannister appointment came as a complete surprise to the trade. It's understood that the bid to strengthen the web's station relations setup stems primarily from the virtual collapse of the NBC Basic Economy Study for radio, which involved a complete reappraisal of the NBC affiliates' rate structures based on TV inroads. For some time there was a recognition that the NBC station relations division was operating at less than maximum efficiency, due to resignations, etc., but there was little indication until yesterday's announcement that Smith would be replaced.

Bannister became general manager of WWJ, which is owned by the Detroit News, in 1941, and has also managed the station's video counterpart, WWJ-TV, since it went on the air. He'll be replaced by Edwin K. Wheeler, now business manager of the News, who at one time managed WWJ-FM. Smith, incidentally, holds veepee rank, but whether Bannister will also be named a veepee hasn't been determined.

As g.m. of WWJ Bannister has played a major role in spiraling that station and its TV adjunct into a sphere of importance, and through the years he's played a key industry role, notably with the NAB, in helping promulgate radio-TV standards and patterns.

\$10,000,000 Dodge Billings to Grant

Grant agency this week snagged the lucrative Dodge Motors account from Ruthrauff & Ryan and is looking for a new television show for the auto firm. Account totals about \$10,000,000 in annual billings and several of the top agencies, including Young & Rubicam, had been bidding for it.

Dodge has not been represented on TV since last year, when it bankrolled "Showtime, U.S.A." Sunday nights on the ABC video web in cooperation with the American National Theatre and Academy. Its search for a new show underscores the way the car manufacturers, who had been barish on TV for some time, are now getting back into the medium.

CBS SELLING AM-TV TIME TO POLITICOS

CBS has decided to follow the lead of the other major networks in selling time on both radio and television this year to political parties and candidates prior to the national conventions.

Final decision had been stalled until now because of the reluctance of CBS-TV prez J. L. Van Volkenburg to okay the move, despite the previous okay granted it by CBS Radio proxy Howard Meighan. It's believed the web will make no formal announcement of its decision.

Weiss Quits NPA

Washington, March 11. Lewis Allen Weiss, former head of the Don Lee Network and former Mutual Network board chairman, has turned in his resignation as Assistant NPA Administrator for Civilian Requirements; effective March 1.

Weiss joined NPA Jan. 15, 1951. He plans an extended European vacation immediately after leaving the government agency.

BAB Steps Into High Gear, Sets 42 Area Sales Powwows in AM Drive

Broadcast Advertising Bureau is stepping into high gear in its radio-promotion campaign and has set a series of 42 area sales meetings in a four-month span. More aggressive pro-AM drive stems from the fact that although BAB ends on April 1 the financial arrangement under which it was allocated by National Assn. of Radio & Television Broadcasters members, it will nevertheless be in a stronger coin position for the new fiscal year.

BAB sales clinics will be one-day affairs, comprising management meetings in the morning followed by sessions for sales managers and account execs in the afternoon. Parleys will be open to BAB members and will be cuffs.

BAB meets will kick off in Los Angeles on April 16, followed by Frisco, April 21; Portland, April 23, and Seattle, April 25. This series will be conducted by BAB prez William B. Ryan, v.p. Kevin B. Sweeney and local promotion director John F. Hardesty. During the summer the bureau will stage about three clinics weekly, with two teams of execs on the road. Majority of the dates and cities will be worked out during the NARTB convention next month.

Ryan said that the heavy sked of clinics was mapped following success of the 17 meetings BAB ran on the NARTB district tour last year, with stations lauding the chance to exchange selling ideas. Sessions will also cover utilization of the various sales tools BAB provides.

Industry promotion body's improved financial picture stems from the fact it has already received pledges from some 400 stations for '52-'53. With the contributions from the networks, BAB is assured of \$80,000 more annually than it has under the present setup. Since more subscriptions are expected by April 1, when the new fiscal period starts, BAB should wind up with a budget \$150,000 over the almost \$345,000 it has operated this

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Detroit as Auto 'Comm'l Showcase'

Detroit, March 11.

The Detroit News-owned WWJ-TV is getting ready to make one of the major studio construction splashes in the country, in its own way as unique as anything that the N. Y. and L. A. major production centers can boast. The NBC video affiliate has already put itself on record that it wants a place in the "TV origination sun," with result that the network has already made some semi-official commitments for some summer web programs emanating from the Detroit station.

Aside from a variety of construction innovations, including stage turntables, etc., WWJ-TV is making a bid as the nation's focal point for origination of all auto commercials on NBC-TV programming, such as the Dinah Shore show for Chevrolet, James Melton stanza for Ford and Groucho Marx's DeSoto-Plymouth quizzer. Feeling is that, as the nation's No. 1 auto centre, the Detroit originations can bring to the commercials a knowhow and understanding of the product that could stand the automotive clients in good stead.

'Panto Quiz' as Summer Sub for Camel 'Crime'?

Camel cigarettes is mulling the idea of axing its "Pantomime Quiz" show off NBC-TV at the end of the present cycle and then shifting it to CBS-TV in a few months as summer replacement for Ralph Bellamy's "Man Against Crime."

"Quiz," a live Hollywood origination, is aired Wednesday nights on NBC from 10 to 10:30. If Camels ankles the spot, it would open up the second Wednesday night period in a row on NBC, since the 10:30 to 11 time was recently jettisoned by Hazel Bishop and is now sustaining. Last season, incidentally, "Man Against Crime" rode through the summer for Camels, but with a sub for Bellamy.

Cott's V.P. Status

Upping of WNBC and WNET, N. Y., general manager Ted Cott to v.p. status underlines the growing importance of owned-and-operated outlets to the chains.

Cott, who was program v.p. at WNEW, N. Y., until joining NBC in April, 1950, has projected the network key into the lucrative local billings field in a big way.

Agencies' Major Stress: Plugs

With agencies losing control of live television production to the networks, the admen are paying closer attention to the commercial pitches and are setting up special commercial - producing departments. This is the case at such ad houses as Kenyon & Eckhardt and Young & Rubicam, among others.

As tele program and time costs soar, more sponsors are shifting to purchase of outside or networks packages, rather than having the agency produce the airer. Partially to justify their collection of 15% commission on the package buys, but chiefly because the sales pitch payoff has become so crucial, the agencyites are shifting top creative talents into the building of the one-, two- and three-minute spots.

At Y&R, for example, James Sheldon, Dick Eckler and Larry Roemer, who previously were producing and directing entire stanzas, are now doing live commercials. Dick Saunders, ex-CBS-TV, and Tom Ford, ex-ABC-TV, hired last week by Y&R as producer-directors, will work on live commercials inserts.

In the new emphasis on sales-producing spots, each plug is given almost as much attention as a full-blown program. Since many of the pitches are slotted in topflight participating programs such as NBC-TV's "Your Show of Shows," the talent, copy and production trappings have to come up to those high standards.

Best Foods Capsule Buy

Best Foods, Inc., has picked up the Sunday 5:55 to 6 p.m. slot on CBS Radio, which was dropped last week by Campana.

Food outfit hasn't decided what type of show it will put in the period. Campana had a five-minute news program, but since Admiral bankrolls a 25-minute Bob Trout news roundup immediately preceding, it's believed Best Foods may go for another format.

CBS 'YOU ARE THERE' SET AS TV SHOW

"You Are There," which won CBS a number of awards as a radio show several seasons back, is slated to bow as a CBS-TV show in the near future. Web has assigned Bill Spier to produce the video version and is tentatively contemplating it as a new Sunday entry. It will mark the third award-winning series converted by CBS from radio to video, with "Studio One" and "Columbia Workshop" now established TV shows.

Where the AM "You Are There" dealt with historical events as much as 200 years old, the TV version will concentrate on events of the last 20 years, making the show, according to program veepee Hubbell Robinson, Jr., "sort of a 'See It Then.'" Web has lined up the story of Lee's surrender to Grant at Appomattox as the initial technical adviser on the preem tialer. Robinson himself, who has conducted considerable study on the Civil War as a hobby, will act show.

Lolly's Lustre Tues. Nite Spot

Hollywood, March 11.

Louella Parsons, who bowed off her Sunday night ABC radio show several months ago, premeas a new series next month on Tuesday nights via CBS, with Lustre-Creme Shampoo picking up the tab. New show would follow "Life With Luigi," on which Wrigley's may renew, despite previous indications that it would cancel.

Columnist was featured on CBS a number of years ago as hostess of the old "Hollywood Party." New show will mark the first time she has appeared on other than a Sunday night. Show will be aired in the 9:30 to 10 slot, which is presently occupied by "Pursuit." Latter series is to be axed at the end of this month when Sterling Drugs checks off as sponsor.

As for Wrigley's, it let its cancellation period slide last week, with no final word to CBS as to whether it will renew or drop "Luigi." As a result, CBS has granted the gum outfit an extension on its option. Web plans to retain "Luigi" as a sustainer, though, if Wrigley finally decides to cancel.

FDR, Jr., Turns Gabber

Rep. Franklin D. Roosevelt, Jr., turns gabber for WMCA, N. Y., doing a six-week series on "Shapeup—The Waterfront Story." Series starts with a quarter-hour edition tonight (Wed.), at 9:30 p.m. Succeeding broadcasts will be 30 minutes long.

Roosevelt says conditions on the docks constitute "murder of the port of N. Y."

TV Drama Calendar

Following is the lineup of hour-long dramatic shows on the major television networks during the next 10 days:

March 12

Kraft TV Theatre (NBC—9 to 10 p.m.). "The Thief," by Henry Bernstein. With Carol Weiner, Bob Shaktelton, Lauren Gilbert, Beverly Whitney, Vaughn Taylor, Wright King.

Pulitzer Prize Playhouse (ABC—10 to 11 p.m.). "Monsieur Beaucaire," by Booth Tarkington, adapted by Lawrence Hazard. With Vincent Price, Anna Lee, Audrey Meadows, Hugh Griffith.

March 14

Schlitz Playhouse of Stars (CBS—9 to 10 p.m.). "Make Way for Teddy," by Ambrose Flack, adapted by Don Ettlinger. With Walter Hampden, Anne Crowley.

March 16

Goodyear TV Playhouse (NBC—9 to 10 p.m.). "Three Letters," by Hoffman R. Hays. With Judith Evelyn, Margaret Barker, Constance Ford, Ben Lackland, Orson Bean, Walter Brooke, Anne Burr.

March 17

Johnson's Wax Program (NBC—9:30 to 10:30 p.m.). "The Wall," by Mary Roberts Rinehart, adapted by Denis Green. With Jane Wyatt, Douglass Montgomery, Nydia Westman, Joan Chandler. Studio One (CBS—10 to 11 p.m.). "The Vintage Years," by F. Hugh Herbert, adapted by Edith Somer and Bob Soderberg. With Walter Szlezak, Una O'Connor, Carmen Mathews.

March 19

Kraft TV Theatre (NBC—9 to 10 p.m.). "The Bride the Sun Shines On," by Will Cotton.

Celanese Theatre (ABC—10 to 11 p.m.). "Saturday's Children," by Maxwell Anderson. With Mickey Rooney, Shirley Standee, Patricia Bright, Dora Miranda, Harrison Dowd.

March 21

Schlitz Playhouse of Stars (CBS—9 to 10 p.m.). "The Human Touch," by Robert Anderson. With Diana Lynn, Vincent Price.

WNBQ 'Morning Bargain' Rate Stirs Chi Station Beefs—'Giving TV Away'

Chicago, March 11.

WDTV Again Hikes Rate

Pittsburgh, March 11.

WDTV last week announced another rate increase, effective April 1, this one amounting to around 25%. Class A time in this single channel market will go from \$800 to \$1,000 an hour and \$600 for half an hour. In the B classification, it'll be \$750 and \$450 and in C, \$650 and \$390.

One-minute spots in Class A got to \$150; 20-seconds, \$125, and 10 seconds, \$75. Class B one-minute spots will be \$125 and Class C, \$100.

WGN-TV's \$600,000 Baseball Windfall

Chicago, March 11.

WGN-TV is putting the finishing touches this week to its exclusive baseball package which rounds out to \$600,000 with the fore and aft adjacencies. Station will telecast the complete Chi Cubs 77-game home schedule and 57 White Sox day games with the Theodore Hamm Brewing Co. and Liggett & Myers (Chesterfields) sharing the \$400,000 tab.

The pre and post-game shows already peddled add up to another \$200,000. The adjacency bankrollers are buying into the complete 134-game bundle.

Walgreen's have latched onto the pre-game 10-minute "Batting Practice" on all the tilts and will alternate with United Airlines on the post-game "Tenth Inning," also carried between doubleheaders. Nelson Brothers have bought the 15-minute "Leadoff Man."

WGN-TV's gross baseball tab last year when it shared the Cubs telecast with WBKB came to \$400,000. Whereas the TV rights to Cubs in 1950 were \$30,000 for each of the two stations, WGN-TV this year is paying \$75,000 for its singleton coverage. The undisclosed White Sox tap is believed to be close to \$100,000 for the upcoming season.

GF BUYS 'TARZAN' FOR CBS SAT. RADIO

General Foods this week pacted to bankroll a new radio version of "Tarzan" Saturday nights on the CBS web. Packaged by Walter White's Commodore Productions in Hollywood and originating via transcription from N. Y., the show is slated to preem March 22, holding down the 8:30 to 9 period. Agency is Foote, Cone & Belding.

GF presently has "Hopalong Cassidy" in that slot. When it indicated its intention several weeks ago of checking off "Hoppy," it was thought the sponsor would also drop the time. As a result, GF's buy of "Tarzan" preserves CBS' present Saturday night lineup. Show will be sandwiched between Gene Autry, bankrolled by Wrigley's, and "Gangbusters," also sponsored by GF.

While final casting of "Tarzan" hasn't been completed, it's expected the show will bypass a name cast in order to hold down the budget.

'Professional Father' As CBS-AM Summer Sub

"Professional Father," new situation comedy series which will star either Ray Milland or Clifton Webb, is being prepped by CBS Radio as a possible summer replacement for one of its bankrollers. Show would originate live from the Coast.

Format is based on a psychologist specializing in child psychology, who encounters considerable difficulty in bringing up his own kids. Plans for the show are being set by Guy Deffa Cioppa, CBS programming veepee on the Coast, who returned to Hollywood last week after a week of huddles in N. Y. with program veepest Lester Gottlieb.

WNBQ has its Chi competitors in a bit of a stew over its new morning spot rate structure just announced for the spring and summer. Charges of "rate cutting" and "giving television away" are being bandied about by other station execs and the agency men, meanwhile, are eyeing the situation with no little satisfaction.

The Chi NBC tele station made the first big splash last month when it unveiled it's "Introductory" five-for-one price scheme for 20-second spots in the 7 a.m. to 1 p.m. period. Until April 1 WNBQ is selling five cross-the-board spots for \$145 net, the rate card price for a single 20-second blurb. Now it's been revealed the station plans to extend a similar offer to Aug. 31 but this time on a five-for-two basis. The advertiser who buys two spots gets a strip for five for \$290 in the morning period.

The WNBQ morning "bargain" hits WBKB and WGN-TV especially hard. The WNBQ plan was launched to bring in some spot revenue into its pre-noon lineup which came into being shortly after the first of the year with the advent of NBC-TV's morning schedule. The 7 a.m. to noon period was virginal territory for the station since it hadn't been programmed locally prior to the debut of the network shows. So after several weeks of practically nil client interest in the spot availabilities around the web programs at the \$145 rate, veepee Harry Kopf decided to try the new approach, more nearly attuned to the market.

However, indie WBKB and WGN-TV here have been programming pre-noon for several years with apparent success. WBKB pegs its 20-second spots in that time period at \$150 and WGN-TV just boosted its to \$110. Both, however, sell them with a frequency discount while WNBQ's and WENR-TV's are net. Since spot biz plays such an important part in the local stations' operations, it's an understatement to say the two indies are not enthusiastic about the WNBQ scheme.

The situation is somewhat different at WENR-TV which next week remains off the air until 2 p.m. daily except for the hour and a half of morning ABC programming. The Chi ABC outlet had mullied a package spot deal to combat the WNBQ move but dropped the idea to stick with its printed rate.

The WNBQ officials are viewing the storm they've stirred up with calmness. It's their argument that

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MCA's New Accent On Radio Division

In a reorganization of the Music Corp. of America radio dept., Hal Hackett has resumed as head of that sector. Some months ago Hackett, who then headed the radio division, was shifted to tele, where he serviced NBC. However, he was retained as a roving salesman in radio, being permitted to step into virtually any network and line up sales. In the present realignment, he was moved back to head radio and will still service NBC tele.

Dick Rubin, who headed the radio department during Hackett's concentration in tele, remains in the radio division.

Return of Hackett to radio indicates that the date-digging firm is planning to solidify its holdings in that medium. Department had been allowed to dwindle down to two men, Rubin and Bobby Sanford, but apparently they feel that there's still a lot of solid coin to be made in that medium.

Firm recently sold to Ennds "Inner Sanctum" as a summer replacement for "My Friend Irma." They've lined up a half-hour version of "The Honeymooners" as a star for Jackie Gleason. This is an outgrowth of one of the sketches in Gleason's teevee series. Firm has also built a package, "Affairs of Peter Chambers," to be written by Henry Clark and top-billed Dane Clark.

CBS' 'HOT FOOT FOR YOUTH'

No Biz Like Biz

One of the major phenomena in show business, notably in the realm of radio and television, is the manner in which top personalities are "making like business men." The strange turn of events is causing no little eyebrow raising, for it's a far cry from the days when a comic settled for making the public laugh. His agent did the rest.

Today, talent has gone into business. His radio and television appearances seem but an offshoot of his multiple excursions into auxiliary duties. Few are the comics on radio or TV today who can't have their own offices, fully equipped with staffs, etc. If a network exec wants to talk turkey today, he's got to deal directly with the personality, who apparently's got all the answers up his sleeve. And so intricate are the deals being manipulated, involving capital gains maneuvers, lifetime guarantees, etc., that a lawyer on each arm of a comic has become as vital an adjunct as a wrist watch.

In AM and TV circles today, the cry most frequently heard is: "The talent has taken over the business."

Integrated Cancer Plugs in Lieu Of All-Star Shows Sets Cuffo Pattern

Use of special broadcasts with name stars to kick off its annual drives is being dropped by the American Cancer Society. Move may set a pattern for other public service organizations.

Dropping the now-standard practice of star-studded aircasts to hypo fund-raising campaigns is drawing favorable response from the networks, who have been badgered by a large number of groups asking for cuffo time to air their pitches.

ACS' new approach is to seek integration of its messages in existing shows. Webs, grateful at not having to juggle their schedules to make room for the one-shots, are exerting themselves to get cancer plugs on their sustainers and commercial shows.

According to ACS radio-television director Walter King, the one-shot show concept is being nixed because their production consumes time and money and isn't yielding sufficient results. King said that it was difficult to promote big audiences for the big-star broadcasts and that, due to the heavy demands for stars' cuffo services, it was becoming tough to line up talent.

Under the new policy, cancer plugs will be used on shows through plot integrations, dialog references or direct appeals. Additionally, on video, sponsors will be able to display the ACS posters, if they choose, without a verbal reference. Two special "props" have been devised for TV: a neckerchief and an oversized lapel button, for visual reference to the cancer drive, which kicks off April 1. Other video aids are two one-minute and three 20-second films, photos, balop stills, and an easel board.

Radio kit includes a hefty manual of scripts and plugs for some 15 different kinds of programs, ranging from farm shows to long-hair music stanzas.

Transcriptions distributed to stations include a novel series of 10 20-second weather forecasts, applicable to specific April weather conditions. These are done by various personalities, including Perry

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Y&R's Lone Tele House-Built Entry

Cancellation of the General Foods-sponsored "Mr. Bobbin" show, on NBC-TV, accents anew how the major agencies are being divested of house-produced video shows.

Young & Rubicam, which produced the "Bobbin" package for GF, was riding wide and handsome in the TV production marts about a year ago, with an approximate half dozen house-built shows circulating the TV networks.

Today, although Y & R still has a major stake in the video programming sweepstakes, actually only one TV show, "We the People," can be called a Y & R house package. The others are either outside packages or network-created programs.

WEB'S 'OFF-AIR' PUBLIC AFFAIRS

In one of the major network contributions designed to project broadcasting's sphere of influence in the realm of public affairs, enlightenment and education, CBS is embarking on an unprecedented venture which it hopes will embrace 400 school systems throughout the country.

The network is joining forces with the Teachers College of Columbia University for an "off the air" excursion into public service that, if carried through to its fruition, will unquestionably contribute toward bringing new prestige to the industry as a whole.

The plan has already been laid before the School Superintendents Assn., allied with the Teachers College of Columbia U., and has won wholehearted endorsement. It is being projected this year, as a starter, because of the political campaign and the widespread interest it has manifested in the youth of America. Primarily the motive is to instill a greater enthusiasm in the school students in public affairs issues, indoctrinate them with the full meaning and implications, and, wherever possible, stir them to some action.

Dailies, Affiliates Co-op

It envisions the cooperation of the local newspapers throughout the country, with an added assist from the local CBS affiliated broadcasters. Items on the "political year" agenda include:

1. Sending approximately 100 high school editors to the Chicago conventions to cover them for the local dailies.
2. The inauguration of a "get out the vote" drive spearheaded by the students, with one of the auxiliary facets being the establishment of a nationwide "baby sitter" service in which students and pupils will volunteer their services to permit parents who otherwise would find it difficult to go to the polls.
3. Enlisting Parent - Teacher groups as critics in appraising programming for children, as in the case of last week's premiere of the kid-slanted "Junior Hi-Jinx" show, in which 145 groups allied with the United Parent-Teacher Associations were enlisted. (As of this week 30% had responded with favorable comment.)

So broad is the concept of the undertaking that many of the details have still to be worked out. But to CBS, the "off the air" approach represents an awareness of its responsibility to youth and, if it permits for a fuller understanding of issues to which they are now being exposed through TV, so much the better for the television industry.

The ambitious project comes at a time, too, when the commercial television broadcasters, confronted with possible loss of allocations to educational interest, have been accused of dereliction of duty in serving the public interest by sloughing off matters of public affairs.

Keighley Says He's Quitting Lux—Positively

Hollywood, March 11.

William Keighley threatens to make good his retirement from radio as producer-narrator of "Lux Radio Theatre" at season's end. It has been an annual threat this time of the year for most of his seven years with the dramatic series but this time he tells friends it's official.

Current pact expires next month but Cornwell Jackson, veepee of the Thompson agency, is planning a series of auditions for his successor. Possibility that C. B. DeMille may return to the show has not been ruled out. Other candidates are said to be Richard Sale, Mervyn LeRoy and George Stevens. Understood Keighley is also retiring from pictures so he can spend six months of the year in Europe.

4 A's, NARTB's Standard Pact On Sale of Time

Committees of the National Assn. of Radio & Television Broadcasters and the American Assn. of Advertising Agencies are near agreement on a standard contract for sale of station time in television.

Committees of the 4A's and the NARTB met jointly last week and the proposed standard contracts are being submitted to the parent organizations for study. Some points of differences are still to be hammered out, but it's likely that the issues can be settled by correspondence.

The 4A's and the broadcasters have for some years had a standard pact for radio and the new pact will serve as a similar model for video stations, covering time sales on the national spot and local level. The standard pact is viewed as a convenience for both the industry and the bankrollers, setting uniform principles for cancellation privileges, sale of local time in network option periods, indemnification of sponsors against damage of scenery and props, and similar matters.

Both committees have been meeting for some time. NARTB group is headed by Ted Bergmann, DuMont sales director, and 4A's committee is chaired by George Kern of Benton & Bowles.

Crusade for Freedom In ABC-TV Easter Parade

ABC-TV has lined up participation of the Crusade for Freedom for its two-hour Easter Parade coverage this year. Web program chief Charles Underhill inked Henry Morgenthau 3d, co-packager with Al Gannaway of "Half Pint Party" on WCBS-TV, N. Y., to produce the Easter stanza. Mrs. Eleanor Roosevelt, Drew Pearson, Ilona Massey and Jarmila Novotna will take part in the "Crusade" pitch. John Daly will gab.

Also mapped for the Easter event is a micro-relay pickup of some pic stars describing the strollers in Hollywood.

Agencies to Nielsen: 'What About Those Multi-Set Radio Homes?'

-30,000,000 Missing?

ABC presentation on multi-set radio homes indicates that Nielsen rating service isn't measuring listening to 30,000,000 U. S. radios, according to agency execs who have seen the web's study.

The ABC reasoning is that the average U. S. home has two AM sets, but the average Nielsen home has only 1.3 sets. If the Nielsen sample is projected nationally, it would cover 55,000,000 sets. But since there are 85,000,000 AM receivers in working order, according to ABC, Nielsen isn't counting the "30,000,000 missing sets."

Ad agency researchers are discussing a "statistical distortion" in the radio ratings of A. C. Nielsen's service. Apparent distortion stems from the fact that Nielsen's sample includes a tiny percentage of homes with three radios, while roughly 25% of all radio homes have three or more sets and two-set homes comprise an additional 35% of total homes.

What put the bee into the ad-men's bonnet is a presentation which ABC made recently to several agencies involved in its daytime programs. The agencies report that the presentation, which was instrumental in getting them to renew sponsorship on the web's two soap opera blocks, shows that Nielsen's rating picture would be changed if he changed the composition of his sample to include the same proportion of multi-set homes as exists in the general audience.

Nielsen, it's understood, admits that his sample is not truly representative in relation to one- two- and multi-set homes, and intends to correct this situation in the future.

U. of P., WPTZ's Major Educ'l Series for TV

Philadelphia, March 11.

A program provocative in its effects and far-reaching in its possibilities will be launched here Sunday (16) when the Univ. of Pennsylvania and WPTZ link forces in a series of telecasts designed to dramatize the role higher education plays in the affairs of the community and national life and its relation to the welfare of the individual.

The program, "In the American Tradition," will mark a major step forward in Philly television and will be seen every Sunday for 10 weeks, at 2:30 to 3 p. m. Although current plans call for a summer hiatus, the series will be resumed as a regular feature in the fall.

"In the American Tradition" plans to use television's dramatic-documentary techniques along with on-the-spot coverage to work up programs that are entertaining, authoritative and informative. It will employ studio facilities, remotes from the University's campus and laboratories and specially-made films. Professional actors and writers will be used, excepting in cases where University departmental heads, professors and students enact themselves.

The series will cover a wide variety of subject matter, touching on the work of the medical school, school of fine arts, education, etc. The kickoff telecast, for example, will seek to allay fears and worries of people about to undergo surgery. In narrative fashion, program will take audience on tour of Penn's famed Medical School and

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What the ABC study reveals, according to admen who have seen it, is that there are significant differences in the amount and kinds of listening of multi-set families and of one-set families (which comprise the vast bulk of Nielsen's sample). The three- and four-set homes, ABC report showed, do more listening than even the two-set homes (since more radios are accessible) and choose different kinds of programs.

When the multi-set homes are taken into consideration, ABC found, its "Breakfast Club" got a much higher rating. CBS' Arthur

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'Canteen's' Buildup Of New TV Talent

The new "Dagmar's Canteen" show, which preems March 22 in the Saturday night 12:15 to 12:45 a. m. post-midnight slot, will be used by NBC-TV as a showcase for new talent development, under terms of an agreement reached between Hal Friedman, "Canteen" producer, and Joe Bigelow, who is spearheading the network's attempt to create new personalities.

Although NBC has blueprinted new talent development as a major project for the year, until now little headway has been made in that direction. For a while some promising newcomers were showcased on the U. S. Royal Sunday evening variety show, but it has since been abandoned in favor of all name personalities. Only other activity involves the alternate Thursday night off-the-air auditioning sessions taking place in Studio 6B Radio City, N. Y., under Bigelow's supervision.

First few "canteen" shows will originate from Studio 8H in N. Y., with subsequent programs from military installations.

Bayuk Ruys 'Ellery'

ABC-TV activity was stepped up last week with two new contracts already inked and two others reported near the signing stage.

Bayuk cigars has picked up the tab for "Ellery Queen" in the Wednesday, 9 p. m. slot, via the El-lington agency. Norman and Irving Pincus package had been backed by Kaiser-Frazer, which dropped it to take over a portion of NBC-TV's "Your Show of Shows." Bayuk buy starts in April. Billy Graham's paid religious, which went off the air, returns Mondays at 10-10:15 p. m., starting July 7.

The Thomas Mitchell short story series, which figures in ABC-TV's new contract with the actor-writer-director, has cued interest from a ciggie spender who is reported near the signing stage.

Last week the web formed up the Carter products bankrolling of Drew Pearson (on both AM and TV).

Radio 'Quiz Kids' Into Sat. Ayem CBS Slot

"Quiz Kids," which CBS bought from the Louis G. Cowan package outfit for 10 years for both radio and TV, bows in on the radio web next month in the Saturday morning 11:30 to noon period. Show has been slated in that period in a move to bolster the Saturday ayem lineup and will precede "Let's Pretend," which was recently renewed by Cream of Wheat.

Video version of "Kids" is now aired Sunday afternoons on CBS-TV. Web has not yet tagged a sponsor for either radio or TV. AM show is to be a separate production, rather than a playback of the audio portion of the TV show.

'Scott Decision' Protagonist Tangles With ABC in Defense of Atheism

Washington, March 11. Robert H. Scott, California atheist whose demand for time on the air to discuss atheism inspired the celebrated "Scott decision" of 1946, which brought the "wrath of God" on the FCC, has given the agency another tough nut to crack.

This time he has raised the question of whether a broadcaster can be excused for denying time for controversial issues because the subject of provocation was in the form of a play allegedly aired "merely for entertainment purposes."

In a highly philosophical, well-documented and challenging petition filed with the Commission last week, Scott called for revocation of the licenses of all stations owned by ABC "for a period long enough to penalize that corporation severely and appropriately" for refusing him time to answer attacks on atheism contained in the play "Blasphemy" carried by the network last November. The program originated in Toronto with the Canadian Broadcasting Corp.

Scott advised ABC that the play "was an outright attack upon atheism as a point of view and, particularly, upon atheists as a class." He further told the network the play came "squarely" under that part of the Scott decision which holds that "an organization or idea may be projected into the realm of controversy by virtue of being attacked."

On last Dec. 4, Scott disclosed, his request for time was denied by Leonard Reeg, veepee of radio programs for ABC, who gave as his reason that "Blasphemy" was "designed not for education or for the discussion of controversial issues but merely for entertainment purposes." An incident in the play in which an atheist is murdered after challenging the existence of the Deity was termed by Reeg "a dramatic device frequently used in plays and literature."

Claims Reeg 'Lied'

Scott charged that Reeg "lied" in giving this reason for denying his request inasmuch as the play "was a sustained anti-atheist program from beginning to end" and that "it cannot be entertaining even to a God-believer, unless he be a vindictive bigot, to hear or to read of a man dying a violent death a minute or two after challenging the supposed God of the universe to strike him dead."

Real "reason" for ABC's denial, Scott said, was its belief that the Commission won't take action against it in the light of its dismissal of a request in 1948 to revoke the license of WHAM in Rochester, N. Y., for refusing time to the Society of Free Thinkers. Scott said he "warned" Reeg that since "Blasphemy" carried more punch than the WHAM case, "it was not improbable that if ABC should refuse radio time for an answer to the play, a petition for non-renewal of its several operating licenses would be granted by the Commission."

Nevertheless Reeg refused him time. "Apparently," said Scott, Reeg "felt certain that the Commission, in view of its action in the case of WHAM, could be depended upon not to take punitive action against a large and financially strong broadcasting corporation which would be supported by power."

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Chi Anti-Crime 'Big 19' Group Sets TV Rallies; Seeks 500G War Chest

Chicago, March 11. WBKB has offered the Big 19, newly formed civic anti-crime group, an hour and a half weekly chunk of time for a televised series of town meeting type rallies. The Big 19 was organized last month as a community-wide effort to smash the alleged alliance between politicians and the hoodlum syndicate.

Indie station is making available its Garrick Theatre for the powwows and has offered the 8:30 to 10 Saturday night segment for the vidcast. Since the committee hopes to raise a minimum war chest of \$500,000 by public contributions, it's expected the group will shortly grab up the WBKB offer and use it to plug for donations.

GM PUTS ON RATE PRESSURE IN OMAHA

Omaha, March 11.

Mixed reception and uncertainty greeted Paul Phillips of Knox, Reeves advertising agency, last week as he made his first appearance in Omaha in behalf of client General Mills. Phillips consulted with WOW (NBC), KFAB (CBS) and KOIL (ABC), the subject being a cut in rates for the bankroller.

Deal would affect 80% of the night spot announcements and 20% daytime schedules. In all there are to be 435 announcements in a matter of some 15 weeks.

Upshot of the whole thing remains uncertain. WOW turned down the idea of slashing rates. KFAB, mulling the matter, is rumored to be of the same mind, although this is far from certain. W. J. Newens, manager of KOIL, said there was nothing certain and that the matter was still in the mulling stage. KBON (MBS) possibly not being consulted as yet.

D.C.'s 'Good Music' Station Sings UHF

Washington, March 11.

Confident that the problem of operating a UHF television station in a VHF area will be no tougher than penetrating an AM market with FM, Washington's "Good Music" station, WGMS, is preparing to apply for a UHF channel in the Capital.

Under proposed allocations, two UHF stations, one for education, will be provided in Washington in addition to the four VHF outlets now operating. Thus far, no competition has been indicated for the WGMS bid, but it would be surprising if at least one more commercial applicant doesn't file before the FCC begins processing applications—probably around July 1.

WGMS has already retained engineering counsel for preparing its application and plans to use its radio transmitter site in nearby Falls Church, Va., which has the required elevation for UHF operation. The station's present tower, says Manager M. Robert Rogers, can be used for TV, eliminating a major expense of construction and obviating need for zoning or Civil Aeronautic Administration approval.

Starting a UHF station in an area with 80% saturation of VHF receivers holds no terrors for Rogers. He points out that WGMS, as the only profitable FM operation in the Capital, has managed by specialized programming to attract FM listeners and stimulate purchase of FM sets. He believes it can do the same thing in TV by concentrating on a community interest format.

WGMS is one of the few stations which has a separate rate card for FM, on which the outlet is confined to at night as it is limited to daytime operation on AM. The charge for FM evening time is the same as the daytime charge for AM and evening time is pretty well sold. At peak listening periods, WGMS-FM compares favorably with the network stations in the Capital.

If its application is granted, WGMS will finance its UHF venture from within its present ownership—Morris Rodman, Irwin Geiger, Pierson Underwood and Rogers. It estimates the station will cost around \$200,000, and figures it will require another \$200,000 outlay for operating expenses before the investment will pay off.

Renuzit Renews It

Renuzit returned to radio after a five-year hiatus, buying participations on the Martha Deane strip on WOR, N. Y.

The spot-remover will be backing spots, via McKee & Albright agency.

NBC-TV, Fairbanks In Pact for Three Shows

NBC-TV closed a deal this week with Douglas Fairbanks, Jr.'s, Dougfair Corp. for three shows, which will bow in on the web later this year. Fairbanks will supervise production of each and is also scheduled to appear in one, "International Theatre," which is designed as a showcase vehicle for dramatic talent from all parts of the world.

Other packages include "Silent Men," based on the NBC radio series in which Fairbanks now stars, and "Foreign Legion." Fairbanks is scheduled to leave for Europe over the weekend to scout talent for "International Theatre."

Mpls. Can Have Choice of CBS TV Programming

Minneapolis, March 11.

One principal effect of the merger of WTCN-TV, ABC affiliate, and WCCO, wholly owned CBS subsidiary, here, will be to funnel into Minneapolis more CBS-TV network shows, its indicated.

While not publicly revealed, the deal is understood to provide that the new television and radio station eventuating from the consolidation will give CBS-TV network shows top consideration and a better break than they've been getting from WTCN-TV which also takes care of some of the ABC-TV and DuMont-TV emanations along with those of CBS-TV. The radio end will be exclusively CBS, as far as network shows are concerned, the same as WCCO of course now is.

It's self-evident that there won't be any more hassles with CBS-TV on the losing end such as resulted when WTCN-TV substituted the ABC-TV's "Celanese Theatre" for the CBS-TV's Pabst Wednesday night fights, limiting the latter to alternate Wednesdays, it's pointed out. The substitution brought WTCN a flood of TV set owner protests and provoked Pabst walls of anguish.

Under the terms of the completed transaction, subject to FCC approval, Mid-Continent Radio-Television, Inc., owner of radio station WTCN and WTCN-TV, with the St. Paul Pioneer Press-Dispatch newspapers and William J. McNally as the main stockholders, will hold 53% and CBS 43% of the stock in the new corporation. No name has been chosen yet for the new corporation or station, according to McNally, MC president, but intimations are that call letters WCCO will be retained for radio and WCCO-TV used for television.

Without a Twin Cities TV outlet, CBS undoubtedly has been championing at the bit as it has seen some of its top TV network shows kept out of the Minneapolis-St. Paul area because WTCN, on account of its exclusive ABC radio

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Originality Is Overrated, States Opera Composer Who Feels New Mission

New York.

Editor, VARIETY:

May I thank you for your very kind review of our new operatic effort, "Empty Bottle," in VARIETY.

I think that very often, originality, important as it is, is an overrated quality. Many listeners wrote in that they thought "Empty Bottle" original. Sigmund Romberg was never a paragon of originality, and yet his work is a contribution to our musical literature. His mission was to adapt traditional Viennese operetta to American needs, forms and ideas. I feel my mission is to adapt traditional grand opera to living modern American theatre. Throughout the history of music, there are the composers who innovate and dig up new ground, new resources, and those that consolidate the gains made by the innovators. Bach and Mozart are great for pouring great music into molds already established. Beethoven started as a consolidator and went on to be an innovator.

Martin Kalmanoff.

TV Aids Purchase of Products New To Buyers, Columbus Survey Discloses

Columbus, March 11.

PEARSON PHARMACAL BUYS 'POLICE STORY'

Pearson Pharmacal has bought the new "Police Story" package on CBS-TV and will preem it on the web April 4. In so doing, the outfit, which plugs Ennds, will move from the Friday night at 10:30 spot back to the 10 p.m. slot, taking over the period being ankle by "Live Like a Millionaire."

CBS plans to fill the 10:30 to 11 period Fridays, meanwhile, with a new sustaining series titled "Presidential Timber," in which the leading Presidential candidates of both parties will be invited to state their cases. Time is to be given equally to all candidates by the web for free. "Timber" will be produced by the web's news and special events department, under Sig Mickelson.

Pearson now bankrolls "Hollywood Opening Night," a vidfilm series, Fridays at 10:30. Sponsor will move back to 10 o'clock, starting March 21, but will continue with "Opening Night" for two additional weeks. "Police Story," which preems April 4, is a live show packaged by Procter Syndications.

Ohio's Best in '51 Cited by AFRA

Cleveland, March 11.

One radio (WHK) and two TV (WXEL, WEWS) stations took top honors in the first awards' contest conducted by AFRA for the best in local programming during 1951.

WHK's Bill Gordon was named "best performer" and Lou Oswald's efforts were honored for "best radio promotion." WXEL's "special events" coverage was cited in that category, while Warren Guthrie, Sohio newscaster, was cited as "best performer." Western Reserve University "Telecourse" stanza WEWS, was named for "best special services," and Ohio Advertising Agency production of "Old Dutch Polka Revue," WEWS, was judged "best TV program."

The awards were made by John F. White, Western Reserve's vice president, and chairman of the seven-man judging committee. WTAM's "Ohio Story," sponsored by Ohio Bell Telephone, was judged "best program"; WDOK was cited "best" in "special events" for its coverage of the Cleveland Kefauver hearings, and WGAR was cited for its "special service" programming. Carl George, general manager accepted the award for WGAR, while WDOK's award went to General Manager Walberg Brown.

TV presentations were made by Horace Trehan, executive secretary of the Cleveland Advertising Club.

The judges also gave a special citation to 86-year-old Louis William Zimmerman, WHK night manager, for his long service and contributions to radio entertainment that dated back to 1923, when radio was starting in Cleveland.

The presentations, believed first ever to be realized by an AFRA local in the country, were made at a luncheon at Hotel Hollenden before a crowd of approximately 300 persons.

DONN CLAYTON, KSJB G.M., DIES IN CRASH

Minot, N. D., March 11.

Donn A. Clayton, 49, acting manager of KSJB, Jamestown, died yesterday (Mon.) after an auto collision in Stanley Corner, S. D. His wife is still in hospital with injuries and severe shock.

Clayton had been in radio since 1929, starting in Minneapolis and going to Hollywood in 1937 as a freelance producer. Two years later he returned to Minneapolis as AM director of McCann's agency, moving over to North Central Broadcasting System as program v.p. in 1940. He joined KSJB in 1945, and was also a member of the board of KCJB here. In addition to his wife, his mother survives.

Television advertising has a marked influence on the purchase of specific commodities, and especially on the purchase of new brands, it was revealed in a survey of the Columbus area conducted by Dr. Kenneth Dameron, of Ohio State U's commerce college faculty.

However, Dr. Dameron warned that advertisers might do well to sponsor more research, to discover the local impact of their advertising in all media.

TV families were asked if they had bought a product or brand new to them within the month. Approximately 44% said they had. "New" purchases occurred more frequently among lower income families and among customers in the 35-49 age bracket.

Of these, 87% had seen the product advertised on television. Of the TV families surveyed, 76.8% said they were influenced in their purchase by television advertising. This influence was most marked in the upper middle income group, where 100% stated they were influenced by television ads. Both the high and lower middle income groups registered 89.5% in being influenced by TV to buy a new product; it was 78.3% in the low income group.

Location of Sets

The survey also explored (1) location of the television set and relation of location to daytime viewing; (2) housework carried on while viewing in daytime and (3) possible increase in daytime viewing in relation to type of program and possible influence on evening viewing.

Of those surveyed, 94% have their sets in the living room; 2.3% in the dining room; 1.8% in the den; 1.4% in the kitchen and .5% in the bedroom.

Also, 9.7% said they would do more viewing if they also had a set in the kitchen; 2.3% would view more if they had a set in the dining room, and .5% more if receiver was in the bedroom.

Survey revealed 50% brought their work into the room where the television set was located.

About 30% stated they would view TV at least two hours per day if daytime programs appealed to them; 12% would view an additional hour; 10.6% another three hours; 4.6% another four hours, and 2.3% an additional five hours.

Televising of Congress Fosters Ham Acting By Solons, Sez Celler

Washington, March 11.

Televising sessions of Congress and its committees would open the door to "a degree of ham acting by some of the members of the House and some of the members of the Senate," Rep. Emanuel Celler (D., N. Y.) declared Saturday night.

Celler expressed his views on the NBC television program, "Youth Wants to Know." He said, however, that he saw nothing unconstitutional in televising committee hearings, even though witnesses should protest.

The Gotham Congressman also declared that the suit brought against the major baseball leagues by Liberty Broadcasting System, to compel the sale of game broadcasts "was properly brought," and asserted bluntly that American Legion picketing of the film, "Death of a Salesman" here is "a violation of civil liberties."

In response to several questions about televising Congress, Celler declared: "I think televising Congress would give an improper viewpoint to the public as to what is happening in Congress. Congress is not just the session in the House. There are a score of standing and special committees where the hard core of congressional activity occurs. You could not televise all of those committee proceedings. If you would televise a particular committee proceeding or a particular session of the House, you would give great encouragement to a degree of ham acting by some of the members of the House and some of the members of the Senate."

Code for Politico Sponsorship

Washington, March 11.

Republican and Democratic National Committees have worked out an acceptable code with the radio and TV networks under which next July's national conventions may be broadcast via commercial sponsorship.

Code has been okayed by ABC, CBS, DuMont web; Liberty Broadcasting System, Mutual and NBC. Under it, the nets will assume all costs of operation, including construction of their booths, studios, etc., at the International Amphitheatre in Chicago where the conventions will be held. None of the commercial revenue will go to the national committees.

Text of the code:

A. The type of sponsor shall be approved by the political parties. B. Commercial messages may be made only during recesses or during periods of long pauses during the actual convention proceedings.

C. Commercial messages must meet the highest standards of dignity, good taste and length.

D. No commercial announcements shall be made from the floor of the convention.

There shall be a disclaimer made at the beginning and end of each broadcast period. This disclaimer shall make perfectly clear two points: (a) that the client is sponsoring the network's coverage of the event; (b) that sponsorship by _____ company of the _____ network's coverage does not imply in any manner an endorsement of the product by the political party. All commercial announcements shall be written, programmed and delivered in such a way as to be clearly and completely separated from convention proceedings, political parties, issues and personalities.

\$43,600,000 Profit for TV B'casters In '51; Web Coin Exceeds Radio

Washington, March 11.

The television broadcasting industry reached a milestone in 1951 when it operated in the black for the first year in its short history, according to official figures released last week by the FCC. The data showed that the industry overall made a profit (before taxes) of \$43,600,000 as compared with losses of \$9,200,000 in 1950 and \$25,300,000 in 1949.

It was the first year in which the networks made more money from TV than from radio.

The Commission's figures, which are based on preliminary estimates, showed that 93 of the 106 stations which furnished segregated data made money. The median profit of these stations was \$350,000 which compared to an average profit of \$129,200 of the 53 stations which were in the black in 1950.

Of the 13 stations which were in the red, eight were in the seven-station markets of New York and Los Angeles. Seven of the 13 reported losses of \$200,000 or less while two showed deficits of over \$800,000 each.

Of the 40 station in one-station markets, all but one made money and the average profit for this group of outlets was \$385,000. Revenues of the stations in these communities averaged \$955,000.

In New York and L. A., average station revenue (of 12 reporting stations) was \$2,765,000 and average profit \$77,000. The four profitable stations in these cities reported revenues averaging \$3,466,000 and profits averaging \$1,307,000. The eight losing stations averaged \$2,414,000 in revenues and \$538,000 in losses.

\$239,500,000 TV Revenues
For the entire industry, 1951 revenues totaled \$239,500,000. This was more than double the 1950 figure of \$105,900,000 and seven times the 1949 volume of \$34,300,000. More than half the business was done by the four TV networks

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Warns Educators 'Be on TV Guard'

St. Louis, March 11.

A warning that non-commercial groups should not let competing commercial applicants "talk them out of" valuable allocations was made here last week by Edgar Fuller, Washington, D. C., chairman of the Joint Committee on Educational Television. Addressing a regional meeting of the American Assn. of School Administrators asked, "When a station is worth \$2,000,000 to \$3,000,000 do you think you are going to get it without a fight?"

Fuller declared "commercial boys" have successfully applied pressure in the Kansas City areas and elsewhere to induce educators to surrender the TV allocations which FCC allocated in 1951. Fuller joined with Raymond H. Wittcoff, St. Louis, a panel member,

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GM Expands 'Bride'

General Mills is picking up an extra 15 minutes of CBS-TV's "Bride and Groom" on Fridays, which will expand the show on that day from a quarter-hour to a full half-hour. New deal goes into effect April 4.

"Bride" is now aired cross-the-board from 10:30 to 10:45 a.m., with GM bankrolling every day but Thursday, when Hudson Paper picks up the tab. Show on Friday will be expanded to 10:45 a.m., which means the Al Pearce show that day will be trimmed from 45 minutes to a half-hour. Pearce show is sustaining.

Canada Howls At Proposed 15% Tax Bite on TV Sets

Toronto, March 11.

Mid-week announcement that the State-operated Canadian Broadcasting Corp. has recommended to the Federal government that Canadian owners of home TV sets be levied an annual \$15 license has brought immediate and concerted howls, via newspaper editorials and "letters to the editor," that the double imposition is unwarranted in that the State-operated TV system has already been granted \$6,000,000 for the establishment of the Toronto and Montreal stations, plus another immediate \$7,000,000 Federal grant. With this \$13,000,000 dip into taxpayers' pockets, TV setowners are up in arms, plus newspaper support, as to why they should be nicked again.

Other argument against the proposed \$15 TV tariff is that Canadian radio setowners already are paying a \$2.50 annual license fee, this ranking high as a nuisance tax which is being evaded by several thousands of setowners who know that their Treasury grants are already carrying the CBC. With the CBC receiving large capital sums from the Federal coffers, the question from press and public is: Why must the taxpayers be asked to pay twice? And if the vexatious \$2.50 radio license fee is difficult to collect, the \$15 on TV setowners will be more difficult.

Target of the scramble is A. Davidson Duntun, chairman of the CBC board of governors. He believes that CBC TV will eventually become self-sustaining on the \$15 annual license fee, plus commercial revenue; but that there will be a gap during which revenue will not meet operating costs. This will necessitate Government grants until the TV home owner license fees and commercial revenues meet these costs. He does not know how long that may be but a five-year period is a possibility.

The State-operated TV system will be inaugurated in Toronto and Montreal in September, with Toronto hooked into the Buffalo service. The commencement of the CBC-TV program will consist of a three hours' nightly block. Toronto and Montreal CBC staffs are currently in training and there have been "dry runs" in the Toronto studios of CBC.

RCA KEEPS PINZA ON TV DESPITE 20TH PIC CHORE

With Ezio Pinza willing to double into NBC-TV's "RCA Victor Show" on his alternate week setup while he's working in 20th-Fox's "Sol Hurok Story," RCA has decided to retain the present format of the show through the end of the season. That means Pinza and Dennis Day will continue to rotate each Friday night in the star spot, with Pinza joining Day for Coast originations while he's on the 20th lot.

RCA had been mulling the feasibility of bringing in another show early in April when Pinza goes to the Coast, and continuing the new one through the summer, on the assumption that the double TV-20th film chore might be too tough a grind for the basso. Pinza, however, said he wanted to continue with the TV show. As a result, it will now continue into June. Execs of the J. Walter Thompson agency, which handles the RCA account, are slated to huddle with RCA and NBC topers Friday (14) to work out summer replacement plans.

New Special Effects Techniques Help to Broaden Scope of Video

Share and Share Alike

CBS-TV, in order to project its new special effects accomplishments as graphically as possible to its staff of producers and directors, has lent a number of kinescope recordings of specially-staged "shows" in which each of the tricks is depicted. Staff is called in to view the kines as soon as each is completed and invited to use the effects in any way possible on their shows.

Web is also sharing its new techniques with competing networks, and declares the other nets are reciprocating. "TV is still too young for us to keep such things a secret," it was explained. "The more we can all come up with new techniques, the better it will be for the entire industry." CBS, incidentally, has also invited its staffers to submit any production problems they encounter to the new development department, which then tries to find the answer to the problems.

Bright new future lies ahead for television programming via a steady stream of special effects techniques being worked out by network production execs. Many of the stunts, it's claimed, will make it possible for TV to break away from the stringent confines of reality for the first time and give the medium the scope which the major Hollywood film producers have put to such advantageous use.

Indicative of the major emphasis the webs are putting on the problem is the recent creation of a development department by CBS-TV. New unit operates under production chief Carlton Winckler and CBS has assigned as department head Paul Wittig, former manager of technical operations and chief engineer for the web in N. Y. Department to date has come up with a number of accomplishments in lighting and makeup techniques and is also working on such stunts as montage effects, traveling mats, upside down shots, etc., each of which is expected to widen materially the scope of all live TV shows.

Unique problem confronting TV was emphasized by Winckler, who pointed out that Hollywood film producers can achieve many of their special effects via optical printing in the labs, whereas the TV camera, operating "live," must create its own illusions. "Nobody has yet figured out how to fool a TV camera," Winckler said. "What we're trying to accomplish is virtually deceiving the camera into seeing things which aren't really there."

Spectaculars in Miniature
CBS, for example, is now working on a system which will utilize traveling mats in combination with miniature sets. Solution of this will make it possible for TV to present such spectacular scenes as the wrecking of the temple in Cecil B. DeMille's recent "Samson and Delilah." Winckler pointed out that each of these new techniques will also represent a "shortcut to saving money for us and our advertisers." None of the special effects, however, is intended as a substitution for scenery, since it's only by combining them with scenery in the right proportions that the production men can get the scope they're seeking.

Among the new techniques devised by Wittig and his staff is the use of lens filters. By combining the correct filter with the right makeup, it will be possible to pull such tricks as having an actor age gradually during the live staging of a drama. Filters also make possible: better makeup generally, since they can change an actor's hairline, add new contours to his face, etc. Another device developed by

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Personnel Revamp For WNBC-WNBT

WNBC and WNBT, N. Y. keys of NBC, are undergoing a personnel revamp and expansion with the approval of web exec veepee Charles R. Denny. Plan of general manager Ted Cott is based on the extended hours of both outlets (with WNBC now operating 24 hours daily and WNBT to extend to 18 1/2 hours daily) and the stations' upped income.

Both keys had their biggest monthly grosses last month, with WNBC in February 23% ahead of the same month last year and WNBT showing a 39% gain.

With Jack Reber, WNBT sales manager, moving to national sales manager of the network, Charles Phillips, who had been assistant general manager of both stations, becomes sales manager and administrative exec of the video adjunct. Dick Pack joined as WNBT program chief Monday (10), Ivan Reiner switches to supervisor of production in the tele operation. Bill Rich, former WNBC sales manager, is upped to new post of merchandising manager for both outlets. George Wallach, news and special events chief, takes post of WNBC supervisor of production, under Jack Grogan, recently added WNBC program manager.

Jay Smolin, formerly with N. W. Ayer, has been added as ad-promotion director for both outlets, vice James Hirsch, who shifts to senior account exec for WNBT, concentrating on new biz. Phil Dean has taken over the publicity post for the two stations from Wini Schaefer, now director of radio promotion. Two new account execs are Norman Chester, ex-BBD&O, working the AM side, and John Peter Barry, ex-New York News, in the TV fold.

In contrast with the other network keys, which have split down the AM-TV middle, the NBC home outlets are integrated. Cott said the personnel moves were made to "put the station on a major league basis with a varsity ball team." Stress is being placed on merchandising, Cott said, which will be handled by a board comprising Jackie Robinson, station's new community relations director, Smolin, Dean and other staffers.

Oertel Brewing Coin

Louisville, March 11.

For the 12th consecutive year, Oertel Brewing Co., will sponsor airings of the Louisville Colonels baseball games, with Don Dill calling the plays to listeners in Kentucky and Southern Indiana.

It will also mark the 14th straight year that WAVE has brought to listeners the Colonel ballgames, called by Don Hill.

Dual Sponsorships Of TV Spots Hit

Appeal for the NARTB TV Code Committee to take action against dual sponsorship of spot announcements was made last weekend by the National Assn. of Radio & Television Station Representatives. NARTSR wrote Robert D. Swezey, g.m. of WDSU, New Orleans, suggesting the stand against shared announcements. Letter scored the fact that advertisers are offering stations spots, of one-minute duration or less, on a dual sponsorship basis for products with related appeal.

Station rep group said the practice is "in bad taste" because it "would encourage intolerance" among viewers for the plugs "which mean so much from the standpoint of revenue" for tele outlets. The "dilution of impact," NARTSR added, might also hurt TV by weakening the value of the short commercials. Rep-outfit said that this "over-commercialization" should be covered by the TV Code. NARTSR doesn't object to shared sponsorships on programs that are at least 30-minutes long. These shows, it declared, provide viewer with paid-for entertainment and can therefore carry multiple plugs "without viewer resentment." NARTSR suggested a Code provision-resisting dual sponsorship on the one-minute spots.

Comiskey LBS Veepee

Dallas, March 11.

Charles Comiskey, former veepee of the Chicago White Sox has been named veepee in charge of sports of the Liberty Broadcasting System here in an announcement made by Gordon McLendon, prez of the web.

Salary was not disclosed although it was reported earlier that LBS had offered Comiskey \$20,000 per year.

Milwaukee's TV Al Fresco Studio

Milwaukee, March 11.

Construction on a year-round outdoor television studio, claimed to be the first of its kind, has been launched by WTMJ-TV, Milwaukee Journal outlet here. Station plans to use the facilities for sports demonstrations, such as golf, wrestling, fly casting, etc., and is also planning to flood part of the area during the winter for ice skating shows. Flood lights are being set up to permit outdoor shows at night.

Station plans to "open" the studio formally this summer via a special show that will include circus acts. Occasion will also mark the 25th anni of WTMJ, the Journal's radio station, and the fifth year of WTMJ-TV operations. TV station claims the outdoor location will permit new programming features which are impossible in even the largest indoor studios. WTMJ-TV now devotes more than six hours daily to local live programming.

Outdoor site adjoins the Journal's Radio City building. Main area of the new studio will be 80x165 feet. Two camera platforms will be constructed on the ground, with concrete walks in several directions permitting the cameras to dolly. Primary area, oval in shape, is to be covered with asphalt and surrounded by a cinder track.

Station is also setting apart a secondary area of the outdoor studio for various women's shows, such as outdoor cooking, barbecue menus, child play, nature studies and summer fashions. Bleachers may be built to accommodate a "studio" audience, and a stage for outdoor concerts and variety shows is also in the works.

WNBT 'Schaefer Theatre'

Schaefer beer has bought the 7-7:30 p.m. time on WNBT, N. Y., for "Schaefer Theatre," a film stanza. Agency is BBD&O.

NBC-TV outlet also signed Krueger beer to back the five-minute Bill Stern sportscast, cross-the-board at 6:50 p.m.

Bill Stern's Sponsor
Howard Clothes have bought a five-minute sportscast with Bill Stern, to be aired cross-the-board 11:10-11:15 p.m., starting next month. Agency is Peck.

Tele Followup Comment

THE CORRECT THING
With Win Elliot, moderator; Elinor Ames and panelists Peggy O'Neill, Bill Elliot, Paula Stewart, Ronny Liss; John Tillman, announcer
Director: Al Hartigan
Writer: Joe Cross
10 Mins.; Sun., 2 p.m.
ACME SHEAR CO.
WPIX, New York
(Guenther Law)

"The Correct Thing" is a visual replica of the same titled column by Elinor Ames in the N. Y. Daily News. With Win Elliott at the helm, a foursome panel kicks around etiquette questions and Miss Ames is final authority on the proprieties.

It's not a bad gimmick; but trouble with preem last Sunday (9) was twofold: The questions weren't sufficiently challenging and show wasn't up to visual snuff. For instance, the problems were pitched via stills when they should have been acted out live. In addition, the panel was inclined toward too much kibitzing, which is okay for comedy values in the proper hands.

Among questions examined were how long in advance milady should be called for a date, how to refuse second helpings as dinner guest, how to fight one's way out of a restaurant menu with foreign text (ask the waiter, chump) and what appurtenances of a girl's a man should offer to carry.

Miss Ames played it straight on the answers after the quartet had their say. She supplied a couple of cute fillips, including one on derivation of "cold shoulder" (the part given to persons to discourage their visits).

John Tillman handled the commercials for various Kleenex (Eversharp) scissors, with one being a phone quiz for prizes. Trau.

KANSAS U.-KANSAS STATE BASKETBALL
With Jay Barrington, play by play
Director: William Donovan
115 mins.; Fri., 7:30 p.m.
O'FILL MOTOR CO.
WDAF-TV, Kansas City, Mo.
(Merritt Owens)

First time WDAF-TV has gone outside the city for a remote telecast and also first time for coverage of a Big Seven conference basketball game direct from the scene was this pick-up of the highly touted Univ. of Kansas-Kansas State College tussle last Friday night.

Build-up for the event was perfect since K. U. and K. State were tied for the lead in the conference race, and since the game was scheduled in K. U.'s Hoch Auditorium on campus with its tiny seating capacity of 4,000. Tickets were sold out weeks in advance, and school authorities were being hounded for duets. So the area was ripe with non-ticket holders clamoring to see the game, which provided WDAF-TV the much needed opportunity to step in and open the game to the populace.

Game proved the area event of the evening; with estimates running as high as 1,000,000 for the number of viewers at setsides, and reports of coverage coming in from St. Joseph, Springfield, Joplin, Topeka, Wichita and Manhattan. Whatever the count, it undoubtedly was a record number of watchers.

These viewers saw some excellent basketball, with K. U. taking an early lead and holding it all the way to win 78 to 61, avenging an earlier defeat by K-State. Play was ably reported by Jay Barrington, station's sports director, who kept up an informative running commentary, was alert to styles of play and individual performances, filled in with sidelights on players and the tense situation.

Camera work—coverage was by a pair of cameras—was generally capable throughout, and with Barrington's commentary, enabling the viewers to get an excellent view of K. U.'s superior ball control in the second quarter and its alert rebounding in general. It also showed K. U.'s all-American, Clyde Lovellette, to advantage, as the big boy had himself a night with 33 points. Behind this coverage was the hand of Bill Donovan, of the studio staff, who handled the directorial assignment. It was his first for a job of this kind, as it was for nearly everyone connected with the show, and he acquitted himself satisfactorily.

Technical set-up was result of long preparation, pick-ups of the two cameras being sent to K. C. via microwave relay through the Bell System facilities to WDAF-TV. It was accomplished without a hitch, with in-studio connections being handled by Bill Ladish and Bob Kerr. Joseph Flaherty, station's chief engineer, headed up the technical arrangements.

Quin.

"Animal Kingdom" has become another legit to complete and win the triple tiara. The late Philip Barry's "32 Broadway hit (Leslie Howard, William Gargan, Ilka Chase, Frances Fuller) ditted as a Hollywood film counterpart toward end of that year (Howard, Ann Harding, Myrna Loy, Neil Hamilton, Miss Chase, Henry Stephenson). In the TV version on "Celanese Theatre" over ABC last Wednesday (5), adapted by Philip Barry, Jr., with a fidelity appropriate to kinship, it came through with tremendous force as a problem setup and powerful impact in the thesping.

Producer A. Burke Crotty and director Alex Segal and all their craftsmen can step forward for a 21-gun salute. Separate salvos go to the entire cast, headed by Wendell Corey and Meg Mundy in the stellar grooves, but with equal consideration for Karl Malden and Jorja Curtwright in roles no less vital to the development of this play, hung on the age-old manifestations of the chi chi carnivorous set.

For TV, "Animal Kingdom" represents old fashioned sex played against an adult canvas and yet carrying more authority in making its point than straight purple situations with which the medium abounds to its detriment. From this view, the Celanese hierarchy has shown what can be done with a grown-up treatment in a way that sets the Playwrights Co. series apart from most of its contemporaries operating on the intelligence level in the vidrama sweepstakes.

Synoptically, "A.K." is old ground by now, showing Corey, as the successful young publisher, coming to grips with the problem of who's really his spiritual wife—the latter or his former mistress. That the final decision is as the mistress seems entirely logical as stacked up by Barry, in a sweeping closer full of light humored elements.

Corey demonstrated a likable thoroughness in the role that gives him great opportunities for follow-ups. Miss Mundy, as his beguiling, over-ambitious wife, was alive to her Lorelei stint besides being physically beautiful in it. Karl Malden, playing Corey's ex-pug turned unorthodox butler, was strictly a gem, getting the most out of the comedy facets, Jorja Curtwright, who seems a new TV face, essayed the ex-mistress who wins with a superb sensitivity that suggests she'll be heard from regularly. The supporting roles matched the principles. Sets and grooming were from the top of the Burke-Segal axis. All in all, a richly endowed tele-drama.

Bob Hope played his "Colgate Comedy Hour" show via NBC-TV Sunday night (9) before an enthusiastic crowd of Waves and women Marines at Camp Elliott, Calif., but the reaction of his home viewers unfortunately could not have been so enthusiastic. Hope repeated the error he's made often before and playing too much to the live audience. While his guests were good and some of his sketches were funny, the show as a whole wasn't up to what might have been expected of him.

Several of the skits were variations on themes that Hope has used before, which also tended to negate the impact. Thus, his teaming with Martha Stewart, in which he played a husband welcoming his Wave wife back from a tour of duty overseas, was funny enough but none too original. Same could be said about his bit as an over-decorated ensign, in which he paraded out a group of gals in abbreviated costumes to depict his ideas on how the Waves should dress. This naturally drew yocks from his femme audience but the skit was too close to one he did last year as an over-decorated Air Force pilot.

Miss Stewart registered solidly with her tunes, her gagging with Hope and some okie terping. George Tappas scored with his "Birth of the Blues" routine for an okay payoff. Anna Maria Albergheiti, the young Italian soprano, displayed her vocal pyrotechnics to full advantage in two operatic arias. Hope, Miss Stewart and Tappas would the show with a neat dance routine, in which Hope surprised with his fancy footwork. Les Brown and his orch, seated on stage for the show, backed the performers capably.

"Schlitz Playhouse of Stars" on CBS-TV Friday (7) offered its first musical comedy, "Haunted Heart." It came over as a slick production job, although the book, by Arnold

Schulman, was the obvious kind of yarn familiar to potboiler filmicals. Corny tale revolved around the love affair of a dancer, played by Polly Bergen, who cooled toward her struggling young musician sweetheart (William Eythe) because he seemed to place his clarinet ahead of courtship. At the same time she bumped into a distinguished-looking gent whose face rang bells for her. The dancer, wrapped in the romantic illusions of love-at-first-sight, was searching for the "haunting face," while the mystery man, actually a legit producer, was hunting her to play a part in his show. The plot, which telegraphed itself, had her "come to her senses" for the final clinch with Eythe.

Within this cliché framework "Heart" was an occasionally entertaining, if fluffy, stanza. Miss Bergen registered effectively with her vocal and thesping chores, but her dancing bits called for merely a few simple steps and poses to suggest her being a hooper. Eythe was okay in the windjammer role, but weak as a singer. Joshua Shelley did well as Eythe's glib musical sidekick, providing the comedy relief, although his wise-guy characterizations are developing sameness (he did a similar comedian role three days earlier on the web's "Danger"). Rest of the cast lent able support.

Show was given some videogenic mountings. There were a number of good sets: a rooftop, mirrored ballet studio, casting office, a nitery set, a theatre lobby, etc. Ballet studio, with the choreographic coach putting the girls through their paces, made an appealing background for a discussion between two hoofers; similarly, the night club milieu tied the "Don't Marry a Dancer" tune with two terpers taking it out of the straight vocal groove. A neat vocal trick was Miss Bergen's waxing a record of "Make the Man Love Me" and singing with the playback in contrapuntal fashion.

Tunes were by Arthur Schwartz and Howard Dietz, except for "Make the Man Love Me" and "Look Who's Dancing," which had Dorothy Fields' lyrics to Schwartz's music. William Brown, Jr., was producer-director, with Bob Herget staging the musical numbers, and Ray Porter directing the off-camera vocal chorus. Glenn Osser was musical director. Durward Kirby handled the beer commercials acceptably. Show for the most part reprised "Inside USA" and "Tree Grows in Brooklyn" scores.

Question which is stirring a good deal of interest in the trade, "Should Congressional Committee Hearings be Televised?" was kicked around on DuMont's "Keep Posted" Tuesday (4). Taking the affirmative was Sen. Burnet R. Maybank (D., S.C.), with Sen. Harry P. Cain (R., Wash.) handling the anti side.

Maybank took the view that if the public is permitted in at Congressional hearing, video should be allowed. He paid tribute to TV as a great instrument for education and said that his banking committee would invite the tele cameras to its upcoming hearings. He was diplomatic in not attacking House speaker Sam Rayburn's recent anti-TV ruling (which of course doesn't apply to the Senate). Cain's opposition to fele was that committee rules don't give witnesses the proper safeguards, and said he favors changing the rules before allowing TV to sit in on the investigations.

Lawrence Spivak, permanent guest on the stanza, stressed the point that if tele were allowed to cover the hearings, and witnesses lacked protection under existing rules, the public would soon force a change in the rules. The "celebrity panel," including various reps of the trade press and some broadcasters, directed its fire at Cain, arguing that TV is a more objective reporter than the printed word. Martha Rountree handled the moderating chores in lackluster, deadpan fashion.

Despite the long friendship between Jack Benny and George Burns and the intra-trade gags about how Benny has always been a perfect audience for Burns' humor, the latter's guesting on Benny's CBS-TV show Sunday night (9) failed to come off. Entire half-hour was pegged to a contrived bit—Benny's dressing as a gal when Gracie Allen (Mrs. Burns) failed to appear at the studio on time—and the resultant byplay between Burns and Benny was just a little tired. True, Benny made a nice-looking femme (he claimed it was the first time he had done a fe-

male impersonation since his "Charley's Aunt" film) and he and Burns did a neat soft-shoe routine but whatever laughs there were, were mild at best.

Formatwise, the show followed closely the type of sketch Benny has done most often on radio, complete to the action supposedly taking place before the show went on the air. Probably the best scene was the confusion in Benny's dressing-room, with Rochester hunting him a new girdle, a makeup man working on Benny behind a screen, Burns making himself up before a mirror and Don Wilson bringing in the Sportsmen Quartet to "rehearse" their Lucky Strike plug. After building nice suspense as to how Benny would look as a femme, he and Burns took over with their old-style vaude byplay on the stage. Miss Allen finally appeared to mistake Benny, still in his costume, for a gal Burns was fooling around with. She was good, as usual, but the show wound in a bit of slapstick that still failed to reach maximum laugh proportions.

Show's mild impact indicated that Benny won't be able to carry his radio style into TV and that the drama parodying, which he socked across on his last previous video stint, is still the best format he's come up with yet on TV.

Arlene Francis took over for vacationing emcee Bert Parks on ABC-TV's "Stop the Music" Thursday evening (6), and turned in a topflight job. This hour-long stanza, on which Gil Fates (ex-Faye Emerson's "Wonderful Town" on CBS-TV) recently assumed production and staging chores, has been stepping up its pace, cutting down on the length of individual numbers and thus permitting use of more tunes—which makes for added entertainment values. At the same time, spotting of more items for the home audience to guess eliminates some of the telephoning and prize-listing business and makes for a smoother flow. Some time back the chorus was dropped, but greater concentration on the principals and inking of occasional specialty hoofers is giving "Music" greater intimacy.

Guesting last week was dance-satirist Paul Hartman whose rube characterization was utilized nicely in some bits, such as his comic tango routine with Betty Ann Grove. He was also partnered with Miss Francis in a Charles Sherman sketch, "What's in the Middle?" in which the femcee socked over the role of a brash cafeteria counter-girl with a persecution complex.

June Valli has been added as thrush, putting across ballads such as "There's No Tomorrow" and the torchy "Blue Prelude." She was teamed with Jack Haskell (quondam regular on the defunct "Garraway At Large"), who is doing a series of five shots on the program. Haskell handled his songs in a fresh manner, without cloying sentiment.

Miss Grove, a long-standing asset on the airer, puts plenty of bounce into her vocals, such as "It's a Good Day," has developed into an appealing comedienne and has talent in the terp department. Orch, batoned by Harry Salter, lends good backing.

Commercial pitches were neatly done by Wendy Barrie, although she went a bit too heavily on the little-girl act for Prom home permanent, and by Dennis James (and the dancing cigaret pack) for Old Gold.

"Meet The Masters" vidpic series on NBC-TV Sunday (9) presented Marian Anderson in an appealing show. Use of film format permits expanding the airer's scope beyond studio or concert hall walls—and in the case of Miss Anderson it unfolded some interesting aspects of the Negro artist's career.

Pic opened with a re-creation of her Town Hall, N. Y. debut, showed the Philadelphia streets where she scrubbed porches as a girl, her widowed mother who had taken in washing to support her children, the church where she sang in the choir, etc. There was an effective newsreel clip of her singing before the Lincoln memorial, and shots of her cooking, her hobbies (photography and upholstery) and the proteges she is helping with the fund (Marian Anderson Awards) she established with her own \$10,000 Bok Award prize as one of Philly's distinguished citizens.

Show also lensed her rehearsing and caught the religious quality she imparts to much of her repertoire. Program included varied offerings, both spirituals and clas-

(Continued on page 38)

TEMPEST TOSSED
With Robert W. Watt, Mr. and Mrs. Egil Hermanovsky
Producer: Watt
Director: H. Husid, Jr.
30 Mins.; Sat., 8:30 p.m.
Sustaining
WATV, Newark

"Tempest Tossed," a WATV, Newark, sustainer, is an absorbing program in the public service vein. For it's built around interviews with persons who have escaped from the Iron Curtain countries and have established themselves in a new life in the U.S. Under Robert W. Watt's quizzing, the guests explain how they made good their escape. Stress is also placed on the fact that d.p.'s are enriching the economic and social facets of America.

Previously a 15-minute show beamed Thursdays, it became a half-hour stanza Saturday (8). Watt described the earlier series as a "parade of witnesses against Communism—people who have been 'Tempest Tossed' by political and economic turmoil." His phrase applies equally as well to the new 30-minute edition.

Guests on Saturday's new series inaugural were Mr. and Mrs. Hermanovsky. A Latvian architect and designer, he suffered under both the Soviet and Nazi regimes before effecting his escape to the west and freedom. Difference between the Reds and the Nazis, he said, was slighter with the exception that the Hitlerites' oppression was a "little more intelligently done."

WATV obviously has a subject of wide interest in "Tempest Tossed." But before its full potential can be realized it must come up with better camerawork and direction. Saturday's show was marked by especially ragged lensing for seldom were there closeups of the individual speaking. Camera was content to keep all the participants within the scope of the lens in a medium shot and hardly ever varied the angles to break the monotony.

Watt was fairly competent as the emcee who plied the questions. However, in an attempt to keep the program on schedule, he was a bit too curt on occasion in cutting the guests' remarks. This could be smoothed to some extent by better advance preparation. In the course of the proceedings the station invited viewers to write in for a free pamphlet tagged, "100 Things You Should Know About Communism." Title of the show, incidentally, is taken from a verse thrown on the screen at the start and end.

Gibb.

CARPENTER'S BENCH
With Dr. Charles A. McGlon, Audrey Nossaman, Southern Baptist Seminary Women's and Mens' Chorus, others.
Producer-director: Burt Blackwell
30 Mins.; Thurs., 1 p.m.
Sustaining
WAVE-TV, Louisville

New series on WAVE-TV should rank high in the public service category, particularly as the show is a splendid effort by the Southern Baptist Theological Seminary, largest of its kind in the South, to use TV to reach viewers with the story of the institution, and to acquaint them with a religious message.

Large cast, consisting for the most part of Seminary students, included a male chorus, women's chorus, and a device which proved effective, known as "choral speaking." Led by Dr. McGlon, professor of speech in the Seminary, the male group spoke in unison, intoning the lines with a rhythmic effect which could well be used on subsequent shows.

Telecast opened with symbol of The Carpenter's Bench, indicating that Jesus had been called from the prophet and founder of the Christian religion. By means of an echo device, simulated voice of the Lord also called Simon James, John, Matthew, Philip and others of the apostles. Later in the show, through means of the echo device, various students were called to a life of Christian service, even though they were farmers, accountants, and even the cafeteria manager, who had managed several big cafeterias in large cities, but now manages the Seminary cafeteria, and considers he does God's work, as future preachers must be provided with good food.

Characters of the apostles, played by students, were of top grade. Makeups were professional, in fact Seminary has on its staff excellent musical directors, makeup men, script writers, and a complete complement of technical artists. Burt Blackwell, WAVE-TV producer, attends rehearsals at the Seminary, but doesn't have an opportunity for a TV dress rehearsal, with cameras, etc. Considering the limited stage space and lack of full cast and TV staff dry runs, show comes off in fine style.

Wied.

HALF PINT PARTY
With Al Gannaway, others
Producers: Henry Morgenthau 3d,
Charles D. McGregor
Director: Vera Diamond
45 Mins.; Sat., 1:15 p.m.
MacLEVY TALENT STUDIOS
WCBS-TV, N. Y.

(Associated Advertising Service)

This is the same puppet show which aired on ABC-TV last year. Similar in format to the recently-aired "Versatile Varieties" on WCBS-TV, the show for the most part is an amateur production, spotlighting the usual precocious and often untalented kids going through their singing and dancing paces. Packagers Al Gannaway and Henry Morgenthau 3d have also invested it with a few new gimmicks, which should make it acceptable to the kids and to any parents whom the small fry might lure to the TV set.

On the preem (8), for example, the show cited a teen-ager who had jumped into the East River, N. Y., to save a drowning woman. There was also a short discussion on the dangers of jay-walking, pegged to a story in the newspapers quoting the N. Y. police as starting a new drive against the wandering pedestrians. Such features probably serve their educational purposes on the show but, judging from the preem, they could be dressed more for better viewing.

Gannaway did an okay job as emcee, steering clear of any attempts to play down to the kids in the studio audience. Kids, incidentally, operate on the show as a "club," each of them being charter members. Among the tyro talent, only one, a youthful ventriloquist named Dorothy Spiegel, impressed as having any talent. But, they probably all have to start in show biz in some way, and amateur performances have always been a good showcase.

MacLevy Talent Studios bankrolls the first quarter-hour of the show. On the initialer, the sponsor played unfair to the performing moppets by super-imposing the blurbs over their acts with a pitch to parents for a "free" try-out of their kids and a single free lesson. Best feature on the show, to a non-parent or kid viewer, was the pint-sized dog, who displayed a neat ability to howl while the kids sang. *Stal.*

BACKSTAGE DIARY

With Bonnie Weber, Marty O'Shaughnessy
Producer: Vince Florino
Director: Don Norton
15 Mins.; Tues. and Thurs., 4:15 p.m.
Sustaining
WBKE, Chicago

Marty O'Shaughnessy, editor of TV Forecast, Chi video mag, and Bonnie Weber have combined forces on this twice-weekly chin session dealing with tele chat. Patently a minute-budgeted affair, it gets across chiefly on the personalities of the host and hostess and the backstage TV squibs culled from the trade press.

Initial installment (4) showed the program has the ingredients to cash in on the fans' interest in the doings of video personalities on the national and local scene. There were some comments on the recent "Author Meets the Critics" tiff between Sen. Robert Taft and Tex McCrary with the latter coming out second best. Also touched upon was singer Johnnie Ray's sudden ascendancy with O'Shaughnessy defending some of the critics' stance on his "flamboyant" mannerisms. Stint ended with the editor making a Chamber of Commerce pitch for what was once known as the Chi school of TV production.

Tele emcee and deejay Ernie Simon dropped in for a quickie visit and plugged his new AM show. *Dave.*

NEW YORKERS AT WORK

With Bob Stone, others
10 Mins.; Mon., 1:35 p.m.
Sustaining
WRGB-TV, Schenectady

Public service feature, scheduled by the State Radio-TV Bureau and presented on Bob Stone's afternoon show, alternates officials of state departments and New Yorkers who have established their own businesses. It is educational, promotional, and mildly interesting. Harold Keller, head of the State Dept. of Commerce (of which the radio-TV unit is a part), teed off the series. James R. MacDuff, new Commissioner of Motor Vehicles, and Walter Brennan, attorney for the State Banking Dept., were other officials viewed. Jacob De-Beer, president of an Albany baseball manufacturing company, was the businessman seen.

Stone, who possesses an exceptional vocabulary, handles the interviews skillfully. He credits Jane Barton, program director of the radio-TV bureau, with producing the guests. The established-business angle could be expanded. *Jaco.*

CASES OF EDDIE DRAKE

(The Brass Key)
With Don Haggerty, Patricia Morison, Theodore Von Eltz, others
Producers: Harlan Thompson, Herbert L. Strock
Director: Paul Garrison
Writer: James Jason
30 Mins.; Thurs., 9:30 p.m.
CRAWFORD CLOTHES
WABD, DuMont, N. Y. (film)

(Al Paul Lefton)

"Cases of Eddie Drake" is the vidfilm series which CBS-TV first rolled in 1949 and then shelved after completing nine stanzas. With the establishment of the CBS-TV film syndication department, the series was revived, with four more turned out to complete a 13-week cycle. Judging from the initialer, aired on DuMont's N. Y. flagship, WABD, Thursday night (6), it's easy to figure why CBS had difficulty selling "Drake" originally. Show was an incredibly contrived private-eye tale, filled with stereotyped whodunit characters and suffering from a throttling budget. (While it may seem strange that the show is being aired on a DuMont outlet despite it being a CBS production, the situation only points up the spot booking made possible by vidpix. Several other film series turned out by both CBS and NBC are being aired currently on stations owned by competing webs, in several cases because the producing web couldn't clear time on its own outlets.)

Chief drawback to the preem stanza of "Drake," titled "The Brass Key," lay in James Jason's scripting. He introduced a clever peg for the series, via the shamus telling the yarn in flashback to a femme psychiatrist, who is researching a book on criminal psychology. Otherwise the story was a melee of all the private eye characteristics from Dashiell Hammett to Mickey Spillane, with an overplay on gore and bloodletting. Denouement actually wasn't telegraphed but, in this case, that didn't matter. By the time the climax rolled around, the audience probably didn't care who the killer was.

Producers Harlan Thompson and Herbert L. Strock took advantage of their filming benefits via chases through the streets of Los Angeles, etc. This also led to several production fluffs, however, such as having one of the thug's heads blown off by an explosion and yet the incident didn't draw a crowd. Don Haggerty was okay in the title role, catching the rough-n-tough qualities of the accepted private eye adequately. Patricia Morison was woefully miscast, though, as the psychiatrist. She participated in the series prior to her stardom in the recent Broadway production of "Kiss Me, Kate" and it's probably unfair to her for CBS to pull the films off the shelf now.

Plugs for Crawford Clothes were par, spotlighting the chain's offer of a \$10 "gift" to anyone who purchases over a certain amount. *Stal.*

AL WILLIAMS COPPER

KITCHEN
With Williams, others
Producer: Williams
Director: Robin Adair
30 Mins.; Fri., 6:30 p.m.
CO-OP
KGO-TV, San Francisco

There is a solid basis for an informative, interesting show in this see-it-made food airer. Paced by the personable Al Williams, who has a savvy of food values, as well as acceptance as a restaurateur in the local scene, the formula projected consists of demonstrations of various table specialties, with local chefs showing the step-by-step technique involved.

Williams, as smooth as emcee and mentor, is soothing in tying the gabbing together, bracing the tempo to keep the exchange moving along.

Unpitched for the mink sector with fancy items, requiring much can and time, as the chief slant. Sum total was thus out of reach of average viewer's talents, culinary-wise, though having considerable interest value as a display of professional proficiency. Cliff Hotel's Alphonse Batz and chef Knud Nielson tossed up a display of food pyrotechnics far beyond the means of minds of the rank-and-file kitchen mechanics. However, if cut down to an average level, show should provide meaty material for housewives and amateur chefs.

For variety, show has an entertainment interlude (the Travelairs, song foursome, when caught), and for atmosphere, a brace of parrots. Show has avoidable gaps, resultant of querying chefs and pacing demonstrations. A minor flaw which tightened direction can eradicate. *Ted.*

THE UNEXPECTED

With Herbert Marshall, Louis Jean Heydt, Rochelle Hudson, others
Producer: Frederic Ziv
Director: Eddie David
Writers: Jerry Lawrence, Bob Lee
30 Mins.; Wed., 10:30 p.m.
RHEINGOLD BEER
WNBT-TV, N. Y. (films)

(Foote, Cone & Belding)

Because of the comparative permanence of vidfilms, producers of this entertainment form have some added responsibilities that transcend those connected with live shows. Vidpix makers not only have to compete with live quality, but must have a high degree of durability in yarnspinning and craftsmanship.

Unfortunately, "Unexpected" has neither of these qualifications. Although there is the possibility that subsequent segments of this series will live up to the promise that it holds on paper, the initialer, "Calculated Risk," had a story viewpoint that didn't come off too well. Herbert Marshall, however, confederated the proceedings with literacy and charm.

Yarn, written by Jerry Lawrence and Bob Lee and with Louis Jean Heydt and Rochelle Hudson in the leads, had some ingenious moments, but generally showed a lot of extraneous details and evidence of stretching that killed the inventive part of the plot. The environments were okay with Heydt excelling in a dual role.

Film has been sold in 43 markets to various sponsors, but in terms of New York, the show represents one of the least astute bits of time buying. Rheingold Beer, sponsoring in the N. Y. area, is caught between Celanese and Pulitzer Theatres on ABC, and the live fight cards by the rival brew, Pabst, on CBS. It's fairly evident that the carriage trade will tune in the live play while the fights seem better bait for the mass trade.

The filmed commercials are well constructed. *Jose.*

SPECIAL ASSIGNMENT

With Paul Molloy, narrator; guests
Writer: Paul Molloy
Director-Producer: Harry Francis
30 Mins.; Thurs., 9:30 p.m.
Sustaining
KOTV, from Tulsa

The Tulsa Tribune's Paul Molloy, feature reporter, reports to the KOTV audience each week on "Special Assignment" covering subjects printed factually by newspaper, heretofore more or less sparsely by radio and TV. Realism is the keynote of this video production, and through the old adage "Truth is stranger than fiction," Molloy achieves dramatization of a real-life plight without sensationalism.

Camera shows no faces, except Molloy's, unless the principals give consent. Program does away with instruction or education in social problems or situations through straight narration, or with the use of experts who, while well versed and perhaps even engrossing, are unable to hold audience through words alone.

A "Thrill for Slaves" featured the presence of a woman who had been an addict from the time she was 18; remained one for about 20 years. Candidly she told her story, described her background, including how she started on drugs, how she obtained them, the misery she had known through them, then her rehabilitation. During her conversation with Molloy, he was shown in various camera shots, but she was shown only through shots of back of the head, hands, which alternately were restless, calm, tightly clasped together.

Molloy brought in a representative of the Federal Department of Justice who explained various drugs and their results—demonstrating onscreen a specially-prepared exhibit of drugs and tools of the trade used by addicts.

The program closed with a plea to youngsters by the woman addict. Molloy, in Tulsa a year and a half as Time and Life correspondent here has also shown these topics on KOTV.

Probation, with a young university student who has served a five-year penitentiary term; Cancer, with a young mother of 30 who knows she has only a few weeks to live; Tuberculosis, with a patient given a pneumo-thorax operation by his doctor on the studio set; Divorce, with two divorcees and their stories; Police Detection, with an actual criminal suspect undergoing a lie detector test by detectives, etc.

Molloy's program has caused wide repercussion of comment, pro and con. Dramatic value is clean-cut; reaction on viewers' nerves is the big question. He continues to remind his audience that "these are phases of real life, moments of actuality with the people who have lived them . . . and this is a panorama of what goes on hourly in your town." *Bisc.*

NBC TELEVISION OPERA

THEATRE
(Barber of Seville)
With Davis Cunningham, Virginia Haskins, Ralph Herbert, Emile Renan, Carlton Gauld, others;
Herbert Grossman, conductor
Producer: Samuel Chotzinoff
Music director: Peter Herman Adler
TV director: Kirk Browning
Adaptation: Charles Polacheck
60 Mins., Thurs. (6), 11 p.m.
Sustaining
NBC-TV, N. Y.

NBC-TV presented a charming video version of Rossini's "Barber of Seville" last Thursday night (6), in a production that had style and polish. Producer Samuel Chotzinoff and music and artistic director Peter Herman Adler wisely safeguarding their presentation by describing it as "Scenes from Barber of Seville."

Truncating the well-known opera, and omitting many scenes, to get it into an hour's compass, they came up with a sort of concert version. There was too much, unavoidably, left out—the sparkling overture, the tenor's first-act serenade, Rosina's "Una voce poco fa," her letter aria, and other important numbers—for this to satisfy purists that it was actually the "Barber of Seville." But on its own merits, it was a handsome cameo derived from the opera, rich, tuneful and pleasing. The ear-tickling score was a solid asset.

Opera was done in English, with some amusing colloquialisms in spoken dialog and song, and with well-chosen voices to bring out the lyrics. Subtitles, a la silent-film days, supplemented the action by bridging situations and explaining the story. Sound was cleverly handled; a voice sounded strong when the singer was seen, but was subdued when he was heard (but unseen) outside a room. There were too many closeups at first, but makeup was so good, and performances so expert, that one didn't mind.

Cast was wisely chosen, being gifted dramatically as well as vocally. Ralph Herbert made an amusing roughish figure as Figaro (the barber), with style and humor, and a good voice that gave off the "Largo al factotum" opening number with aplomb. Virginia Haskins, as Rosina, was a pretty minx, with a fine soprano and beguiling coloratura. Davis Cunningham played the Duke, Almaviva, with spirit, and sang resonantly.

Emile Renan, as the suspicious, pompous guardian of Rosina, stood out for a richly humorous characterization, while adding an excellent basso. Carleton Gauld, as the added music-teacher, Basilio, delivered his big "Slander" song with gusto. Herbert Grossman directed the cast, and conducted a fine-sounding orchestra, with skill. Direction and production showed taste and imagination, and within its limited confines, the "Barber" was a treat. *Bron.*

AUNTIE DEE

With Dee Parker, Jimmy Stevenson, Margaret Smith, Arlene Klavens, Jo Ann Riss, Sharon Linann
Director: Mori Walton
30 Mins., 5-5:30 p.m., Mon.-thru-Fri.
FAYGO BEVERAGE
WXYZ-TV, Detroit

Auntie Dee is a good looking woman, whose beauty is not so fragile that it would disappear should she be caught in the act of diapering a baby—which she does in her real-life role as mother. She is Dee Parker, former singer with Jimmy Dorsey's and Vaughn Monroe's orchestras, who is the wife of Phil Brestoff, WXYZ musical director.

"Auntie Dee" has a natural way with children. She obviously likes children, which several other emcees of this type of show obviously do not. As a result, the show is warm and friendly. She does no singing, except for a brief intro. It might be a good idea if she occasionally gave voice to songs aimed at children.

The talent, ranging in age from 5 to 12, was not hard to take either. For "Auntie Dee's" performers have talent. Most of them are regulars on the show, appearing one day a week. Five-year-old Marsha Jean Linann chirped "Sticks and Stones" for boff returns. Joyce Rice, 10-year-old pianist, brought out the sound and fury of "The Sea" very nicely.

Margaret Smith, 11, and Arlene Klavens, 10, combined nicely in a song and dance styling of "Nothin'." Sharon Alecia, 12, put plenty of body-English and sly winks into "Daddy-O" to earn plaudits. Jo Ann Riss, 12, showed championship form in a fast turn at baton twirling.

Uncle Jimmy Stevenson was the accompanist and fitted in nicely with the warm, friendly atmosphere. In all "Auntie Dee" has a swell show. *Tew.*

DANGEROUS ASSIGNMENT

With Brian Donlevy, Maria Palmer, Herb Butterfield, Gavin Muir, Hugh Beaumont, Arthur Space, Paul Frees
Producer: Harold Knux
Director: Bill Kara
Writers: Robert Ryf, Adrian Gendot
30 Mins.; Mon., 10:30 p.m.
PIEL'S BEER
WNBT, N. Y. (film)

(Kenyon & Eckhardt)

Vidpic version of NBC's "Dangerous Assignment" is sponsored in Gotham and Philly (WCAU-TV) by Piel's beer and in some 35 other markets by various bankrollers. First telefilm series produced by NBC-TV shapes up as a routine whodunit. Chief asset is Brian Donlevy, due to latter's marquee value and ability to put over a two-fisted role.

Story on the initialer Monday (10) developed suspense after it got rolling, but had some elements that strained its believability. Yarn opened with Donlevy's getting his assignment; to pick up the son of a lecturer from a boarding school in Stockholm. The father, who knew the identity of a foreign agent, one of his Chautauqua conferees, wouldn't put the finger on the spy until the kid was safe. In Sweden Donlevy tangled with the espionage ring, got slugged with an automatic, escaped, located the missing youngster and rounded up the villains.

There was some fast fistic (but unrealistic) action in Donlevy's break from two armed heavies aiming to take him for a ride. Sequence of his leap from a car, just as it hurtled over a cliff and burst into flames, was good adventure stuff. Finale, with Donlevy ripping off the socket from a hanging light and giving the gun-toting spy chief an electric shock with the bare wires, was typical of the plot twists.

Telefilm involved some location shooting—a deserted barn, the boarding school, a country road, etc.—which lent some realism. Good use was made of some kid characters. There was an editing lapse in the star's knowing a little girl's name before she was introed to him.

Live commercials for the brew were delivered in man-to-man manner, getting away from announcer-type cliches, but nevertheless not registering enough warmth. Filmed plug, using a male trio and femme thrush, had more Piel's appeal. *Bril.*

WORLD NEWS

With John Wingate
Director: Richard Simon
15 Mins., Mon.-thru-Fri., 6:45 p.m.
WOR-TV, N.Y.

John Wingate, who already had a slick video newscasting series, has added a filip to his format that now makes the series one of the top news shows being aired. Wingate has steadily been astounding viewers with his ability to prattle off a quarter-hour news session without referring to notes. This feat alone made it a noteworthy show but now that he's interspersing pertinent news reel clips to hypo his gab, program comes across as a sock blending of information and entertainment.

On the preem of the new format Monday night (10), Wingate, had the meaty topics of the New Hampshire preferential primaries, the Arnold Schuster murder in Brooklyn, and the Gen. Batista revolution in Cuba to work over. He did an excellent job on these three, as well as the lesser items of the day. His gab line was sharp and clear and the newsreel clips made the summary even more effective. The clips displayed first-rate selection and editing on the part of Wingate and his staff.

The gabber also hits the WOR-TV lanes at 9 p.m. with a 10-minute spot news survey. *Gros.*

REHEARSAL CALL

With Pete Katz, Edward Barret, Ellis Obrecht, Lilius Courtney
Dancers
Producer-Director: Pete Katz
30 Mins.; Sat., 10 p.m.
Sustaining
WHAS-TV, Louisville

More in the nature of an experiment, "Rehearsal Call," which comes to WHAS-TV cameras on alternate Saturdays, dividing the spot with another local show using Fort Knox personnel in a friendly way. It's a show being prepared for TV. At the show caught, Pete Katz, who handles production on the show, aided by Bob Pilkington as switcher. Moves himself, exactly as he works during a real rehearsal.

At the show caught Saturday (8), prospect was making a stage production into a TV show. Lilius Courtney School of the Dance, which will give its 17th annual performance at Memorial Auditorium March 14, went through the routine. *(Continued on page 38)*



B

BILLBOARD

Bob Williams Quartet, one of the groups around today, and exciting performing act. Led by tenor, the group scored solid and strong impression with "Wimoweh," "Ride" and "Wimoweh," their singing ability, around for added sight which they picked up shots."

March 3, 1952

William Morris Agency
1740 Broadway
New York, N. Y.

"Billy Williams Quartette made a huge success in the Rochester Civic Orchestra Concert last Sunday . . . A very unusual singing group and a sure hit with a live audience . . . Fully expect they will return next season."

A. M. See
Rochester Civic Music Assn.

March 2nd Engagement
ROCHESTER CIVIC ORCHESTRA
Eastman Theatre
Rochester, N. Y.

Feb. 3rd, 1952

The William Morris Agency
1740 Broadway,
New York City, N. Y.

"The Billy Williams Quartette were a sensational hit and a big box-office draw at the Onondaga County War Memorial in Syracuse. We would like to play them again."

John Hickey
Arena Managers Association

Press Relations:
National Publicity Assoc.
DAVID LIPSKY — JOE LUSTIG

Just Concluded **HEADLINE ENGAGEMENT**

PARAMOUNT

New York

Thanks to BOB WEITMAN and HARRY

Exclusively

M

THE G.

Feb. 2nd Engagement
ONONDAGA COUNTY WAR MEMORIAL
Syracuse, N. Y.

(Personal Thanks to H)

Direction: **WILLIAM M**

BILLY WILLIAMS

Quartette

VARIETY

PARAMOUNT, N. Y.

"The Billy Williams Quartet doubling from the Sid Caesar-Imogene Coca TV bellringer, top a well-rounded . . . 57-minute lineup at the United Paramount Times Square showcase. The Negro foursome, with their excellent rhythms and arrangements, provide a sock finale."

Herb.

Excerpt from
TV Follow-Up Comment
VARIETY, "Your Show of Shows"

"In some ways, the most consistent act on the show is the Billy Williams Quartet. That they're usually spotted around deuce adds up on theory that they can get things going in a hurry. On this excursion they came through with a quickie, "Lady's in Love With You," and wrapped up with "This Can't Be Love."

DEMOCRAT CHRONICLE,
March 3rd
Rochester, N. Y.

"The Williams Quartet is an odd outfit in that tonal quality is not stressed. But the boys really sell a song. And they do it in such a way that makes you want to sing out, too. But because you can't you restrain yourself until the end of the tune and then explode with applause to relieve your enthusiasm."

"Sparkplug of the group is Williams himself, but his exuberance is contagious and the whole group seems to feel it as well as the audience."

TIMES UNION,
March 3rd
Rochester, N. Y.

Quartet Wins Pops Ovation
By Ray Small

"Four fine showmen rhythm-rocked the Eastman Theatre at last night's pop concert amid thunderous ovations of pleasure from an S.R.O. audience."

The popular foursome was the Billy Williams Quartet, a group of singers chock full of fascinating arrangements of spirituals and ballads which they delivered with fine humor and precision.

"They are an exciting ensemble, there's no doubt about that. In addition Williams has a wonderfully genuine manner about him."

AGEMENT

UNT

VINE

M RECORDS

NAME IN ENTERTAINMENT
VENTH AVE. NEW YORK, N. Y.

Latest Release—

"WHEEL OF FORTUNE" backed by "AFTER I SAY I'M SORRY"

RY KALCHEIM)

DRRIS AGENCY

To Be Released Mar. 14th

"CONFETTI"

3rd Season
YOUR SHOW of SHOWS
NBC-TV

Thanks to MAX LIEBMAN

WALTER WINCHELL
With Richard Stark, announcer.
Director: John Bates
Producer: Donald Coe
15 Mins.; Sun., 9 p.m.
WARNER-HUDNUT
ABC, from N. Y.

(Kenyon & Eckhardt)

Returning to his regular Sunday evening stand after a five-week lay-off on doctor's orders, Walter Winchell picked up at exactly the same clip as when last heard. Winchell, incidentally, announced that his ailment stemmed from a virus rather than heart trouble as at first diagnosed. In either case, he has not been slowed down and, except for a couple of unimportant fluffs on his initial comeback stanza (9), Winchell rat-tat-tatted through his news and gossip commentary with the sharpness and speed of his usual galling-gun style.

Winchell covered the headline gamut from the Arnold Schuster murder through the domestic political scene, to Soviet doings and misdoings. On the latter, he was loaded with tips about impending splits among the Soviet bigshots. Re the upcoming presidential elections, Winchell maintained a strict non-partisan tone in warning the electorate that none of the candidates could solve all of the nation's problems. As he put it, "all the candidates tell us what they will do—none tell us what they cannot do." Winchell also slapped U.S. policy for encouraging a Nazi recrudescence in Germany amid a flock of late news flashes on celeb divorces, marriages, hospitalizations, etc.

Coming right after the "Stop the Music" show, Winchell once again tipped the title of the "mystery melody," which would earn the program's hefty jackpot. *Herm.*

TO FRANCE WITH MUSIC
With Jacques Fray, Angele Levesque
Producer: Fray
25 Mins.; Tues., Thurs., 7:05 p.m.
FRENCH TOURIST OFFICE
WQXR, N. Y.

(Benton & Bowles)

"To France With Music," new series on WQXR, N. Y. indie, should appeal to Gotham's francophiles and to those who appreciate unfamiliar melodies. The twice-weekly 25-minute stanzas dish out via platters seldom-heard music of France. Waxings include folk tunes, music of the Renaissance, etc.

Jacques Fray's platter spiels are slick and informative. His background info builds interest for the disk to be aired as well as plants excitement for a visit to the country of the music's origin. Fray knits the stanza together and keeps it moving at an ear-appealing pace.

Angele Levesque does the gabbing for the French Tourist Office in okay style but her script could be sharpened up a bit to make the trip seem more attractive. *Gros.*

FRANKLIN KENNEDY SINGS
With Tom Merryman; Tom Murphy, announcer
Producer-director: Glenn Douglas
15 Mins.; Mon.-thru-Fri., 6:45 p.m.
SEARS, ROEBUCK
LBS, from Dallas

(J. Walter Thompson)

With Sears' return to network radio for the first time in 15 years, and the w. k. mail-order house's pacting of Franklin Kennedy for an across-the-board show, the new show listens like both parties got a break. Local 24-year-old tenor is heavy with experiences, having been one of Texas U.'s Longhorn Quartet in '47; featured in '51 via LBS singing stints; member of the State Fair Musicals' singing ensemble last summer, and recently was star act of the Southern Dinner Club, Houston.

Segment heard had Kennedy's fine tenor theming "With a Smile and a Song." After his neat piping of "As I Grow Old," singer swapped commercial chatter with announcer Tom Murphy, plugging firm's home freezers. Next, balladeering "Brokenhearted," guy probably rated a misty-eyed audience. Merryman's orch came up with a fine scoring of Morton Gould's "Pavanne" as an interlude. Kennedy's closer, "That Old Black Magic," was tops in tonal quality and enunciation; however, at times too much stress was evident, and tenor could have made this tune more enjoyable with a little relaxation. Talented lad is on the way up, with this web shot, and should make a name for himself. Big factor in his climb, too, is that he's personally managed by Charles R. Meeker, Jr., managing director of the State Fair Musicals.

Two plugs for Sears' home freezers were integrated neatly and in good taste. Announcer closed with a plug for Westbrook Van Voorhis' LBS newscasts, also Sears sponsored. *Barker.*

TELL ME A STORY
With Eva Le Gallienne; Lonnie Starr, announcer
Producer: Bud Brandt
Director: Bob Smith
25 Mins.; Sun., 10 p.m.
Sustaining
WNEW, N. Y.

WNEW's new series, offered in conjunction with the N. Y. Public Library, is a commendable offering, and in line with the recent resurgence of readings as exemplified by Emyln Williams, John Carradine, First Drama Quartet, etc. Organized to increase interest in better literature, WNEW has lined up a list of top dramatic figures to read excerpts from noted books—sans music, sound effects, dialog or any other extraneous feature, just the voice telling the story. When station lines up Eva Le Gallienne, Melvyn Douglas, Judith Evelyn, Cyril Ritchard, and suchlike, for these readings, series sounds highly promising.

Series teed off Sunday night (9), with Miss Le Gallienne reading from Lewis Carroll, delivering the Jabberwocky poem and the Humpty-Dumpty incident concerning the poem from "Through the Looking Glass." Miss Le Gallienne was at her best, in a warm, witty and quite charming reading of the classic.

Starting off with the poem itself, however, was bad, in that the mishmashy verse is difficult to understand (as Carroll intended). When Miss Le Gallienne got into the straight narrative from "Looking Glass," things brightened considerably. But though she did it giftedly, this particular "Looking Glass" section isn't too exciting. There was also the thought, to one auditor anyway, that a 15-minute stretch would be better suited to such readings than 25 or 30.

However, program is a good one for the discriminating listener of bookish bent, and a nod is due Miss Le Gallienne and WNEW staffers for the effort. Ritchard is set for next week, in a reading from Stephen Leacock. *Bron.*

UNIVERSITY FORUM OF THE AIR

With Rev. John Paul Jones, Godfrey P. Schmidt; Solomon Portnow, moderator
30 Mins.; Fri., 10 p.m.
Sustaining
WEVD, New York

This Gotham indie is to be congratulated for providing a platform on the birth control issue, via its "University Forum of the Air." On Friday (7) the program aired a discussion on whether birth control and religion are compatible. Dr. John Paul Jones, president of the Brooklyn division of the Protestant Council of N. Y. and pastor of Brooklyn's Union Church, favored the view that "religion has an obligation to encourage, guide and interpret birth control as an essential of life." Stand that birth control is not compatible with the tenets of religion was presented by Godfrey P. Schmidt, lecturer at the Fordham U. School of Law and member of the Atomic Energy Labor Panel.

It's a healthy sign that issues such as this are given an airing. "University Forum" last December had a pro-and-con on birth control per se. Big audience response to that debate prompted this discussion focussing attention on religious attitudes towards planned parenthood. *Bril.*

WITHIN OUR GATES

With Shelly Gross, narrator
Director: Claude Morris
Writer: Kay Christian
30 Mins.; Sun., 11:30 a.m.
WFIL, Philadelphia

In observance of the fourth anniversary of the passing of the city's Fair Employment Practices ordinance, the Philadelphia Fellowship Commission and the Commission on Human Relations linked forces to present a special program developed from cases taken from the files of the FEPC.

Two playlets, one with the racial and the other with the religious angle, were given to point up thesis that "discrimination in employment is detrimental to the health, welfare and safety of the community." Case histories show actual work of Commission's representatives, and how they achieve goals through conferences, conciliatory tactics and persuasion.

While both cases shown had successful endings, narrator explains all has not been "milk and honey," although commission has never been forced to resort to a public hearing. Philadelphia is the only city in the United States having a Human Relations Commission incorporated in its Charter. Broadcast assumes added value by helping publicize the fact that there is legal recourse against discrimination. Station will mail out script on request from viewers. *Gagh.*

FROM CAMILLE TO YOU
With Camille Olds; Bill Cochran, announcer
Producer-director: Glenn Douglas
15 Mins.; Sunday, 9:30 p.m.
Sustaining
LBS, from Dallas

Here is another new weekly radio bit that makes listeners remember the ether, alone, can carry lots of entertainment. It's a segment so fully delightful that tuners should remember all week long that a treat is due, next Sabbath when Camille Olds returns with her songs.

Liberty can boast of this young songstress. Auburn-haired 23-year-old is a soprano and speaks that way. Her amazing vocal range belies that title. Gal bowed humming her "Somebody Loves Me" theme, then segued into a sexy, throxy chorus of "I'll Always Love You," backed by Ray Plagens at the organ. After his instrumental solo, "Carloca," chirp swapped easy banter with announcer Bill Cochran, cueing "Little White Cloud That Cried." With this tune Miss Olds proved her conservatory training and vast experience, by phrasing, slurring and holding each note for full value. Cochran took the mike to invite request lists of three tunes from listeners, with a free platter promised those chosen, Camille joined Cochran in naming initial winner and added an intimate, "Jerry, here's your song, just for you. Canary then hit the register with a sexy, sizzling vocal, "Yes, You Are." Gimmick included a record-cutting as she sang, and that went to Jerry.

Intimate song-selling stint adds up to a relaxing, highly enjoyable weekly bit that should grab—and hold—a big audience. *Barker.*

PLACE WITHOUT TREES

(Black Lead)
With Walter Howard, Dick Fenton, Charles Shons, David Davies, Rye Trier Jackson, Rod Huff, Ed Reilly; announcer, Bob Stewart
Writer: Robert Noah
Producers-directors: Howard & Noah
30 Mins.; Wed., 8 p.m.
Sustaining
WBRY, Waterbury, Conn.

Historical origin of the city of Waterbury is recalled by station WBRY in "Place Without Trees," a series of six half-hour transcribed dramas which started Wednesday (5). Inaugural program was "Black Lead." On the strength of the first installment it appears that WBRY has come up with a fine community-service type show that stations in other small cities might well use as a guide in preparing historical dramas about their own towns.

"Why did men come here and when?" asked the narrator on the initialer. His query was followed by several dramatized incidents which explained that Waterbury was first discovered by two of the early settlers who came there in 1651 in search of black lead (more commonly known as graphite). Although the town was flourishing according to colonial standards it was temporarily abandoned in 1875 when King Philip's War broke out.

Said to be in preparation for more than two years, "Trees" was written and produced by WBRY's own staff. Station's own personnel also portrayed most of the characters although they're also supplemented by outside local amateur thespians. For a 100% hometown effort, however, this series shapes up as a commendable project. Script of Robert Noah was inclined to be a bit repetitious at times but succeeded in capturing the flavor of early colonial times.

Lengthy list of players did fairly well under direction of Noah and Walter Howard. Musical bridges and narration was integrated nicely and the overall production bespoke a quality seldom attained by a non-national values inherent in the series obviously will build goodwill for the station among school and civic organizations. *Glib.*

PIONEER '52

With Richard Widmark, Denise Alexander, Berry Kroeger, Leon Janney, Edward M. M. Warburg
Producer-director: Himan Brown
Writer: Millard Lampell
30 Mins.; Sun., 4 p.m.
CBS, transcribed

The United Jewish Appeal launched its seventh year of broadcasting specially spotted dramatizations with a stirring drama on the CBS web Sunday (9). As in past year's this UJA program offered top scripting and thesping in a play aimed to hypo its "help rebuild Israel" pitch.

"Pioneer '52," first of a series of dramas which'll be aired on each major web during the run of the UJA campaign, told of the "new war" in Israel—a war against homelessness. Millard Lampell's script spotlighted the importance of this war to reshape the lives of

From the Production Centres

IN NEW YORK CITY . . .

Jimmy Blaine subs for Dick Brown as vocalist on ABC's "Stop the Music" for two broadcasts, starting Sunday (16). . . . Gene King, former program exec at WOR and WCOP (Boston) and now radio director of the Mutual Security Agency in Europe, returns to the States shortly for confabs in D.C., Gotham and the Hub. . . . Milt Berkowitz, for past 16 years a newsmen at WONS, Hartford, has joined NBC news-special events department. . . . June Christy got a request from U.S. airmen stationed at Halwara, India, asking her to dedicate one of her RCA Thesaurus stanzas to them; they dial the waxer on Radio Ceylon. . . . Kathi Norris starts as hostess-narrator on "Escape With Me" on ABC tomorrow (Thurs.) eve; show's packaged by hubby Wilbur Stark. . . . Leo Britt, British radio-tele actor and director, coming to the U.S. on permanent visa and will settle on the Coast. . . . NBC's Fred Allen, Portland Hoffa and Jane Pickens did a special show at the Plaza hotel for North Carolina State Society. . . . Rolly Bester added to "Romance of Helen Trent". . . . Danny Ocko with "Front Page Farrell."

Not generally known that Robert J. Landry, former CBS exec and currently publisher of newsletter Space & Time, has been separated more than a year from his actress wife, Annett MacQuarrie. She's in Singapore. . . . Authorities have ordered 300 Park Ave. restored 100% to residential character so that will force station rep Henry Cristal and various overflow departments of CBS out of building.

NARTB prexy Harold Fellows spiels for Radio Execs Club at Waldorf lunch next Thursday (20). . . . Bruce Wendell's "Birdland Show" in-somniac strip will do one hour weekly (Saturdays at 3-4 a.m.) from the Broadway jive spot with a live orch pickup. . . . Paul A. Hilton, former controller-assistant general manager of Crosley Distributing Corp., named controller of Charles E. Ryan's Audio & Video Products Corp. . . . NBC exec veepee Charles R. Denny and wife left Friday (7) for couple of weeks in Europe. . . . Jack Cleary, NBC production exec, bedded for three days last week with sprained foot.

Harry Clark last week subbed for Harry Marble, out because of illness on Margaret Arlen's WCBS stanza. . . . Producer Charles Irving and his actress-frau Hollis sailed on the Liberté yesterday (Tues.) for month in Europe. . . . June Rose, ex-Pedlar & Ryan, has joined Voice of America. . . . Arthur Godfrey returned to CBS Monday (10) after month's duty with Navy. . . . Earl Wrightson guests on NBC's "Big Show" March 23. . . . WNEW's Gene Rayburn and Dee Finch back from a quick flight to Bahamas. . . . CBS program v.p. Les Gottlieb last week tossed a dinner for Columbia's Coast program topper Guy della Chiozza, who returned west after two weeks of huddles here. . . . C. L. (Chick) Doty, former station manager of WJZ and WJZ-TV and more recently with the Borles office, has joined Edward Petry, station rep outfit, sales staff. . . . Frederic W. Ziv Co. has appointed Thomas J. Dalhasan account exec for north Michigan-Wisconsin sector. . . . CBS racked up renewals by General Foods on "Second Mrs. Burton." Procter & Gamble on "Perry Mason" and Metropolitan Life for the Allen Jackson 6 p.m. news strip. . . . Upcoming productions on the "M-G-M Musical Comedy Theatre" for MBS include "On An Island With You" featuring Edward Everett Horton, Polly Bergen and Earl Wrightson.

Collie Small, co-owner with Jack Goldstein of NBC's "Whitehall 1212," back from Europe with new Scotland Yard cases for stanza; Albert Clark, British crime specialist, added as technical adviser. . . . Eddie Dunn subbing for John Reed King, on leave from WJZ's "Grand Union Caravan" on medico's orders.

IN HOLLYWOOD . . .

Amos Baron, manager of ABC's KECA, back at his desk after a leg amputation. . . . Milton Blow in town with Al Lyon, board chairman of Philip Morris, to map out campaign for Dunhill ciggies, king size kin to P. Morris. Lyon drove cross country but not with Mr. B as a passenger. . . . J. Neil Reagan has been veepled by McCann-Erikson. . . . BBD&O's Ben Duffy buzzed Jack Benny for a few days and then hied to the desert for the sun cure. . . . Last time Nick Kesely of Lennen & Mitchell barged into town it came down in buckets. Last weekend he sloshed into Bevills from the airport. Now they're calling him the rain-bringer. . . . Ed Cashman called back to N.Y. for a week of huddles with Foote, Cone & Belding brass. . . . As soon as one of the nets comes up with a five-minute spot favorable to Colgate, Louella Parsons will start her new series for Lustre Creme. . . . Columnist likes Sunday time but there just isn't any available on NBC or CBS and she has a mad-on with ABC because Walter Winchell objects to her following him. . . . Adjudged bankrupt last week was Tom Danson of radio station KTED, Glendale.

IN CHICAGO . . .

WGN producer Larry Whitney and deejay Sam Evans putting on a special hour show Friday night (14) marking the platter spinner's first anni on the station. . . . Chuck Comiskey, ex-White Sox veepee, confirmed his tie-up with the Liberty web as sports director, reportedly at \$25,000 a year. . . . George Hixson now heading up the Agency Service Corp. handling the Chi Motor Club billings. . . . Norman Ross, WMAQ's busy disk gabber, started his 16th year this week on the Chicago and North Western Railway's "400 Hour" morning strip. . . . WBEB writer Sam Parnas back at work after recovering from injuries suffered in an auto accident. . . . Perry Thomas upped to veep status at the Beaumont & Holman agency. . . . Hal Coulter, Mutual's ad-promotion director, here for Central Division huddles. . . . Chi NBC press chief Jack Ryan laid low by a virus bout last week. . . . Myron Bennett debuted an afternoon disk stint on WGN Monday (10). . . . Marie Flomin named manager of the Chi CBS radio spot sales contract department, replacing Grayce O'Dell now handling the same post in New York. . . . Chi NBC personnel director Glenn Uhles chairmanning the web's local Red Cross drive. . . . Larry Wherry new Sherman & Marquette veepee. . . . George Stone's 5:45 p.m. daily WMAQ newscast bankrolled by the Puritan Co. . . . Packager W. Biggie Levin back from a flying trip to Tokyo. . . . Robert Wallace appointed Zenith Radio merchandising manager.

the Israeli immigrants with solid impact. Although it was a bit heavy-handed at times, the message hit home.

Cast headed by Richard Widmark was uniformly excellent, with special credit due Denise Alexander for her sympathetic role of young Jewish immigrant. Himan Brown's direction knit the production together in fine style. Show closed with a brief address by Edward M. M. Warburg, general chairman of UJA. His speech was terse and effective. *Gros.*

Milwaukee—K. E. (Mike) Meehan added to the WISN local sales staff.

'JEWISH CARAVAN'

MAY GET WEBBERY

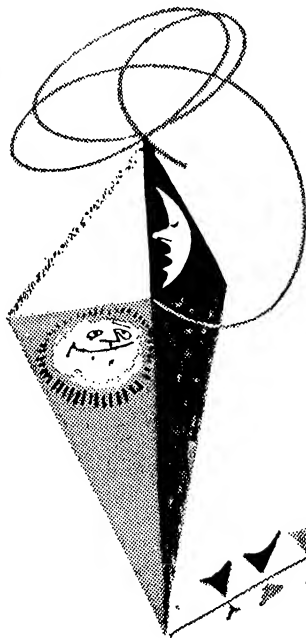
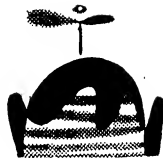
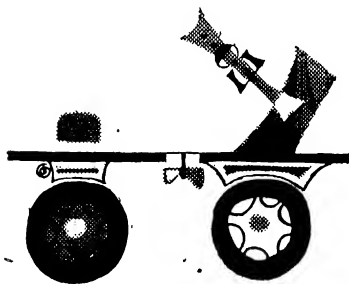
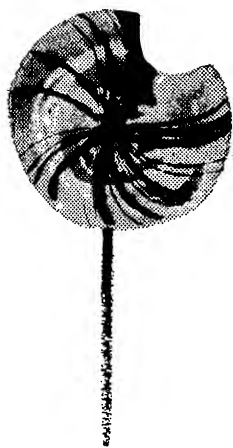
The WMGM, N. Y.-packaged "American Jewish Caravan of Stars," which has enjoyed a virtual sellout status since preeming on the Gotham outlet about two years ago, may soon go network.

Liberty Network, which has WMGM as its N. Y. outlet, is reported negotiating a deal with the station for a pickup of the Sunday hour variety stanza for beaming to major markets with a heavy Yiddish audience potential.



KID STUFF?

*Howdy Doody does man-size job of selling to kids—
and their parents...and right now a Monday segment is open
for sponsorship. Here's why the program represents
one of the best buys on television...*



22.2 rating*—highest of all multi-weekly and Saturday children's shows—at low (B) rates.

Largest children audience on TV—over 5½ million, *plus* over a million adults daily.

Howdy drew three million premium requests to *store counters* in one year for one sponsor.

Sponsors of Howdy get 3 times as many "extra customers", per dollar as the average TV-advertised brand.**

Only \$1.68 per thousand viewers— half the average cost of half-hour evening programs.

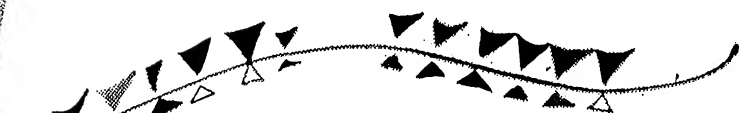
If you want to sell bakery products, children's clothing, books or toys, soup, dog food—or anything else children ask their parents to buy—we suggest you contact NBC-TV Sales immediately.



NBC television

Where success is a habit

A SERVICE OF RADIO CORPORATION OF AMERICA



*ARB Nationals, January '52
**NBC—"Television Today"

Armed Forces' Informal Alaska 'Web' Gets Wealth of U.S. Network Programs

Anchorage, March 11. Meet the Alaska "network" of the Armed Forces Radio Service. Actually it's no web at all. It's 12 unconnected stations at Army, Navy and Air Force bases. It's also a group of turntables and loudspeaker outlets in smaller places where there are no stations.

What makes them kin and gives them the informal handle of "network" is the fact that they share platters of the big stateside commercial radio programs.

Each week AFRS sends the Alaska Command 11 sets of network show transcriptions. These are rotated among the radio stations—mostly wee-watters—and the little bases which put the platters on turntables and send the shows over the public address and air raid warning system. Stations also get sets of popular records for their libraries.

Uncle Sam's uniformed nephews in Alaska do not suffer any malnutrition of network programs. Among the well-known shows fed to the men on a regular weekly basis are: Jack Baker, "You Name It," "Hillbilly Fever," Vincent Lopez, Dave Garroway, "Music of Manhattan," "Symphony Hall," Curt Massey, "Club 15," Arthur Godfrey, "Meet Corliss Archer," "FBI in War and Peace," "Big Story," Spade Cooley, Norman Crotter, Tex Beneke, Gary Moore, "Great Gildersleeve," "Mr. District Attorney," "Life with Luigi," "Songs of Hawaii," "Latin Rhythms," "Orchestra of the World," Wayne King, Judy Canova, "Aldrich Family," "Dragnet," "Halls of Ivy," "Suspense," Mario Lanza, "B-Bar-B Ranch," Gene Autry, Roy Rogers, Fran Warren, Navy Hour, "Hollywood Music Hall," Air Force Hour, "Grand Old Opry," Dennis Day, NBC Symphony, "American Album of Familiar Music," "Big Show," Amos 'n' Andy, Jack Benny, Phil Harris, Groucho Marx, Red Skelton and "Theatre Guild of the Air." Commercials are deleted.

Some live programming from the States has been tried, but generally it is not too successful, partly because of the fact that Alaska time is five hours behind Eastern Standard time. For example, the Army-Navy football game was carried live in some of Alaska this past fall, but it started at 8 a.m. in these parts.

On a few occasions, the Jack Benny show has been picked up live and then recorded for later rebroadcast. Mostly, however, they take it on wax up here.

Local shows on the Armed Forces stations are about 90% platter and chatter from the uniformed disk jockeys, most of whom worked in radio back in the States. Occasionally, there is a change of age. For example, big Fort Richardson

has developed its own "Voice of Fort Richardson" show. This is a half-hour of music and variety. It is taped weekly at the post. The program is then put out on a sustaining basis over station KENI, commercial outlet in Anchorage. It features the 43rd Army Band, soloist Dick Krause, and the Ebonaires, a Negro quintet, four of whose members recently copped the Barbershop Quartet championship in the Alaskan Armed Forces contest.

Cancer Plugs

Continued from page 27

Como, Greer Garson, Gregory Peck, Ginny Simms, etc., and are designed for use by early a.m. disk jocks. Another transcription aimed at the growing morning audiences is a three-minute tune by Spike Jones, followed by the zany orch-leader's one-minute pitch.

Other waxed material prepared by ACS includes two 15-minute musicals by Roy Acuff and Rex Allen; five-minute musicals by Wayne King, Ginny Simms and Sarah Vaughan; a 15-minute sports gabfest; five-minute stories by cured cancer patients introed by Don Ameche; one-minute appeals and station break announcements, both featuring various radio and tele stars.

ACS campaign for '52 also differs from its previous efforts in that it has lined up an advisory committee of ad agency toppers, headed by McCann-Erickson's Thomas H. Lane.

U. of P.

Continued from page 27

Hospital, pointing up the highly trained skills of the people involved in modern-day medicine, and the extreme precautions taken. A highlight will be an actual visit to one of the Hospital's amphitheatre operating rooms, where Dr. I. S. Ravdin, one of the nation's top surgeons, will show viewers operating room procedure. WPTZ cameras will be placed both on the operating floor and atop the amphitheatre so that every phase of the demonstration can be covered.

The University of Pennsylvania-WPTZ series is an outgrowth of five months' study and discussions between Dr. Kurt Peiser, v.p. in charge of development at the University, and Ernest B. Loveman, v.p. and general manager of WPTZ. A committee of 20 university officials and department heads under Peiser's direction, have been assisted by WPTZ staffers in working out details for the series.

Summer Formula

Continued from page 26

lining up others, either newcomers or established personalities to replace them, including Jerry Lester, William Gargan, Ed Wynn, Jack Paar, Guy Raymond, Joan Davis, Red Buttons, Eddie Foy, Jr., Art Carney, Buddy Hackett, etc. Jack Carson and Olsen & Johnson may also appear from time to time during the summer.

"Dance Party," slated to originate from the web's big studio 8H in Radio City, N. Y., will spotlight top-name bands playing in a nitery setting. Studio audience, seated at ringside tables, will be invited to dance on camera. Name personality, as yet unselected, will emcee, and the show will also feature vaude and nitery acts. Among the bands expected to appear are Tommy Dorsey, Xavier Cugat, Art Mooney, Stan Kenton, Tex Beneke, Gene Krupa, Freddy Martin and others.

Miss Smith and Ted Collins, her producer, will be on vacation this summer, but may appear live on the daytime show from time to time. In addition, the web plans, to film shots of Miss Smith at her Lake Placid, N. Y., home, and of Collins conducting his "Cracker Barrel" feature of the show. Bill Goodwin and Robin Chandler will co-emcee. Besides the features now contained in the show, the web may also insert segments on cooking, a remote "Window Shopping on Fifth Avenue" feature, Hollywood gossip, vacation hints, etc. Definitely set is an audience participation segment, which Goodwin will emcee. This will be aired daily but at various times during the show.

Lotsa NBC Clients Like Summer TV

With its summer sales plan having gone out to agencies and clients last week and with its summer Hofstra study currently being displayed, NBC-TV reported that 24 of its present sponsors have indicated their intentions of staying through the summer. Whether these bankrollers will retain their present shows or buy a less costly replacement has not been finalized.

As with the other networks, NBC has eliminated any program cost contributions to its regular sponsors this year in the way of a summer incentive. Instead, the web has instituted a 10% frequency discount on time rates to all 52-week advertisers which, according to the web, includes its own "program contributions." Web pointed out, for example, that for the traditional 13-week summer period, a sponsor taking the 10% discount would be paying proportionately only 60% of the regular rates for the first five weeks and 40% for the other eight.

Web is cooking up an added incentive plan for summer-only sponsors, who might buy in to replace those taking a hiatus. This is expected to include an offer by NBC to pick up part of the production costs, but the plan has not been definitely set yet.

Included in the list of current sponsors who are expected to continue through the summer are Procter & Gamble, Benrus, Camels, Crosley, Spideel, Firestone, American Tobacco, S. C. Johnson, Old Golds, Kraft, DeSoto-Plymouth, Liggett & Myers, Ford, Pall Mall, Eral Foods, Philco, Goodyear, RCA and U. S. Tobacco. Several of these, such as P&G and Camels, have more than one show on the air but how much of their time they'll retain is also indefinite.

Web execs, meanwhile, took the Hofstra study on the road this week, with Ruddick Lawrence and Dr. Thomas H. Coffin working as one team, and Bob McFadyen and Ed Hitz covering other territories. First two are slated to display the presentation to agencies and clients in Chicago, Los Angeles, San Francisco, Detroit and Cleveland, while the latter team will cover Boston and Pittsburgh. Philadelphia and Washington will be lined up later.

Norfolk, Va.—WCAV here is originating Bob King, its Negro disk jockey, from the windows of several stores on Church Street. Tieup was made with Church St. Merchants Assn.

Inside Stuff—Television

The new Television Code of the National Assn. of Radio-TV Broadcasters is displeasing to the American Civil Liberties Union, which dislikes codes of any kind on principle. In particular the TV code is viewed biliously because it frankly invites lobbies and pressure groups to squawk. In "promise" after "promise" the TV code is appealing minority opinion, according to the ACLU view.

Framers of the code undoubtedly thought they were being most virtuous in proclaiming their intention of offending nobody, but the civil libertarians think this is deplorable kow-towing to the nuisance strength of vociferous segments of the population.

ACLU sees the code as freezing the Drys prejudice against booze, sees the pious disclaimers of any respect for divorce as appeasement to Catholics and against American jurisprudence, and sees the whole code forcing TV to conform to mentality of the smallest child in the audience.

In another example of a TV show aiding in its sponsor's dealer relationships, CBS-TV and Westinghouse cooperated last week in staging a show based on "Studio One" for 1,500 Westinghouse execs and dealers at the Mount Lebanon Civic League auditorium in Pittsburgh. With Walter Cronkite as narrator, program veepee Hubbell Robinson, Jr., did a 40-minute bit, tracing the evolution of a scene from "Jane Eyre" on "Studio One" from its first conception by the producer to the on-the-air production. Then, as a climax, Charlton Heston and Maria Riva enacted the scene as staged.

Several CBS-TV shows have traveled to participate in dealers' conventions in that way, with Ed Sullivan, in particular, having taken his "Toasts of the Town" on the road to Detroit, Pittsburgh and other cities for the benefit of Lincoln-Mercury dealers.

Jack Gould, radio-TV editor of the N. Y. Times, assayed "TV at the Crossroads" in the Sunday magazine section last weekend (9). Gould stressed the "futility of broad generalizations," pointing out that video is "theatre, motion-picture house, sight-seeing tour, sports arena, political convention, vaudeville stage, press conference, cooking school, concert hall, bank night, Congressional investigation, parlor charade, lecture platform and baby sitter."

Breaking the program fare into representative categories, Gould gave this appraisal: Comedy—smash hits last year, the tele comics' success this year is "less pronounced" due to viewer familiarity with their various styles. Drama—"the most satisfactory television to be offered on a regular basis." Quizzes and Variety—"most of the TV panels are pretty strained . . . and badly need fresh personalities." Children's programs—weekday programs are "not too well balanced" but some weekend programs are "eminently worthwhile." News and Sports—"television at its most absorbing." Cultural—"very substantial progress last year in offering presentations for more limited audiences."

Alliance of Film Television Producers got out from under one strike threat on the Coast last week but couldn't get itself out of the hot water it has been in with labor generally for a few weeks. Agreement to start discussions with Screen Writers Guild regarding a new basic agreement averted a general SWG membership strike meeting. However AFTP then drew a blast from Roy Brewer of IATSE for "negotiating a contract through the press." Brewer's ire was aroused when he was notified by VARIETY of a compromise offer from the Alliance. He pointed out that he had not yet heard from AFTP directly and commented that the group has "no mature judgment in the handling of negotiations." Anyway, the proposal didn't seem to contain details on retroactivity, or health and benefit plans, Brewer pointed out. No decision will be made by the union, however, until the proposals are received directly instead of second hand.

A state audit shows that WOJ-TV, the Iowa State College television station, Ames, had an operating profit of \$102,572.74 during the fiscal year that ended June 30, 1951, and had a total income for that year of \$195,894.88. Of this, the audit listed \$180,909.32 in income from network programs and advertising agencies and \$34,985.56 in accounts receivable as of June 30, last year. Operating expenses were \$93,322.14. The audit traced fiscal affairs of the station in the 1949-50, or preceding fiscal year. During that year the station had an "operating profit" of \$1,192.40.

Transport Workers Union will present its case against the proposed Transit Authority in New York City to the public via television. Union headed by Mike Quill has bought time on WOR-TV, N. Y., for a show featuring Quill and other TWU leaders tomorrow (Thurs.) at 8:30-9 p.m.

Laborites expect to use a heavy TV campaign in the fight against higher subway fares.

Warns Educators

Continued from page 29

in urging formation of an educational TV network along lines proposed under the recently formed "St. Louis Plan" guided by Mayor James M. Darst last January.

The net would provide a means of pooling facilities and exchanging programs without which, it was pointed out, many localities would lack the incentive to proceed with educational TV. Fuller announced that the Ford Foundation has earmarked \$65,000 for a TV educational conference to be held next month at the Pennsylvania State College under the sponsorship of the American Council of Education.

Wittcoff, joint chairman of a working committee which is drawing up a network blueprint, urged immediate action lest a matchless opportunity be lost. "I hope we don't get into an endless chain of conferences on this thing," Wittcoff said. He said that KSD-TV, the only TV station in St. Louis, not only has placed no obstacles in front of educational TV but is helping develop the project.

Eric, Pa.—W. Howard (Peg) Parsons was appointed public relations and promotion manager of WICU-TV. He's former city editor and promotion manager of Erie Times.

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Leading TV production firm will pay top price for one time showing of half hour TV pilot films or one episode of series.

This is a chance to get back all or part of your film costs and show-case your program to national TV advertisers and audiences.

Write to Box 7455, Variety, 154 W. 46th St., New York 36, describing film in detail and giving asking price.

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Special TV Effect

Continued from page 29

Wittling is that of painting scenery in flat, rather than soft tones. This, according to Winckler, gives clean, sharp pictures, making it possible for the cameraman to keep the sets and actors in complete focus at all times.

On the more spectacular side, Winckler and his department have come up with several trick camera effects. It was found, for example, that by reversing the vertical scanning and combining that with rear-screen projection, it's possible to create the illusion of water, with the actors' faces reflected in a pool, or to work the Indian rope trick. By reversing the horizontal scanning and super-imposing two cameras, on the other hand, it's possible to present an actor playing a dual role, in which he can

talk to himself, shake hands with himself, etc.

Web has also solved the problem of how to make gunshots sound more realistic on TV, through the use of an electronic gunshot which is triggered by the prop gun used by an actor. (NBC-TV, incidentally, came up with almost the same solution to this problem at the same time.) As for rear projection, Winckler and his staff now are able to project a picture up to 16 feet square behind a set. They've also devised moving slides to achieve traveling effects behind an actor, as when he's walking, riding in a car, etc.

Dallas — Kelly Maddox, long time program manager of WFAA, has resigned his post to become affiliated with the Couchman Advertising Agency here.

CBS-TV 'Big Top' Audience Views Acrobat's Injury

Philadelphia, March 11.

An acrobat's first injury in 11 years of performing the act went on view before a nationwide television audience (8). Tony Kroback, 21, of Chicago, had just completed a double somersault when his foot slipped as he landed on the mat and he fell on his back, writhing in pain.

The accident occurred during the final minutes of "The Big Top," telecast coast-to-coast from Convention Hall, Camden, N. J., over CBS-TV. Charles Cathalas, 35, leader of the troupe, also of Chicago, picked up Kroback and carried him off-stage. The acrobat was later taken to Cooper Hospital, Camden, where doctors said he suffered a complete dislocation of the left ankle.

TV Allocations

Continued from page 24

man Wayne Coy resigned about three weeks ago the agency was reportedly split 3-3 between the "two pot" and the channel-by-channel approaches. This situation continued until last week when one member, in order to break the stalemate, switched his vote to make it 4-2 for channel-by-channel. A seventh Commissioner, Robert Bartley, has since taken office.

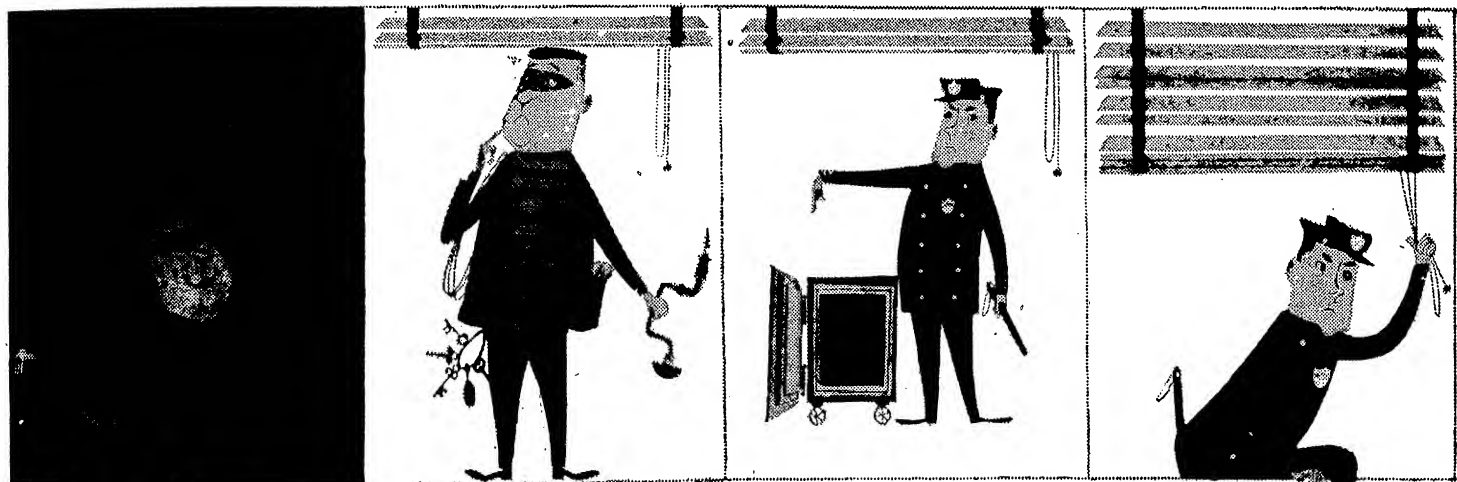
Inasmuch as the channel-by-channel system would be a radical departure from the policy under which the existing TV stations were granted permits, some lawyers feel, the Commission should have instituted rule-making proceedings on the question in order to give affected applicants opportunity to be heard. For, as one source asserted, the channel-by-

channel policy "drives a dagger" into the whole concept of the allocation plan whose legality the Commission saw fit to defend against a challenge by the FCBA.

However, it's pointed out, the allocation policy is still subject to change when the commissioners vote again on the final go-round of the freeze-lift report. How the majority of applicants feel about the question will doubtless determine their decision.

Scheneectady—Jerry Coyle is doing a regular staff trick on WRGB. Coyle, who started in radio via the "Joe and Eddie" program on WGY years ago and who is a singer as well as an announcer-newscaster, had been freelancing with the local television station.

The motive is money



SHOULD YOU DO IT? You can do no better than buy "Files of Jeffrey Jones," new series of 26 half-hour mysteries filmed especially for TV. If you move fast. With the success of its companion series, "Cases of Eddie Drake," advertisers will be out in force to get Jeff Jones.

A ONE-MAN JOB? With Don Haggerty (who stars as rough-and-ready Eddie in "Cases of Eddie Drake") as Jeff Jones, the cast includes such outstanding Hollywood players as Gloria Henry as a girl reporter; Vince Barnett, Jeff's pal Joe; and Tristram Coffin, Lt. Doyle.

YOU'LL BE FOLLOWED. You can count on a huge viewing audience keeping you in sight from first case to last. Because "Files of Jeffrey Jones" is action mystery... with ex-MP Jeff as a sports-minded private eye who never loses when the game is murder.

WHAT A PAYOFF! It's a crime, the money you'll make with "Files of Jeffrey Jones." You can still buy first-run rights in your TV markets (subject of course to prior sale). Your CBS Television Film Sales representative will be pleased to give you a private premiere showing.*



*Also available:
Cases of Eddie Drake
The Gene Autry Show
World's Immortal Operas
The Range Rider
Holiday in Paris (under option)
Strange Adventure
Vienna Philharmonic Orchestra
Hollywood on the Line

CBS TELEVISION FILM SALES

New York, Chicago, Los Angeles, Memphis and San Francisco

Television Reviews

Continued from page 31

tines of "Man About Town," choreography by Ellis Obrecht, director and ballet mistress of the company.

Show teed off cold, with one of the ballet gals on her toes. Then Miss Obrecht on with Edward Barret to explain via live dancers, the various steps in making a ballet. Barret, WHAS musical director, then into a q. & a. routine with Miss Obrecht anent various positions, stretching exercises, and the like. Ballet mistress explained the French terms used in the dance, attitudes, arabesques, and the like, with the ballet girls demonstrating, on the bar, and also free-wheeling.

Pete Katz, director, then came out on to get the ballet set camera-wise. Piece performed was "Man About Town," a simple story about a gay blade who entered a ballroom, was invited outside by the lure of a pink elephant and ended up in a graveyard. Entire company then paced through the ballet number, climaxing with the Danse Macabre, skeletons, and other ghostly characters.

Program is staged on bare set, with exception of the graveyard scene, and viewers get an insight into various methods of dancers coming into close focus, camera switching, dissolves and other gimmicks not usually explained to viewers. Format permits of much flexibility, and Katz closed out the show with an out-of-breath "thank you," asking for criticism, good or bad, and the confidential word left with the viewers that "I hope you liked it—let me know, whether you do or do not. I'll try anything once."

Wied.

NOONTIME COMICS

With Johnny Coons, Adele Scott
Producer: George Heinemann
Director: Frank Pacelli
30 Mins.; Mon.-Thurs.-Fri., 12 Noon
PARTICIPATING
WNBQ, Chicago

By angling this noontime strip, based on old Mack Sennett and Hal Roach comedies strictly at the kiddies, WNBQ has a novelty programming twist here that looms as a winner. The ancient reels are showcased in a highly palatable fashion by the presence of Johnny Coons, who, in an "Uncle Johnny" role, supplies the moppet-targeted

commentary and the live opener, midpoint and closer. Gabber works with a lot of zest and on show viewed (4) it was obvious he was also making an indirect pitch to the mothers with his accent on luncheon milk drinking and church attendance.

To strengthen the appeal of the film, Coons contributed some slapstick element during his on-camera stint. Taking a cue from the Sennett comedy which contained a leaky roof sequence, host went through a hoked roof patching routine himself complete with umbrella and raincoat. It was all well-patterned for the kiddies and provided a definite plus to the pic.

It's a good technique to get the most video value out of the Rip Van Winkle shorts. Duce.

JIMMY'S JUNIOR JAMBOREE

With Jimmy Valentine
Producer-Director: Tivey Lounsberry

Writer: Valentine
30 Mins., Mon.-Thurs.-Fri., 5 p.m.
Participating
KSTP-TV, Minneapolis

Highest-rated Twin Cities TV kid show, even beating out such popular programs as "Captain Video," "Howdy Doody" and "Kukla, Fran and Ollie" locally, "Jimmy's Junior Jamboree" undoubtedly owes its success to the variety of entertainment which it provides for the youngsters, and to the skill with which Jimmy Valentine handles the proceedings.

Aimed primarily at the youngsters, of course it also necessarily holds an appeal for the many adults who enjoy watching the small fry perform. It affords a showcase for talented juvenile performers, among other things. But its principal virtue is its flexibility, there being a day-to-day format change.

Two days a week bring talent shows. On other days there are spelling bees; demonstrations by the young of their hobbies; "Pet Time" for the small fry to show off their dogs, cats, turtles, or birds; film comedy cartoons and instruction in building craftsmanship. It's all calculated to build up a large following, which it has done, providing so many different features to induce the youngsters to tune in.

Rees.

SCHOOL DAYS
With Ernie Tetrault, others
15 Mins.; Tues.-Thurs., 9:45 a.m.
Sustaining
WRGB, Schenectady

That television rarity, a human interest educational, is exposed twice weekly to WRGB viewers when staffman Ernie Tetrault interviews children from classes in the Schenectady public schools. It is a simple format, low cost program and an artless effort, but it pays substantial dividends in viewability.

Parents and relatives will receive the strongest stimulation from seeing and hearing their particular youngsters interviewed, and

occasionally recite. Others, however, will derive enjoyment from, and even be challenged by, the pupils. "When adults hear, as they had an opportunity twice last week, 10 and 11-year-olds talking intelligently about the fundamentals of atomic energy and the prospects in an atomic age, they are apt to be bestirred.

Teachers, who accompany the pupils, are briefly spotlighted. A tour of the WRGB studios follow. The schoolsters generally are alert, natural, well mannered, articulate. Faith in Young America and the nation's schools is an inevitable by-product of watching the blocks. Occasionally, a religious note is struck, as with one shyly charming girl wearing a locket. To Tetrault's joking suggestion she would have pictures inside if later, the child simply said, and showed, the locket contained The Lord's Prayer. Jaco.

TELEVISIONS OF WEEK'S NEWS

With Bud Vinson
Producer-Director: Dave Hubbard
15 Min., Sun., 10 p.m. (CST)
SOUTHWESTERN BELL TELEPHONE CO.

WOAI-TV, San Antonio

A weekly digest of the week's top's news culled from the daily edition's of "Telenew" makes up this weekly telecast which originates from the studios of WOAI-TV. It's a welcome addition to the local TV screen as there is a dearth of newscasts on Sundays.

Bud Vinson, serves as commentator of the series and is seated at a desk as the program opens running a news tape through his fingers summarizing highlights of the film clips to follow. His intros and commentary are concise and are not overlong.

Commercials are brief for Southwestern Bell Telephone Co., and are two in number. One is done by Vinson and cover the long distance phone book memo offered by the phone company and the other is a brief film clip concerning the yellow classified pages of the telephone book.

It's a well balanced low budget show and should serve as a builder of goodwill between the telephone company and its subscribers.

Andy.

Foreign TV Review

IN THE NEWS

With Michael Foot, MP; Prof. Alan Taylor, Robert Boothby, MP; W. J. Brown; Frank Byers, chairman

Producer: John Irwin
45 Mins.; Fri., 9:30 p.m.
Sustaining
BBC-TV from London

One of the most popular features on the British network has been this unscripted program in which members of the two major political parties are allowed to lash out at each other in a completely uninhibited way. The normal courtesies of debate are dispensed with and when tempers are roused, the chairman is completely drowned by the opposing factions.

For the BBC, this program has two major advantages. Firstly, by being advertised as an unscripted series, the public has got to accept it as a spirited debate, free of all restraint and censorship. Secondly, as the participants are mainly professional politicians, nominal fees are paid and the 45-minute show is only a modest drain on the BBC's restricted budget.

The current program posed two explosive questions. One, the rearmament of Germany and its participation in western union, and two, the war in Korea and British attitude towards recognition of Communist China. There could not have been two more vital and topical questions, and the teams revelled in the controversies. On the Labor side, the analytical Michael Foot and the demonstrative Alan Taylor were well matched by the right-wing politicians Robert Boothby, Scottish MP, and W. J. Brown, a former Independent member of the House of Commons. This forceful political quartet completely overshadowed the neutral Liberal chairman, ex-MP Frank Byers.

Aired at a peak viewing time, "In the News" is one of the liveliest topical features on the British TV network and has done more than any other radio or TV program to raise public understanding of current events. But it's not only good educational programming; it's also intelligent entertainment. Myro.

Rock Island—Recent staff additions at WHBF include Roger Thompson, news; Robert Beauchemin, sales, and Harvey Hedstrom, announcing. Joe Grear shifts from WHBF to WHBF-TV as announcer.

Tele Followups

Continued from page 30

sical pieces, although there could have been more of the latter. Audio was out of synchronization, but this may have been the fault of the projection rather than a defect of the pic.

Lees carpets keep the commercials to a minimum, eliminating a middle break, and the spels are done with taste.

With Bennett Cerf's return to "What's My Line?" this Sunday on CBS-TV, the original team is back and, per usual, it proved a bright half-hour. Unlike most panels, this show has settled down to keen showmanship. The basic selection of entrants makes the quiz more difficult, and the wit is high-geared under the savvy purveying of Dorothy Kilgallen, Arlene Francis, Hal Block and Cerf. John Daly is a suave moderator. There is an esprit of good fun and un-showoffishness, that has the lookers rooting as much for the panelists as the "line" subject. During Cerf's hiatus there were guest panelists but this is one show where the teamwork is to be preferred.

"Treasury Men in Action," via NBC-TV Thursday (8) was no gem of originality in unfolding the story of how the T-men, caught up with some smalltime government check forgers. Authored by Jack Bentkover, "The Case of the Unlawful Spenders" added up to routine cops-and-robbers melodrama.

But although the plot was a familiar one to viewers, its shortcomings were offset to some extent by good production values and performances. Several film clips, well integrated into the stanza, helped give a flavor of authenticity and movement. Romeo Muller put some realism into the role of a bartender who unwittingly cashed some of the checks.

Mpls.

Continued from page 28

affiliation, has been giving the green light to many of the ABC-TV shows, and, under no particular obligation to CBS, also has been in a number of DuMont-TV programs, the choice being a matter of station programming.

The only other Twin Cities TV station is KSTP which confines itself to both NBC radio and TV, excepting for two DuMont kinescoped network shows. A number of other applications for TV station permits are now pending before the FCC. What will happen to the ABC and DuMont TV network shows now coming to Minneapolis, until more stations come into being, remains to be seen. F. Van Konynenburg, WTCN-TV vice-president and general manager, and McNally, being out of the city, were not available to explain the new station's programming policy, if it's decided yet.

Under FCC rules, the new corporation will have to sell radio station WTCN. No real effort has been made yet to find a buyer, according to McNally. It's believed the ABC affiliation will go along with WTCN radio when it's sold, although some of the other Twin Cities radio stations no doubt will try to acquire it.

Both WCCO and WTCN have been highly successful operations. The former's billings are estimated to run into several million dollars annually and WTCN isn't far behind. CBS acquired WCCO in 1939.

CBS Move Blow to WJAS

Pittsburgh, March 11. CBS' buy of 45% of the stock of KQV here won't bring about any change in the management, according to Irwin D. Wolf and Earl F. Reed, majority stockholders. James Murray, who has been managing the station for several years, will stay on in that capacity under the new setup.

The web's purchase was a blow to WJAS, one of the very first stations to join the CBS network 25 years ago. Founder of WJAS, the late Hugh Brennan, bought KQV, too, after it had been taken over by a bank. It was operated as a Blue Network affiliate until Brennan had to dispose of it under the dual-ownership ruling. He sold it for \$850,000 to the present owners.

It's probably that Mutual shows, currently on KQV, will shift to WJAS when the deal goes through although there's some talk, too, that WWSW, an indie here owned by morning Post-Gazette, may woo Mutual.

Kentucky Baptists To Sponsor Cage Tourney To Promote Faith

Louisville, March 11.

WVLK, Lexington, Ky., will carry the four-day, 16-team State high school basketball tournament March 19-22, and for the first time in the Kentucky area a religious group will sponsor the airings. Elkhorn Assn. of Kentucky Baptists will foot the bill, to "express its faith in Kentucky's schoolboy athletes," according to Dr. T. J. Powers of Versailles, Ky., moderator of the Association.

Powers, in announcing the deal, said "If the best business interests and brains in the country use sporting events to sell their products over the radio, there is no reason why we can't do the same to promote faith in God." Powers will personally make the "commercial" pitch, voicing brief moral and spiritual messages.

Elkhorn Assn. has 40 churches in the Bluegrass area which will share the cost of the airings. WVLK's staff announcers will describe play-by-play of the tournament.

46-STATION SPREAD FOR INTERMOUNTAIN

Salt Lake City, March 11.

Intermountain Network, with headquarters here, has announced it is taking on three new stations to bring the web total to 46. Soon to join the 10 state hookup are KNEB, Scotts Bluff, Neb.; KDSJ, Deadwood, S. D., and the Mutual station in Rapid City, S. D., which has not yet been assigned call letters.

To help service the enlarged chain, Lynn L. Meyer, in charge of sales, has set up a regional office in Denver, where Ken Palmer, former commercial manager at KVER, Albuquerque, will coordinate sales for that region.

Meyer also announced Intermountain has closed a deal with General Foods for a spot campaign on 37 stations.

De MAN in DeMAND



MERRILL E. JOELS

Actor-Announcer-Narrator

Radio - TV - Stage
Commercials - Spots
Slide Films - Kiddie Discs
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Murray Hill 8-6600

TOMMY LYMAN

after the theatre

AT
DANNY'S BAGATELLE
86 University Place, New York
Special Added Attraction
RUBY HILL
Special Material by
MILT FRANCIS

FOR RENT

6 MONTHS

48th STREET EAST
Charming Furnished House; Garden
EXCEPTIONAL LOCATION
For particulars call:
MRS. MABEL DETMOLD
ELderado 5-1927

TY MUSIC QUIZ:

Who was Musical Director for "COSMOPOLITAN THEATRE," DeMent's top ranking dramatic show of last season?

SEE PAGE 40

Profitable TV Audience
exclusive with

WGAL-TV

LANCASTER, PENNA.

Only TV station in Lancaster, Pa.

Station seen in this local

Lancaster, Pa. area

Lancaster, Pa. area

Lancaster, Pa. area

Lancaster, Pa. area

Lancaster, Pa. area

Lancaster, Pa. area

Lancaster, Pa. area

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Lancaster, Pa. area

Lancaster, Pa. area

Lancaster, Pa. area

Lancaster, Pa. area

Represented by

ROBERT MEEKER ASSOCIATES

New York Los Angeles San Francisco Chicago

'Defend Radio' Credo

Affiliates Committee, which grew out of last year's National Assn. of Radio & Television Broadcasters convention, met in N. Y. Monday and Tuesday (10-11) and drafted "defend radio" resolutions which will be presented to the group's supporting stations at the upcoming NARTB confab. Closed meeting of the 354 outlets financially backing the AC will be held Monday, March 31, in the south ballroom of the Conrad Hilton hotel, Chicago.

The affiliates body, which is headed by Paul W. Morency, may be developed into a permanent organization. That question will be tossed up to the stations which have been contributing to its operation at the time of the NARTB parley.

Resolutions which will be offered to the station toppers cover recommendations for holding the line on radio rates. Proposed statements will deal with: (1) maintenance of rate-card provisions; (2) resistance to pressure from large advertisers; (3) maintenance of the affiliates' bargaining position vis-a-vis the networks; and (4) development of research which will give a true picture of all listening, including out-of-home dialing via portables and auto receivers and tuning-in on second, third and fourth AM sets.

AC also scores some advertisers' demands that the lower daytime rates be extended into evening time. It declares that studies currently available show that the number of people listening per thousand sets-in-use is twice as big in the nighttime as in the daytime. It also argues that there is justification for raising daytime rates.

Week of Decision

Continued from page 26

American Tobacco Co. would call it quits on its radio sponsorship of Jack Benny, despite the fact that he's still Lucky Strike's ace salesman and No. 1 in the Nielsen parade. Paul Hahn, American Tobacco proxy, figures that there's just so much advertising coin to be spent, and is upping his TV budget.

As result, Benny will probably do an alternate-week show in the Sunday 7:30 p.m. slot on CBS-TV, sharing the period with Lucky Strike's "This Is Show Business," which looks headed for a '52-'53 reprise for the tobacco company. American Tobacco also has an order for a Thursday night half-hour CBS-TV period, but as yet has no show for the time.

Timed to the P & G "week of decision" was the reactivating of the Paul Morency group of broadcasters, who met in N. Y. on Monday (10) in a bid to forestall any new attempts to cut radio's rate structure. The "hold-that-line" contingent recently succeeded in pre-

venting NBC from engineering its economic revamp of network-affiliates which would have penalized stations affected by TV audience inroads, carrying their battle to the FCC front lines. And they're just as determined now to take whatever action is necessary to maintain the status quo.

Scott

Continued from page 28

erful church groups, principally Roman Catholic.

Pointing to various radio attacks on atheism by Bishop Fulton J. Sheen, Evangelist Billy Graham, Father Joseph C. Manton and others since the Scott decision, Scott said that "a veritable orgy of prayer and piety has for several years been disgracing American radio... into which even prominent news commentators and other leading non-clerical broadcasters have allowed themselves to be drawn."

Along with other atheists, said Scott, he "would like to have the opportunity to point out over American radio that this anachronistic phenomenon of radio broadcasting... is incompletely inconsistent with the fact that whereas millions of people believe that there is a God, no one knows that a deity exists."

The current "Back to God" campaign on American radio, said Scott, "is more artificial and hypocritical than spontaneous and sincere. As a matter of fact, it is evident that in America the heaven of atheistic thought is working in the dough of the popular mind. He noted that William R. McAndrew, NBC-TV director of Public Affairs, ducked a question put to him last November at a Catholic U. Alumni forum by replying, "Don't put me on the spot by asking me about an atheist. But I do subscribe to... the attitude of the FCC that both sides of every question should be heard."

The Commission itself, said Scott, is partly to blame for ABC's action in that it failed to give force to the Scott decision in the WHAM case "notwithstanding the unequivocal statement of (its) own general counsel that such renewal could not be made consistent with the Scott decision."

The Scott decision, issued July 19, 1946, was based on a petition by Scott to deny the licenses of three California stations for refusing time for atheistic talks. The Commission dismissed the petition, but laid down dicta that broadcasters must not institute "any rigid policy that time shall be denied for the presentation of views which may have a high degree of unpopularity."

Minneapolis—Announcer Hal Searls changed his mind and joined KSTP staff, instead of WMIN, after resigning from WDGy for which he handled "Let's Talk Turkey" interview and disk jockey show from downtown cafe... Lew Valentine, "Dr. I. Q." of radio, residing in Twin Cities and in retirement the past year on account of ill health, readying to resume other activities and, in addition to offering new radio show, "This Is Your Day," says he has deal about sewed up to go on major network TV program.

ABC Expands Program

Staff in AM; Ups Blair

ABC radio is expanding its program staff. Leonard (Buzz) Blair, now eastern production manager, is being upped to eastern program director, and Bill Berns, former announcer now a director with Kenyon & Eckhardt agency, is moving in on Blair's present spot. Berns had previously been in ABC promotion department.

Moves will take some of the burden off program veep Leonard Reeg and Ray Diaz, WJZ (N. Y.) program manager and program operations director for the network.

Dick Charles, senior director on the ABC staff, left the web on leave of absence. Charles' leave request came at a time when the program department was faced with need for making a budget cut, and thus saved the web from having to drop a staffer.

Pfeiffer Beer's 425G

Tab on Cleve. Indians

Cleveland, March 11.

Pfeiffer Beer has picked up the television rights of the Cleveland Indians over WXEL for home game coverage at an estimated \$425,000 tab. Pfeiffer's contract calls for a two-year term.

At the same time, Pfeiffer announced it is dropping sponsorship of the Allen Funt "Candid Camera" show.

BAB Into High Gear

Continued from page 26

year. Nut of almost \$500,000 will be the biggest in its history.

This year BAB has been operating under a dues setup which permitted NARTB members to allocate 30% of their NARTB dues to BAB, or else forego BAB services and take a 30% cut in their NARTB dues. Overwhelming majority of outlets elected to continue with BAB, which has been a tribute to the bureau's value in a hectic time when AM has been under sharp attack.

Under the NARTB dues-allocation setup, BAB has been supported by some 802 NARTB members. However, an additional 126 broadcasters outside the NARTB fold are backing the bureau, bringing total to 928.

Although less than half of the present membership roster has been inked for the upcoming year, BAB's purse will be bigger than previously, due to the individual stations paying upped dues. Ryan is optimistic because BAB signed 60 new outlets in February, with another 200 expected by April 1. Of the 60 new pacts, 51 were from combo NARTB-BAB outlets and nine were BAB-only operators.

Among the new outlets inked is WIND, Chicago, Ralph Atlas' biggest outlet, which is considered a feather in the BAB's cap.

Meanwhile the bureau hasn't set

a replacement for Edgar Kobak, former MBS prez, who is resigning as BAB board chairman April 1. Kobak, now a radio-tele consultant, once before tried to bow out of the post but was prevailed on to stay until April. BAB nominating committee will present its findings to the board on March 30, day before the NARTB convention meets. New board chairman will be introduced at the BAB sales session at the confab March 31.

Cincy TV's Real-Life Drama

Cincinnati, March 11.

Cincy's three TV stations did spot coverage of the city's all-time most thrilling high act—a would-be-leaper perched perilously for more than an hour on a 47th floor ledge of Carew Tower. Incident happened Tuesday (4) and its drama, including rescue of the 28-year-old man by a priest and his father, and was seen by thousands from downtown streets in addition to countless televiewers.

WLW-TV relayed the special program to its Crosley affiliates in Dayton and Columbus, O. Long-range cameras of WLW-TV, WCPO-TV and WKRC-TV were trained on the scene from their home studios.



There's been a change...

Since the turn of the century great changes have taken place in America—changes in living—changes in advertising.

The metal sign in this once typical scene was then a major medium of advertising.

About this same time the purveyors of nostrums were being crowded from the pages of newspapers and magazines by legitimate advertisers. Publications grew in stature as advertising media.

Then came radio. In this mass communication media advertisers found a new way to talk to more people more often. Radio demonstrated that people sell better than paper.

Today, the impact of television—newest medium of all—has changed the living habits of millions of people and the advertising technique of thousands of businesses.

In WLW-Land, radio and television together form an unparalleled advertising combination. To reach more people more often and more economically in WLW-Land—1/10th of America—the change is to this new combination.

WLW WLW TELEVISION

THE NATION'S STATION AND ITS TV SERVICE

WLW-TV
OFFICIAL
BASIC CBS
OUTLET FOR
KALAMAZOO
GRAND RAPIDS

VIEWED BY
54.7%
MORE FAMILIES
THAN STATION B

WRITE US
OR AVERY-KNOEL
FOR ALL FACTS

FETZER BROADCASTING
COMPANY
KALAMAZOO

Television Chatter

New York

Tex McCrary, who's abandoned his own radio and TV shows for the duration of the Presidential campaigning, set to guest with his two sons on CBS' "Sam Levenson Show" Sunday (16) . . . Jackie Gleason pulled a ligament in his shoulder during rehearsal of a wrestling sketch for DuMont's "Cavalcade of Stars" and was forced to withdraw from the show last Friday (7), with Morey Amsterdam subbing . . . Harold Fair, program chief of Louisville's WHAS and Jacobs public relations firm in N. Y., as radio-TV director . . . Peerless Camera Stores making its bow as a TV sponsor by picking up the tab for WPIX's coverage of the Fifth Avenue Easter Sunday parade . . . Frederick S. Bruns and Eugene H. Kummel named by the Weintraub agency to handle its new Knox Gelatine account, which has packed for a 10-minute segment of NBC's "Today" . . . Jay Garon-Brooke Associates have opened new offices to agent literary properties for TV, radio and films . . . Guy Lebow signed to emcee "Play Ball," half-hour sports show set to precede all N. Y. Yankee and Giant games covered by WPIX . . . Winston TV Stores will sponsor.

Laura Weber appears with Walter Hampden on "Schlitz Playhouse" Friday (14) in "Make Way for Teddy" . . . Ernesta Drinker Barlow, who wrote and appeared on NBC's "Commando Mary" series, makes her tele debut on the Jinx Falkenburg program tonight (Wed.) . . . Will Feigelbeek starts new "Home and Garden Show" on WOR-TV Saturday (15) at 1:30 p.m., with Wonderlawn and Agricor as participating sponsors . . . Lloyd Griffin, partner in Free & Peters, has taken over tele activities for the station rep. following resignation of I. E. (Chick) Showerman



Eileen BARTON

BILL GOODWIN SHOW

— NBC-TV —

Coral Recording Artist

Direction: M. C. A.

IN WFIL-ADELPHIA

It's Not the Watts, It's What Watts Do!

Engineers at WFIL, Philly's ABO net affiliate, are all steamed up these days. The wave slaves resent slighting references to the strength of their 5,000-watt baby.

They want it known that these are the lustiest 5,000 watts in the business . . . all muscle . . . blanketing the vast 14-County Philadelphia Retail Trading Area and a terrific bonus zone with a powerful, selling signal.

How come? Because WFIL is first on the dial in the 560 spot. Engineering tests show that WFIL's 5,000 watts, operating at 560 kilocycles, provide coverage equal to 100,000 watts at 1120 kilocycles.

In other words, WFIL's signal is worth 20 times the power at double the frequency.

So to fully cover this \$6 billion market—America's third largest—pick the watts with a wallop. Schedule WFIL.

Milt Herth Trio guests on Kate Smith's NBC-TV show tomorrow (Thurs.) . . . Tiny Fairbanks show on WOR-TV expands to half-hour Sunday (16) at 7:30 p.m., adding Protenol as sponsor . . . Socony-Vacuum started bankrolling Tommy Henrich's WJZ-TV twice-weekly sportscast last night (Tues.) . . . Pfaff sewing machines bought the second quarter-hour of WJZ-TV's Claire Mann show.

Nitery comic Orson Bean making his bow as a TV dramatic actor Sunday (16) on NBC's "TV Playhouse" . . . Jack Carson, signed to co-star in the upcoming Broadway revival, "Of Thee I Sing," taking a temporary leave from NBC's "All Star Revue." He'll also bypass scheduled guest shots on the Ezio Pinza and Kate Smith shows, but may do a few radio shows for NBC . . . Mickey Rooney set to debut as a TV dramatic actor next Wednesday (19) in Maxwell Anderson's "Saturday's Children" on ABC's "Celanese Theatre."

Hollywood

Leo Solomon departed for N. Y. on a new TV writer-producer deal . . . Carlton E. Morse inked Maurice Manson for the cast of "One Man's Family" . . . Merle Oberon reported there's no chance she'll change her adamant stand against television work, opining "you work too hard" . . . "Naked Eye," scripted by Henrietta Martin and Gita Lewis, will be presented on KECATV's "Personal Appearance" theatre in two episodes, March 25 and April 1. Ludwig Donath and Robert Clarke star . . . Hawthorne, zany comic, ankled KNXT because he wasn't happy with his Saturday night quiz show format. Now he's mulling possible vidfilm series . . . Gene Autry's musical director Carl Cotner got the greenlight to use the tag "Melody Ranch" for a western musical show he debuts on KTLA March 18, with Sylvan Pasternack writing and producing.

Chicago

Singer Danny O'Neil planes into New York to guest on Ken Murray's CBS-TV display Saturday night (15) . . . Norm Barry is subbing on Tom Dugan's WNBQ sports beaming while latter is scanning the baseball teams in Florida . . . Burr Tillstrom and the "Kukla, Fran and Ollie" company wrap up their 1,000 NBC-TV show March 24 . . . WGN-TV's cooking expert Kay Middleton guestspoke before the Business and Professional Women's Club yesterday (Tues.) at Racine, Wisc. . . Junius Zolp moves up to TV network sales from sales traffic at Chi NBC. Tom Lauer, formerly in the TV accounting department, takes over the traffic post . . . Cargill, Inc. picked up the Tuesday and Thursday tab on WENR-TV's "Sports Highlights" grabbed by Daily News sports ed John Carmichael . . . Chi

NBC veep Harry Kopf and WNBQ sales manager John McPartlin in Minneapolis last week on a selling mission . . . To make room for its hefty baseball lineup, WGN-TV is slated to drop Russ and Sylvia Davis' daily chin session . . . Bob Russell added to the WBKB film department . . . Chi NBC program manager George Heineberg named TV rep on the Citizens Traffic Safety Committee . . . WBKB g.m. John Mitchell commuting back and forth to Washington for the FCC hearings on the ABC-UPT melding . . . Arthur Berg, ex-KLing Studios, joined the WNBQ sales crew.

I-Station Market

Continued from page 23

either "take the price we offer or it's no deal."

Several of the larger vidfilm outfits, such as Bing Crosby Enterprises and the TV film sales departments of NBC-TV and CBS-TV, claim they won't go for such trade practices. Giving into operators in the single-station areas, they maintain, is extremely shortsighted and can only hurt the industry as a whole in the long run. As a result, they maintain that, rather than sell their product at cut rates, they'd rather not do business with the one-station markets.

Coast Activity

Continued from page 23

full crews busy for some time. "Amos 'n' Andy" has resumed shooting and will be busy for two months, in probably the most sustained activity on the lot. Lou Costello's Cosman Productions has teed "I'm the Law," starring George Raft and has finished the first of 13 in the series. The "Racket Squad" series produced by Hal Roach Jr., resumes tomorrow (Wed.) and Roland Reed's "Mystery Theatre" returns to work next week. Pair of firms have teleblurred in the works and Roach is readying a new pilot film of "My Little Margie."

In all, a total of 21 vidfilm companies are active this week, most of them with projects which will stretch through the remainder of the month. Several others are due to go before the end of the month.

Gruskin

Continued from page 23

instance, Bankers Trust, N. Y., in financing Bud Abbott and Lou Costello with Elliott Roosevelt years ago in a joint move with Mills Novelty Co., the Chicago jukebox outfit. The Soundies were primed as jukefilm subjects—a nickel or dime in the slot for a short subject. Quite a few pop singers and now name bands (then not so well known) are in the roster.

Hal Block is doing a gag commentary to tie a number of these 3- and 5-minute subjects together into 15-minute featurettes. Goodheart also wants Joe Laurie, Jr., to officiate in another series, more in the nostalgic idiom, but the latter has other more important reminiscence ideas for vidpix and video, hence will probably nix OF's bid to do these commentaries.

Bank Scouts

Continued from page 23

tello in their vidpix venture, have liens on A&C's theatrical films.

Second basis for making loans is the virtual discounting of contracts which sponsors give to vidpix producers before they start making the films. In other words, the producer takes his contract to the bank and gets an advance on it so he can start into production.

Normally, the amount of the contract far exceeds the coin needed at any one time to make a series of pix, although a considerable bundle gets out before the bank starts recouping on the first of the series. Producer is ordinarily required to put up some money of his own or coin obtained from sources other than the bank, so that the difference between what a sponsor might pay for first-use rights to the pix and what they actually cost (which might be more than the sponsor is paying) is covered.

Inside Stuff—Radio

Brian Donlevy can't shake Robert Montgomery. Donlevy's vidpix series, "Dangerous Assignment," which started for Piel's beer on WNET, N. Y., Monday (10), follows Montgomery's "Lucky Strike Theatre" on NBC-TV (9:30-10:30 p.m.). Radio version of "Assignment," aired Mondays at 10:35 p.m., follows Montgomery's gabfest for Life magazine.

Piel's is picking up sponsorship of the radio edition next Monday (17) on WNBC, N. Y., giving it a two-way AM-TV simultaneous spread in the Gotham market. Agency is Kenyon & Eckhardt.

WMAQ, the Chi NBC station, has found itself with a new popular "personality." It's "William A. Que" who's by-lining a series of radio columns in the station's audience promotion ads running in the Herald-American. Since the column started appearing a couple of weeks ago, John Key's WMAQ promotion department has been receiving fan letters addressed to "Mr. Que." The payoff came last week when "Mr. Que," actually promotion writer John Bremmers, was invited to appear as a guest on a competing local station.

The Women's American Organization for Rehabilitation (ORT) has lined over a dozen radio and video shows in New York this week in celebration of its 25th anni. Shows have been designed to spotlight ORT's work of maintaining 450 tuition-free vocation schools in 19 countries over the globe. The air salute has been timed with the naming of today (Wed.) as ORT Day in New York State.

The ORT shows have been spotted on WNBC, WJZ-TV, WINS, WEVD, WLIB, WMCA and WATV. The major outlets are discussing ORT on their regular gab shows while some of the indies have prepped special stanzas for the occasion. Mrs. Ludwig Kaplan, ORT prexy, will discuss the work of the organization on WLIB's "American-Israeli Almanac," conducted by Eleanor Levinson.

Symposium on "The Actor In Radio" will be staged by the American Theatre Wing tonight (Wed.) at 8:30 in the studios of WNEW, N. Y. Parley will cover what is expected from the actor by the daytime serial director, the nighttime program director, the writer, music director, American Federation of Radio Artists and the ad agencies.

Event to be chaired by Arthur Hanna, will hear: Mitchell Grayson, director of "Big Sister"; Walter Gorman, director of "Road of Life"; Homer Fickett, director of "Theatre Guild on the Air"; Clayton Collier, AFRA prexy; actress Vera Allen; writer Howard Rodman; Charles Paul, composer-conductor; Kay McMahon, Ruthaard & Ryan; and Lucille Mason, Compton agency. Admission is free.

World Broadcasting System has upped its talent budget for the next year to \$270,000, according to Herbert Gordon, v.p. of the transcribed library service outfit. Bigger outlay will permit signing of a Hollywood star for a new wax series.

Allocation also covers some new commercial jingles, program signatures, mood and bridge music, and other special service features.

Nielsen

Continued from page 27

Godfrey was similarly "short-changed," according to the study.

The special study, which cost around \$25,000, was conducted by James Seiler's American Research Bureau and involved 18,000 diaries. Although diaries are considered to have some statistical drawbacks, ABC felt that housewives in multi-set homes would keep diaries as accurately as those in one-set homes. ABC is not circulating its findings, but confined the exhibit to its daytime clients.

Oliver Trey, ABC research chief, declined to comment on the study. However, he told VARIETY that the web is a heavy subscriber to Nielsen in both AM and TV and that it regards Nielsen as "the big umpire" in the nosecounting field. He added that Nielsen intends to add more multi-set homes to his sample soon.

One point turned up in the study is that multi-set homes do not represent a higher economic level than families with one or two receivers. Rather, the number of sets was found proportional to family size. Also TV families had more radio sets than AM-only homes.

WNBQ

Continued from page 26

their experience in January with hardly a nibble on the morning availabilities clearly showed the \$145 rate was too high. So rather than "meet the competition" by individual and sub rosa deals, they decided to realign the structure in an open and formal manner.

The whole affair is tied up with the fact Chi television prices, either spots or programs, are close to the point of diminishing returns. As a result the tendency has become more pronounced to make special "private" concessions to lure new accounts or to keep the old. It's the WNBQ claim that its a better practice to face up to the situation openly and to make the "special prices" available on a first-come-first-served basis.

TV's Profits

Continued from page 29

and their owned and operated stations which reported revenues of \$132,200,000 and profits of \$12,400,000.

The FCC data showed that radio operations of the networks brought in \$100,400,000 in revenues and

\$10,400,000 in profits. The 1951 network profits from TV compared with losses of \$10,000,000 in 1950 and \$12,100,000 in 1949.

Despite the fact that network profits in 1951 from radio were down \$8,300,000 from 1950, the overall profits from AM and TV totaled \$22,800,000 or more than double the overall figure of \$8,700,000 in 1950.



4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

Jewish Market of Metropolitan New York

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of

"WHO'S WHO ON WEVD"

Henry Greenfield, Man. Dir.
WEVD, 117-119 West 46th St.
New York 19

HARPO MARX
NBC-TV
RCA-VICTOR
Mgt.: GUMMO MARX

Answer To—
TV MUSIC QUIZ:
MURRAY ROSS
Directed the music for
"COSMOPOLITAN THEATRE"
on DuMont

FOR RENT

57th ST., EAST—Elegante 6 room-3 bath apt., rare, priceless antique furnishings. Unbelievably low rental. \$200 month. Call BO. 8-2600.

LIVE PLUGS STILL POTENT PITCH

Pubs Still Stress Remote Pickups As Supplement to Wax Coverage

Without discounting the importance of disk jockeys in building a song in the New York area, publishing firms are laying heavy stress on remote plugs. Pubs have reorganized their plugging staffs so that orch men with remote wires are contacted as regularly as the deejays. Gotham still offers plenty of live plugging opportunities with about 50 remotes a week going out locally and on the network.

Top network for remote pickups is Mutual with about 27 wires during the week. Web picks up Freddy Martin at the Roosevelt Hotel once weekly; Ira Brandt at the Essex House, four times; Irving Fields Trio at the Park Sheraton, three times; Nat Brandwynne at the Waldorf-Astoria, twice; Dante Trio at the Shelton Hotel, three times; Milt Herth Trio at the Piccadilly Hotel, three times; Ned Harvey at the Iceland Restaurant, twice; Paul Taubman at the Penthouse Club, four times; Henry Jerome at the Hotel Edison, twice, and Frankie Froeba at the Circus Lounge, Brooklyn, twice.

Columbia Broadcasting System is next in line with about 15 remote pickups. CBS gives twice weekly shots to Teddy Powell at the New Yorker Hotel; Alan Holmes at the Hotel Astor; Freddy Martin at the Hotel Roosevelt; Art Warner at the Latin Quarter nitery, and Lenny Herman at the Warwick Hotel, Philly. Blue Barron at the Hotel Statler, N. Y., comes in for one wire a week.

National Broadcasting Co. and the American Broadcasting Co., which have dropped post-midnight remotes for disk shows, open their wires to bands appearing in Gotham. (Continued on page 47)

TV Pix Growing as New Medium for Song Plugs; Tele-Disks Newest Entry

TV is developing into a big new medium for the plugging of tunes and disks via the entry into the video-music field. Tele-Disks, Inc., a subsidiary of Seaboard Studios, film producers, Columbia Screen Gems has been marketing films backed by pop tune scores for the past month.

Tele-Disks, which produces films to relate the idea of the song used, already has 30 vid-films in the can and hopes to have 55 ready for distribution by the end of March. Goal for June 1 is 100 film presentations of pop and standard items. The films are targeted mainly at video disk and local stations.

Pubs and record companies feel that the Tele-Disk and Columbia Screen Gem outlets are important assets in getting TV display on their current plug items. Many of the live shows, they claim, stick to standard material, and only in few instances do they schedule new numbers.

Tele-Disks has a blanket arrangement with Broadcast Music, Inc., for use of tunes belonging to their member firms and have worked out deals with individual publisher members of the American Society of Composers, Authors and Publishers.

Gray Gordon Exits GAC For Personal Mgt. Field

Chicago, March 11. Gray Gordon, who moved into the Chicago office of General Artists Corp. four years ago, is moving out again come April 1. Former band leader will enter the personal management field, associating with Mel Showerer, Coast agent. Latter will handle records and pictures for his clients and Gordon will concentrate on New York and Eastern dates. Firm handles Mary Ford and Les Paul.

No replacement as head of the unit department has been made as yet in GAC.

Decca's 17½c Divvy

Decca declared its regular quarterly dividend of 17½c at its board meeting last week. Melon slice was unaffected by Decca's buyout of the majority stock of Universal Pictures last November.

Current dividend will be payable March 31 to stockholders of record March 17.

ASCAP Bid For Jukebox Fees In D.C. Setback

Washington, March 11. American Society of Composers, Authors and Publishers suffered a setback in its campaign to get license fees from the jukebox industry last week when the House Judiciary Committee voted to table the Kefauver-Bryson bill indefinitely. The bill proposed to amend the Copyright Act to compel juke ops to pay 1c-per-side-per-week on all platters used in their machines.

Strongly opposed by both the juke ops and the disk manufacturers, the bill was supported by ASCAP as an avenue for getting some \$5,000,000 annually in license fees from the coin boxes. The juke ops estimated that ASCAP's take would have run to about \$12,000,000 if the bill had passed. The disk industry spoke against the bill for its negative impact on the juke machines, an industry reping 20% of their total pop market or about 50,000,000 disks per year.

Publishers and writers feared that the bill would be tabled in view of its being a Presidential election year. Since the coin machine industry comprises considerable manpower, the Washington solons decided it would be wiser not to antagonize any sizable group by acting on the bill one way or another. Possibilities are that the bill will come up for a full airing during the 1953 Congressional session when the election heat will be off.

BENNY GOODMAN WINS \$8,900 SUIT VS. LUND

Benny Goodman won a \$8,900 judgment by default Monday (10) against Art Lund when the singer failed to appear to defend a N. Y. Supreme Court suit brought by the bandleader. Granted by Justice Thomas Corcoran, the award arose out of a 1947 agreement in which Goodman released Lund from an exclusive service pact.

Deal provided that Goodman would receive \$10,000 from Lund. Latter assertedly made a \$1,750 down payment in 1950 but paid only \$304 last year. When he failed to produce the balance, the bandleader sued for \$7,945. Extra coin in the award represents interest.

Abbey Expands Roster

Further augmenting its pop artists roster, Abbey Records, indie label last week pacted singer Larry Wayne and the Bobby Byrne orch. Diskery is prepping a big splash in pop orch waxings having recently inked the Charlie Barnet and Charlie Spivak orchs.

PAUL HILL EXITS ROBBINS

Paul Hill, chief arranger for the Robbins-Feist-Miller-Lion combine, has resigned his post after 15 years due to his wife's illness. He's going to San Francisco, where he'll open a music studio.

Joe Levin has been promoted to fill Hill's spot.

BIG POWERHOUSE IN PEATMAN BOOK

Although disk shows have made serious inroads on network song programming in the last several years, live song performances are still a powerful factor on the airwaves, according to the latest survey made by Dr. John G. Peatman's Office of Research. According to Peatman's data, shows heard in the New York area are divided equally between live and disked shows, while in Chicago 57% are live shows. Of song performances broadcast, nearly two-thirds, or 63%, in N. Y. are live and in Chicago 55% are live.

The picture changes radically, however, on shows heard only locally in both cities. For both cities big majorities of all local shows are recorded, with N. Y. showing a 92% figure in favor of the waxed alrers and Chicago 67%. These figures must be correlated with the fact that 52% of all radio shows aired over the N. Y. outlets of the four major networks are network programs, whereas 39% of program heard over Chicago network outlets are network originated.

During the sample week for the poll, N. Y. outlets broadcast 2,460 song performances, of which 1,562, or 63%, were heard on network shows. Chicago aired 1,989 song performances, of which only 644, or 32%, were on network programs. Of the 373 shows with pop music heard in New York, 193 were network and 180 were local. In Chicago the breakdown shows that of the 374 pop music shows 230 were local and 144 were network.

WGN Leads in Chi
In Chicago, Mutual's outlet-WGN leads both in the number of programs and performances of popular songs. Nearly one-third of all (Continued on page 47)

RIAA Appoints Meyers Counsel

At its regularly scheduled meeting of the recently-formed Record Industry Assn. of America last week, the disk industry execs named Ernest S. Meyers, of the firm of Isseks, Laporte & Meyers, as legal counsel for the trade association. Meyers was special assistant to the Attorney General in Washington for several years and also acted as special counsel to the Federal Communication Commission.

Appointment of Meyers completes the administrative setup of the RIAA, which is being run by executive director John W. Griffin. Several subcommittees were appointed by RIAA prexy Milton R. Rackmil to consider several matters in which the association can function. Committee reports will be made at the next regular board meeting in April.

At the board meeting Simon & Schuster was elected a member of RIAA. The book publishing firm also runs a diskery operation through its juve l. bel, Golden Records. Mortimer S. Edelstein, N. Y. attorney for Capitol Records, also reported on the progress of the antipiracy bill in the Albany State legislature. Bill, which would make piracy a penal offense, has already passed the Senate and is not expected to meet any opposition on its road to the Governor's signature.

Hilsberg to N. Orleans

Philadelphia, March 11. Alexander Hilsberg, who recently resigned as associate conductor of the Philadelphia Orchestra, last night signed to conduct the New Orleans (La.) Symphony next season.

The New Orleans post became vacant last week, when Massimo Freccia resigned to accept conductorship of the Baltimore (Md.) Symphony Orchestra.

Justice Dept. Sifts Tin Pan Alley, Antitrust Action Vs. Pubs Looms

Frisky Toscoy

Arturo Toscanini, at 85, is still one of the most active maestros in the longhair wax field. Indicative of his undiminished tempo is the heavy disk schedule RCA Victor has mapped out for him next Monday (17).

He's set for six hours of recording that day with a three-hour morning session of Richard Strauss' "Death and Transfiguration" and an equally long midnight session on Cherubini's Symphony in D.

Set Deal For Robbins' Anglo Tie With Big 3

London, March 11. Abe Olman, head of the Big Three publishing combine, and his counsel Julian T. Abeles sailed back to America Thursday (6) after closing a deal last week to set up a new publishing company on a 50-50 basis between Francis, Day & Hunter and Robbins, Feist & Miller. New outfit will be known as Robbins Music Corp. although original intention was to call the company Metro-Fox.

Partnership deal between the British and American companies has an initial 20-year term with FD&H to operate the Robbins firm in Britain with a separate staff. The old deal between the Big Three and FD&H ran on a year-to-year basis.

New company will take virtually all the British copyrights on the Robbins catalog with the exception of the four beginning years and will control a 15-year spread over the Feist catalog. Three British and three American reps will comprise the new company's board of directors.

American reps on the board will be Sam Eckman, managing director of M-G-M Pictures in England, and Ben Goetz, Metro's British production chief, both of whom will rep Metro. William J. Kupper, (Continued on page 47)

MEX FILMERIES WOULD CLOSE IN MUSIC ROW

Mexico City, March 11. National Producers & Distributors Assn., today (Tues.) began war on the local Mexican Society of Authors, Composers & Publishers over the Espinosa Iglesias case, in which a leading exhibitor was jailed over alleged failure to pay royalties for music used in pictures shown at two of his houses. Using two-page ads in all dailies, the NPDA branded the union action as persecution and shuttered all cinemas here today. It also announced it would prevent the exhibition of Mexican pix here starting March 13 and nationally March 16. NPDA plans to continue with the cinema shutdown until what it calls justice for the exhibitors has been obtained.

The performing rights society had aroused the ire of NPDA by including exhibitors in its drive against those who refused to pay royalties for its members' music. The society had complained to the federal attorney-general, and several alleged delinquents had been arrested and jailed.

The arrest of Iglesias, operator of a chain of theatres, for alleged failure to pay for music used in films played at two of his local first-runs, was the turning point in the battle. Although freed on bail, other exhibs obviously felt that some sort of showdown was necessary to bring harsh demands of the union to the attention of those concerned.

Department of Justice investigators have become active again in Tin Pan Alley in a probe believed to be aiming at eventual antitrust action against publishers. During the last week, Justice Department men have been combing the books of a top publishing company for evidence one way or another.

Several months ago, the probers checked through the Paramount Picture-Famous Music setup and it was thought that the Justice Department was exclusively interested in the tieups between major Hollywood studios and music publishing combines. That, however, is now seen as being one facet of a general o.o. of publishing operations.

It's known that the investigators are interested in any data which looks like price-fixing on sheet music. At present, major pop pubs claim that prices are fixed by custom and competitive factors and flatly deny any conspiracy among themselves to set prices. It's pointed out that prices have varied in the last couple of years with some pubs moving to raise prices ahead of others.

It's pointed out that the pop pubs have become exceedingly wary of any price-fixing activity ever since they were hit by antitrust action about 20 years ago by Max Mayer, a publisher. Even though the publishers won that action, they became aware of the treble damage penalties involved.

While the Department of Justice is keeping its target under wraps in the present probe, it's believed that the focus of the investigation is centering upon the standard music field.

Local 802 Sez Only Nat'l AFM Can Relax Rule on TV Remotes

Countering reports that New York's Local 802, American Federation of Musicians, had relaxed its grip on video remotes, the union's exec board stated last week that only the national AFM has the power to authorize TV remotes. The N. Y. local explained that they were merely permitting live telecasts to be paid for just as if they were coming from the TV studios. Such programs are only allowable before 1 p.m. or 11 p.m.

In each case where a program is to originate outside a studio from a hotel or night club, Local 802 is demanding that additional musicians be employed for the broadcast period. Aimed at increasing employment opportunities, the non-studio originations will also involve paying full commercial rates to musicians whether or not the program is bankrolled. That differs from the ordinary meaning of remotes on radio where bands play on location without any commercials permitted and without any additional musicians having to be hired.

It's understood that Vincent Lopez has asked Local 802 for a deal permitting a TV origination from his location at the Hotel Taft. N. Y. Lopez has been trying out quiz-type program ideas during his Saturday afternoon matinee performances at the Taft.

M-G-M Pacts Emilio Reyes In New Latin Wax Upbeat

In line with the recent upsurge of south-of-the-border rhythms on wax, M-G-M Records has hopped on the Latino bandwagon with the pacting of Emilio Reyes orch and the release of a Miguelito Valdes album.

The Valdes album, which'll be issued this week, was originally cut by the now defunct Muscraft label. M-G-M acquired the masters a few years ago. Meantime, the diskery is prepping a big splash on Reyes who cut his first sides last week.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Dinah Shore-Tex Williams: "Double Shuffle"-Senator From Tennessee (Victor). Dinah Shore hitches up to Tex Williams on a coupling on country rhythm tunes with fair potential. "Shuffle" is the more likely of the two, having a good beat and on okay lyric for the genre. It gets a spirited vocal. Reverse is in a similar rhythmic groove but the number is bogged down by a over-clever lyric.

Champ Butler: "Be Anything But Be Mine"-When I Look Into Your Eyes" (Columbia). "Be Anything" is impressive fare for Butler and could break through for his biggest wax score to date. Butler handles it in straightforward style for excellent results. Flip is an attractive pop adaptation of Donato's "A Media Luz" melody, treated along the lines of "I Get Ideas." Percy Faith orch supplies usual excellent backgrounds.

April Stevens-Henry Rene Orch: "Meant To Tell You"-I Love The Way You're Breaking My Heart" (Victor). April Stevens' pashy pipes get a standard workout on this coupling. "Meant" is a smart ballad with a light beat which could take off via this cut. "Heart" gets an identical treatment and has equal chances. Henri Rene's orch backs up as per the past backgrounds for Miss Stevens.

Guy Lombardo Orch: "Honest and Truly"-One Little Word" (Decca). The oldie, "Honest and Truly," is being set for a revival and this etching could launch it with the jockeys. Number gets a straight Lombardo workover with Kenny Martin vocalling on a light beat. Also on the Decca label, the Ink Spots dish up a slow and effective interpretation, Bill Kenny soloing. On the Lombardo flip, "Word" is a fair ballad set in a pleasing arrangement.

Billy Eckstine: "A Room With A View"-Carnival" (M-G-M). "Room With A View" (which, incidentally, is the title of an E. M. Forster novel) is a good ballad which gets its maximum chances via this Eckstine cut. Number has a fine lyric and solid melodic line but whether it's attuned to the present market trend has to be proved. "Carnival" is a big ballad with a Latin rhythm on which Eckstine sounds as if he is straining to encompass the range.

Ella Fitzgerald: "A Guy Is A Guy"-That Old Feeling" (Decca). The only thing wrong with "Guy Is A Guy" is that it comes after the Doris Day Columbia version. Despite Miss Fitzgerald's first-rate handling of this number, it'll be tough to catch up with the pace-setting Columbia cut. Miss Fitzgerald's ability to cover any type of number with sock impact is again demonstrated on the oldie on the reverse. A choral background on this side, however, mars the overall effectiveness.

Dean Martin: "Won't You Surrender"-Pretty As A Picture" (Columbia). "Surrender" is another adaptation of an old melody ("Two Guitars") for the top market. It's well done and should make some noise on the basis of this cut by Martin, one of his strongest in sometime. "Picture" is a lilting ballad in a conventional groove with enough schmaltz for commercial impact.

Bing Crosby: "Two Shillelaghs O'Sullivan"-That Tumbledown Shack In Athlone" (Decca). A coupling of Irish tunes which should earn spins on and before St. Patrick's Day. "O'Sullivan" is a snappy Gaelic entry which Crosby projects with folksy verve. This rates plenty of juke spins. Reverse is projected in a slower tempo with a nostalgic back-to-the-old-rod pitch.

Spike Jones Country Cousins: "I've Turned Gadabout"-Down South" (Victor). This moniker for Spike Jones crew further bespeaks the impact of folk music on the pop market. Unlike his City Slickers' etchings (which he will continue), Jones is stressing straight hillbilly stuff on this coupling. "Gadabout" has strong possibilities and could be a sequel to "Slow Poke." Jones crew also does a neat job on the reverse oldie with a honky-tonk piano solo featured.

Bill Farrell: "Heaven Knows Why"-Sincere" (M-G-M). Farrell hits strongly on this coupling of ballads. "Heaven" is styled along current market lines and Farrell projects it with his usual stylistic flourishes in front of a choral group. Wini Brown has a moving blues and rhythm cut of this tune for Mercury. "Sincere" is another item that's formatted after the cliko "It's No Sin." A good number. It gets an effective torchy rendition on this side.

Rosemary Clooney-Percy Faith

Orch: "Eggbert, The Easter Egg"-Bunny On The Rainbow" (Columbia). This Tepper-Brodsky tune, one of two with the same title, has a clever lyric idea for the Easter season. Rosemary Clooney jogs it on a simple beat with Percy Faith orch supplying a bright background. The other "Eggbert" tune, by Corday-Carr, also gets a neat workover on Simon & Schuster's kiddie Golden Records label with Betty Clooney (Rosemary's sister) and the Sandpipers handling the vocal. On the Columbia reverse, is another fair Easter item.

Jimmy Durante: "Yankee Doodle Bunny"-I Like People" (Golden Records). Durante has been given only fair material for his initialers for this kiddie label. "Yankee Doodle Bunny" has a limp lyric but Durante succeeds in giving it considerable sock for the Easter juve market via his trade-marked delivery. Reverse has a better idea and Durante has more chances to hit with his delivery.

Album Reviews

Mary Martin. "Girl Crazy" (Columbia). Another in the Columbia series of album revivals of old Broadway musical comedy hits. "Girl Crazy" has most of the qualities, good and bad, of the previous item. In this instance Gershwin's smash score of the 1930-31 season gets a boost from the sales name and appealing personality of Mary Martin, who also starred in Columbia's earlier revivals of "Band Wagon" and "Anything Goes." As to performance, Miss Martin bullseyes with a croony handling of "Bidin' My Time" and gets plenty of style into "Embraceable You," "Boy, What Love Has Done to Me," and "But Not for Me," but with "I Got Rhythm" she does nothing to dislodge Ethel Merman's long proprietorship of the tune. Miss Merman, of course, sang the number in the original show, in which Ginger Rogers, Willie Howard and other since-established names appeared.

In this revival producer Goddard Lieberson repeats his past failure, notably in the "Pal Joey" album, to cast principals with recognizably different voices and styles. Thus, while Louise Carlyle is fairly distinctive with "Sam and Delilah," she sounds not a little like Miss Martin in "Cactus Time" and her duet with Eddie Chappell in "Could You Use Me." Chappell is reasonably effective in the duet and in "Treat Me Rough" and the various choral numbers are okay, especially in the relatively clean diction.

Why doesn't Columbia (not to mention Victor and some of the other companies) follow Decca's obviously sensible practice of listing the various numbers and their respective singers clearly in a specific place on the record envelope? It's unquestionably superior to apparently haphazard scattering of the info throughout the reverse-side blurb. Hobe.

Platter Pointers

"The Belle Of New York" soundtrack album, packaged by M-G-M with Fred Astaire in the lead, has several standout tunes, including "Oops," "Baby Doll" and "Naughty But Nice." Anita Ellis handles the latter number in first-rate style... Frankie Carle's pianistics show-cased on a string of current clicks in RCA Victor's "Top Pops" set... Francis Scott orch delivers a set of standards in slick orchestral style for Capitol... Mitch Miller's oboe featured on Machito orch's "Oboe Mambo" slice (Columbia).

Barbara Kulek continues to impress on "Don't Stop Now" (M-G-M)... Robert Q. Lewis' dialect workover of "Sunday Is My Day With You" has solid potential in the novelty field (M-G-M)... Johnny Desmond has an impressive side in "Confetti" (Coral).

The Weavers and Gordon Jenkins should cut into the market with their versions of "Gandy Dancers" (Decca) and "Around The Corner" (Decca). On the same label, Connie Boswell has a neat side in "Someone Stole My Darlin'." Xavier Cugat also has a strong cut of "Ay-Round The Corner" (Mercury)... Bill Brown's chorus has a pleasing seasonal side in "Easter Lilies" (Kern)... Jeanne Gayle has a solid potential tune in "God's Little Candles" (Capitol)... Irving Fields Trio's instrumental cut of "I Hear A Rhapsody" has plenty of bite and rates jockey spins (Victor).

Standout folk, western, jazz, polka, religious, etc.: Eddie Hill, "Salty Dog Rag" (Mercury)... Marie Knight, "Sit Down Servant" (Decca)... Joe Black, "Lonely Evenin' Blues" (Coral)

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING MAR. 8

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS		ARTIST AND LABEL	TUNE
This week.	Last week.		
1	1	Johnnie Ray (Okeh)	Cry Little White Cloud Please Mr. Sun
2	4	Kay Starr (Capitol)	Wheel of Fortune
3	2	Four Aces (Decca)	Tell Me Why Garden in the Rain
4	3	Eddie Fisher (Victor)	Anytime Tell Me Why
5	5	Leroy Anderson (Decca)	Blue Tango
6	6	Bell Sisters-H. Rene (Victor)	Bermuda
7	6	Les Paul-Mary Ford (Capitol)	Tiger Rag
8	7	Eddy Howard (Mercury)	Stolen Love
9	9	Les Compagnons (Columbia)	Three Bells
10	9	Patti Page (Mercury)	Come What May

TUNES

POSITIONS		TUNE	PUBLISHER
This week.	Last week.		
1	2	Tell Me Why	Signet
2	1	Cry	Mellow
3	4	Wheel of Fortune	Laurel
4	3	Anytime	Hill-R
5	5	Little White Cloud That Cried	Spier
6	6	Slow Poke	Ridgeway
7	7	Blue Tango	Mills
8	7	Please Mr. Sun	Weiss-B
9	10	Bermuda	Goday
10	9	Be My Life's Companion	Morris

RETAIL SHEET BEST SELLERS

VARIETY
Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating

Week Ending
March 8

This Last
wk. wk.

Title and Publisher

		New York, MDS												TOTAL	
		Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Philadelphia, Charles Dumont	Seattle, Capitol Music Co.	Kansas City, Jenkins Music Co.	Indianapolis, Pearson's	Minneapolis, Schmitt Music Co.	Cleveland, Grossman Music Co.	St. Louis, St. Louis Music Supply	Omaha, A. Hospe			
1	2	"Tell Me Why" (Signet).....	7	3	2	1	3	3	2	2	5	6	6	1	91
2	3	"Cry" (Mellow).....	5	1	4	4	2	7	5	1	..	2	1	7	82
3	1	"Slow Poke" (Ridgeway).....	2	2	5	3	7	5	4	3	10	7	2	3	79
4A	4	"Anytime" (Hill-R).....	3	4	6	2	5	4	1	..	1	1	9	8	77
4B	5	"Little White Cloud" (Spier).....	4	5	1	8	9	1	3	4	..	4	3	2	77
5	6	"Wheel of Fortune" (Laurel)....	1	7	3	7	1	..	..	2	3	4	..	60
6	7	"Please Mr. Sun" (Weiss-B)....	6	6	9	..	4	8	7	5	..	5	10	..	39
7A	10	"Be My Life's Companion" (Morris)	9	9	7	..	8	2	9	..	9	..	..	24
7B	8	"Dance Me Loose" (Erwin-H)....	10	8	..	9	6	..	10	..	3	8	..	10	24
8	11	"Bermuda" (Goday).....	..	..	..	..	6	..	7	4	..	..	5	22
9	9	"Shrimp Boats" (Disney).....	..	10	..	..	..	..	7	10	5	4	19	15
10	12	"Down Yonder" (Southern).....	..	..	..	..	6	10	6	..	7	..	..	13
11	13	"Charmaine" (Lion).....	..	8	..	..	..	..	..	..	..	6	8	8
12	13	"Undecided" (Leeds).....	..	6	..	..	..	..	..	..	..	9	7	7
13	..	"A Kiss to Build Dream on" (Miller)	..	..	..	..	8	..	..	..	8	..	..	6

Disk Price-Cutting War Spreads, Major Companies Powerless to Act

The disk price war, which was intensified a couple of weeks ago with the entry of Liberty Music Shops into the discount field, is currently spreading on a nationwide basis. Swank outlets and major department stores, which previously maintained strict list prices, have now been forced into the price-cutting war in self-defense.

The major companies, meantime, have given no indication of taking any steps to halt the discount practices. They claim that past legal decisions have made them powerless to take any effective action against the price-cutters. The majors, however, are countering persistent reports that they are planning to cut their prices to the retailers and thereby lower the list prices. Maintenance of the present wholesale price schedule is being rigorously insisted upon.

Starting in the long-play field, the disk war has now spread into the regular pop single market. Several top outlets in a bid for customers, have cut the price of singles down to 57c and 58c, or only a couple of pennies above the 55c price to themselves. Cashing in on the publicity given to the disk price war, they are using platters as leaders to get customers into the stores to buy other merchandise.

While the major discount stores are now enjoying a healthy spurt in sales turnover, the majors are not happy about the situation. It's pointed out that the boom is artificially grounded on a handful of stores while the neighborhood retailers are virtually being driven out of business. The nabe outlets cannot exist on a small markup and some of them have given up their long-play lines completely.

One sidelight on the price-cutting situation is that the bootleg labels, such as Jolly Rogers, are now being sold at full list price. Although Paradox Industries, manufacturers of the Jolly Roger disk, has discontinued its bootleg operation, retailers are still loaded with these platters. Since they will no longer be available, they have become collectors' items which rates them being sold at full list.

L'ville Symp Bows To Critics of Modern Music; To Stress Old Repertory

Louisville, March 11. Final pair of concerts for this season was played by the Louisville Orchestra, March 5-6, in Columbia Auditorium. Conductor Robert Whitney included "Origin of the Amazon River," by Villa-Lobos, a commissioned work played in the opening concert last fall, and "The Louisville Concerto," a commissioned work by Otto Luenning.

Local supporters of the orch were in a dither after last month's concert, which was made up entirely of 20th Century music. At that time a large number in the audience ankled the performance, as a protest against the dissonant stuff the orch was playing. Critics rapped the music and last week's attendance was off, probably due to the controversy that was roused by the cinematic type numbers.

Conductor Robert Whitney put a quietus to the rumpus by making the announcement that next season would also include some commissioned 20th Century works, but that a good portion of the programs would be comprised of music from the standard symphony repertory.

Downey on Six-Week South American Junket

Wallace Downey, South American rep for the American Society of Composers, Authors and Publishers, headed for a Latin tour Saturday (8) that will cover 12 countries. During the six-week junket, he'll cover the main south-of-the-border countries with the exception of Mexico.

Downey will study the coin remittance problem in Argentina and o.o. several new platter companies in Latin America.

E. B. Marks Sets Deals With 3 Foreign Pubs

Further widening its international tie-ups, E. B. Marks last week inked pacts with three European firms to rep the Marks catalog in Sweden, Denmark, Finland, Norway and Iceland. Deals are for three years with options.

The foreign pubs who'll handle Marks tunes are Nils-Georgs Musikforlags, Stockholm; Imudico, Copenhagen, and Fazers Musikhandel, Helsinki. Marks also previously set five deals in Italy and Brazil.

MPPA, SPA Fail To Resolve Issues

Reps of the Music Publishers Protective Assn. and the Songwriters Protective Assn. sparred in another friendly meeting last week but no progress was made towards the solution of several industry problems. Conclaves were initiated a couple of weeks ago in an effort to iron out all differences between publishers and writers over interpretation of the basic writers' agreement without resort to expensive legal or arbitration action.

Three major problems still on the agenda involve the allocation of coin to writers for folio and songbook publications, division of Australian performance money and settlement of the British tax rebate on mechanical and sheet music royalties. No definite agreement on any of these issues were arrived at during the first two meetings and another session has been booked for today (Wed.).

The SPA council, meantime, met yesterday (Tues.) in an effort to come into the general industry sessions with a concrete list of proposals.

Decca Goes Baiao

With the new "baiao" dance rhythm spreading as the latest South American craze, Decca Records has negotiated a deal to release in the U. S. disks made by Waldyr Azevedo orch, one of Brazil's leading dance bands.

According to reports from Brazil, the "baiao" is replacing the rumba and samba as the favorite popular dance step.

Sage Music, chartered to conduct a music publishing business in N.Y. Capital stock is 100 shares, no par value.

Childs Dishes Jazz

The Childs restaurant chain will latch onto the jazz policy, starting March 17, with the Max Kaminsky quintet. Policy will be tried in the eatery in the Paramount Theatre, N.Y., building which has had bands in the past.

Spot will buttress the Kaminsky crew with deejay Vince Williams over WJZ, N.Y.

Wired Music Co. Files Test Trust Action Vs. ASCAP

Philadelphia, March 11. Muse-Art Corp., local wired music outfit, has filed an antitrust suit against American Society of Composers, Authors and Publishers in the U. S. District Court here and named as other defendants the publishing firms of Leo Feist, Crawford Music and Williamson Music. The complaint charges ASCAP and the publishers with "forming and effectuating a combination and conspiracy to monopolize the entire field of musical composition in violation of the antitrust laws."

Although no damages were asked in the action, the suit was seen as setting the stage for another action to be filed within the week which will ask \$300,000 in treble damages allegedly incurred through "discriminatory tactics" of ASCAP and the publishers.

In the nature of a test case, the Muse-Art suit against ASCAP is the first ever filed by a wire music firm. According to Max Ingber, president of Muse-Art, the wired music industry pays ASCAP approximately \$250,000 a year in fees. The suit may become a deciding factor in a general revision downward of these fees, Ingber said.

Behind the suit lies the resentment of the wired music men against the entry of radio into the field a couple years ago. At that time, according to Ingber, ASCAP entered an agreement with the radio men not to charge the FM stations a licensing fee. As a result the FM set-up was able to underprice the wired music dispensers. Although ASCAP has since abandoned this practice, the next Muse-Art action will seek compensation for the damages sustained while it was in force.

D. J.'s Switch to St. Pete

Birmingham, March 11. Bill Wright, disk jockey on WSGN here, is switching to WPIN, St. Petersburg, Fla., in another deejay berth.

Wright has been with WSGN for the past three years.

ASCAP Moves to Appeal Ruling On Southern's Availability Rating

Teen-Age Club Dance Dates in Dallas Teeoff

Dallas, March 11. Kickoff dance of the new "Teen-Age Clubs of America" will be staged here Sunday, April 6, when Ray Anthony's orch plays for local youngsters. Site will be the huge automobile building in the Texas State Fairgrounds, with 84,000 square feet of space.

Longtime idea of Joe Bonds, Sky Club owner, comes to life with this mainee hop. Club idea ties in with local disk jockeys. Teen-agers have to write a post card to their favorite local deejay, asking membership. Gratis lapel buttons and membership cards will be issued. Card permits purchase of dance admish, expected to be \$1, plus tax, which includes free soft drinks.

Lombardo's 160G In South Swing

Guy Lombardo continues to rack up strong grosses in his swing through the south. In 21 dates, the orch has grossed close to \$160,000, pulling ahead of last year's 21-date take by \$25,000.

Top grossing stand was at Memphis, Tenn., Saturday night (1), where the band drew \$12,900. The following night at Little Rock, Ark., 3,100 payees shelled out \$7,900, while on Monday (3) he pulled 2,200 customers and \$7,700 at Monroe, La. At Vicksburg, Miss., on Tuesday (4) band grossed \$10,200 from 2,300 persons. In New Orleans the next night (5) he hit the \$7,000 mark and followed on March 7 in Lafayette, La., with another \$7,000 gross. Orch played a cuffo date March 6 while airing the "Hit Parade" radio show at the U. S. Naval Station, New Orleans. In the first two stands of his swing through Texas, in which he was accompanied by singer Don Cherry, Lombardo drew \$8,100 in Houston, March 8, and \$7,500 in San Antonio March 9.

Lombardo winds his Texas trek Friday (14) and swings into Oklahoma, Missouri and Kansas. The one-niter tour ends April 26.

Hendl Re-signed by Dallas Symp

Dallas, March 11. Walter Hendl has been reengaged as conductor of the Dallas Symphony Orchestra for the fourth season.

Faced with an undermining of its present classifications setup, publisher members of the American Society of Composers, Authors and Publishers are planning to appeal the recent arbitration decision which lifted Southern Music's availability rating from 250 to 450 points. Under the arbitration system, ASCAP execs are permitted to appeal any case to the same board if warranted by the evidence.

According to one top ASCAP publisher, new data on the Southern case has been compiled and will be presented to the arbitration board if the decision to appeal goes through, as likely. While the amount of coin involved in the Southern suit is not considerable, since each availability point is worth about \$2 per quarter, the principle involved is held to be of crucial importance on the future of ASCAP's functioning.

Already, since the disclosure of Southern's promotion, several other ASCAP publishers have made prelim motions towards arbitration procedure. Some ASCAP execs believe that the arbitration board left too many loose threads hanging in the logd. of its decision and thus has opened the door for wholesale reclassification appeals.

If the appeal to reverse the Southern decision fails, it's believed that many of the big ASCAP guns will come out for a 100% performance system. Such a payoff basis is held to be sure proof against confusion, although some older catalog numbers, with high availability ratings, will suffer. Some pubs are already pointing to the revised writer payoff system, with its 80% stress on performance factors, as the best road for the publishers to follow.

Southwest Band Biz Perking at B. O. Via Agency Push of Names

Dallas, March 11. Figures show that General Artists Corp. is accomplishing its purpose since opening a southwestern branch office last September. Lighted ballrooms and clubs in cities and towns, dormant since World War II, have been doing good biz via an unprecedented stream of name orchs, and grosses have quadrupled all expectations. GAC sent Frank Foster in to open the new office.

For the last five months name band interest has revived in Dallas, Fort Worth, Amarillo, Houston, San Antonio and lesser-sized towns with solid one-nighter tours for orchs of Ray Anthony, Ralph Flanagan, Jimmy Dorsey, Woody Herman, Hal McIntyre, Will Osborne, Tony Pastor, Shep Fields, Jan Garber and Johnny Long. Due in next are bands of Clyde McCoy, Chuck Cabot, Red Ingle and Pee Wee Hunt for solo stand tours.

Location dates were recently opened for Tommy Reynolds' crew at Galveston's Balinese Room and Bernie Cummins' orch in the Rice Hotel, Houston. Locally, Foster set Hilo Hattie's package show for 16 nights at the Sky Club, and has the Mary Ellen Quartet at the Cipango Club. Joe Bonds, Sky Club owner, has pacted one-week deals for Stan Kenton, Woody Herman, Chuck Cabot, Clyde McCoy and eight nights for Ray Anthony.

Bonds, with Houston partner Paul Berlin, will play orchs four nights, Sunday through Wednesday, at the Plantation in Houston, and Thursday through Saturdays at his local Sky Club. Johnnie Ray is set for a fortnight, with a week's stand in each city. Thrush Dale Belmont, co-owner of Sky Club, will be added to both the Ray and Chuck Cabot stands.

Boff biz by newest GAC cued expansion, and Walter Baroff, from Interstate Theatres, Inc., joined the acts and small units department. Betty Foster is office manager.

First GAC acts set in southwest are Mindy Carson, Frankie Laine and April Stevens. Miss Carson did a week at Dallas' Baker Hotel, where Laine is due March 21. Both are set for the Shamrock, Houston, where April Stevens opens April 1. Later thrush is set for April 16 date at Monteleone Hotel, New Orleans.

VARIETY 10 Best Sellers on Coin-Machines Week of Mar. 8

1. TELL ME WHY (10) (Signet)	Four Aces	Decca
2. WHEEL OF FORTUNE (4) (Laurel)	Eddie Fisher	Victor
3. CRY (11) (Mellow)	Ray Starr	Capitol
4. ANY TIME (8) (Hill-R)	Johnnie Ray	Okeh
5. BLUE TANGO (3) (Mills)	Eddie Fisher	Victor
6. BERMUDA (1) (Godday)	Leroy Anderson	Decca
7. TIGER RAG (3) (Feist)	Bell Sis-H. Rene	Victor
8. STOLEN LOVE (4) (Parliament)	Les Paul-Mary Ford	Capitol
9. BROKENHEARTED (2) (DeSylva-B&H)	Eddy Howard	Mercury
10. COME WHAT MAY (3) (Shapiro-B)	Johnnie Ray	Columbia
	Patti Page	Mercury

Second Group

LITTLE WHITE CLOUD (13) (Spier)	Johnnie Ray	Okeh
PLEASE MR. SUN (Weiss-B)	Johnnie Ray	Columbia
GARDEN IN THE RAIN (Melrose)	Four Aces	Decca
BE MY LIFE'S COMPANION (Morris)	Rosemary Clooney	Columbia
AT LAST (Feist)	Ray Anthony	Capitol
SIN (15) (Algonquin)	Eddy Howard	Mercury
SLOW POKE (15) (Ridgeway)	Savannah Churchill	Victor
SHRIMP BOATS (6) (Disney)	Pee Wee King	Victor
A WEAVER OF DREAMS (Kassner)	Jo Stafford	Columbia
UNDECIDED (15) (Leeds)	Dolores Gray	Decca
CHARMAINE (Lion)	Billy Eckstine	MGM
DANCE ME LOOSE (3) (Erwin-H)	Ames Bros-Les Brown	Coral
JEALOUSY (11) (Harms)	Mantovani	London
A KISS TO BUILD A DREAM ON (Miller)	Arthur Godfrey	Columbia
	Frankie Laine	Columbia
	Louis Armstrong	Decca

Figures in parentheses indicate number of weeks song has been in the Top 10.

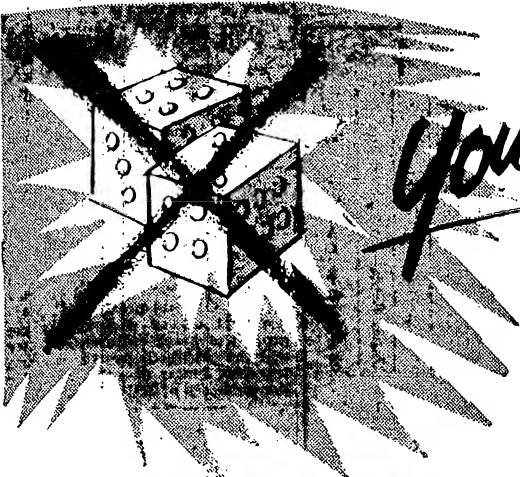
Top Record Talent and Tunes

AS POOLED VIA LEADING U. S. DISK JOCKEYS

VARIETY WEEK ENDING MAR. 8

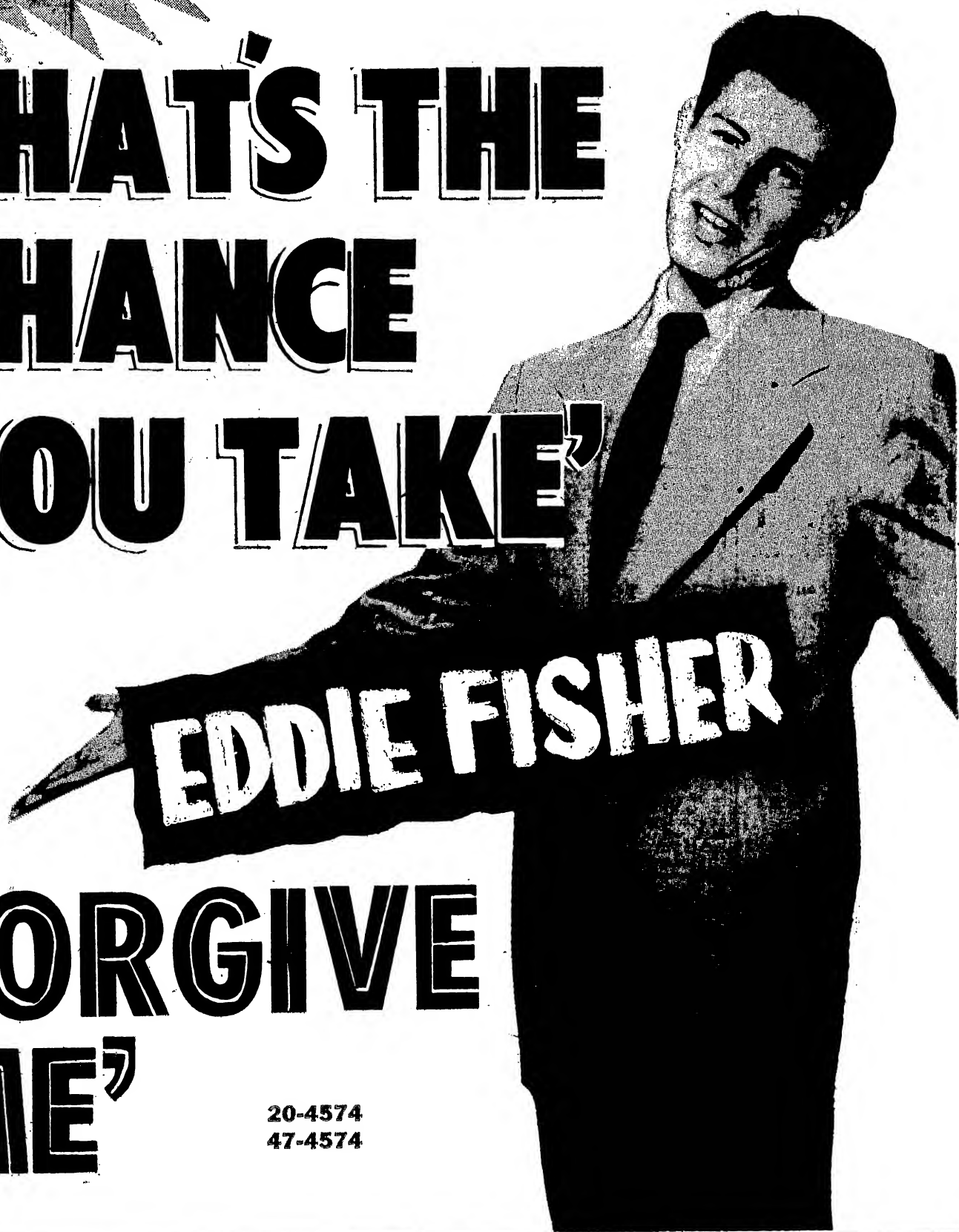
This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos.	Pos. No.	Artist	Label	Song	Jack	Vince	Norm	Jerry	Bud	Buddy	Milt	Mort	Pete	John	Pat C	Noorh	Lee B	Harry	Alvin	Larry	Harvey	Stan	Myrope	Don	Faul	Max	Merle	Jack	Kas C	Waynn	Ed Pe	Jerry	Sandy	Doc		
1	10	5	Kay Starr	Capitol	Wheel of Fortune	2		8	1	1					1	1	1	1	1	1	1	1	1	4	1	1	1	1	1	1	1	2	1	117		
2	7	9	LeRoy Anderson	Decca	Blue Tango	5		10	6	3	5	1							4	9	7	1		3					3	10		3	3	110		
3	4	15	Johnnie Ray	Okeh	Cry			4					1	7		5			5				4						5		2	3	5	98		
4	5	6	Ray Anthony	Capitol	At Last			2		2			2		8		8			5			4						2					88		
5	5	10	Bell Sis.-H. Rene	Victor	Bernada					6				5		10	7	6		4	6		7					8	4	2	3	4	6	4	79	
6	11	9	Les Paul-Mary Ford	Capitol	Tiger Rag			1	2					3		2		2	4		8											9	7	1	77	
7	17	4	Ella Mae Morse	Capitol	Blacksmith Blues			4	3	6	3	6							3	8	9	2		5	5	6	5	7	5	7	6	8	7		73	
8	3	13	Four Aces	Decca	Tell Me Why		8		3	7	8	2	3			4							5												68	
9	13	13	Eddie Fisher	Victor	Anytime			1															5							1	7	6	2		56	
10A	2	15	Johnnie Ray	Okeh	Little White Cloud Cried	3				7						1			7		4		3												50	
10B	12	7	Pat Page	Mercury	Come What May			6	5		1			6	2				9		4						1	6							50	
12	3	8	Les Baxter	Capitol	Blue Tango							7																6							38	
13	8	7	Johnnie Ray	Columbia	Brokenhearted			1	6						1					3							6								38	
14	23	7	Johnnie Ray	Columbia	Please Mr. Sun	1			8				6	2																					30	
15	21	8	Eddy Howard	Mercury	Stolen Love						3																								27	
16	15	10	Eddie Fisher	Victor	Trust in Me							8				10							2				1								23	
17A	39	6	Hugo Winterhalter	Victor	A Kiss to Build a Dream On			5			10					7			10	5		5		6			3	8							22	
17B	19	8	Weavers-G. Jenkins	Decca	Winoweh																															22
19	13	9	Perry Como	Victor	Tulips and Heather				7	10	4					8					10						2	2								21
20	18	5	Bobby Wayne	Mercury	Wheel of Fortune						9										8						7								19	
21	8	8	Ames Bros.	Coral	I Wanna Love You																														17	
22A	25	10	Mills Bros.	Decca	Be My Life's Companion						6														7										17	
22B	14	8	Eddie Fisher	Victor	Tell Me Why																														17	
22C	1	1	Hugo Winterhalter	Victor	Blue Tango																														17	
25	9	7	Sunny Gale	Derby	Wheel of Fortune														2																16	
26A	2	2	Bobby Wayne	Mercury	Heart of a Clown			3					4																						15	
26B	27	13	Louis Armstrong	Decca	A Kiss to Build a Dream On															2															15	
28A	1	1	Don Cornell	Coral	I'll Walk Alone			5																											14	
28B	1	1	Tony Martin	Victor	At Last, At Last											7																			14	
30	2	2	Tony Bennett	Columbia	Silly Dreamer						4																								13	
31A	1	1	Perry Como	Victor	Noodlin' Rag				4																										12	
31B	1	1	Guy Mitchell-M. Miller	Columbia	Pittsburgh Penn.				10	7																									12	
31C	21	7	Pat Page	Mercury	Retreat																3														7	12
31D	30	5	Rosemary Clooney	Columbia	Tenderly																														12	
35A	31	4	Four Aces	Decca	Perfidia			7																											12	
35B	1	1	J. Richards-Marksmen	King	You're Not Worth My Tears						2		9																						11	
35C	1	1	Four Lads	Columbia	Turn Back								10																						11	
38A	7	7	Rosemary Clooney	Columbia	Be My Life's Companion				9							3							1												10	
38B	39	2	Bell Sis.-H. Rene	Victor	Wheel of Fortune																														10	
38C	1	1	Frank Sinatra	Columbia	I Hear a Rhapsody																														16	
38D	2	2	Russ Morgan	Decca	Wishin'																															16
42A	37	7	Ames Bros.	Coral	I'll Still Love You					9																									9	
42B	1	1	Eileen Barton	Coral	Wishin'																															9
43C	1	1	Jerry Gray	Decca	Cry																															9
45	48	4	Perry Como	Victor	Please Mr. Sun																															9
46	32	4	Lee Barrett-J. Ward	Abbey	Goodbye Sweetheart																															8
47	16	17	Jo Stafford	Columbia	Shrimp Boats								7														8								7	
48	51	2	Doris Day	Columbia	A Guy Is A Guy																														6	
49A	1	1	Bell Sis.-P. Harris	Victor	Hambone									9																					5	
49B	27	15	Mantovani	London	Charmaine																														4	
51	32	19	Nat (King) Cole	Capitol	Unforgettable						9																								3	



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**'THAT'S THE
CHANCE
YOU TAKE'**



**'FORGIVE
ME'**

20-4574
47-4574

RC1

RCA VICTOR RECORDS

Disk, Sheet Sales In March Decline

After a strong getaway the first two months of this year, music biz activity has begun to taper off during March. Business slide is being felt both in the disk and sheet music markets, the latter particularly falling off from the early and encouraging 1952 spurt in January and February.

Trade execs ascribe the falloff to the usual decline in the pre-Easter season, which generally starts around three or four weeks before the holiday, and the lack of any spectacular hit in the pop field. While there are several good sellers currently, no tune has stepped out to the point where it's drawing customers into the stores where they frequently walk out with several disks and sheet music copies.

Several numbers are now showing potential of stepping out with a resulting upbeat for biz as a whole. Numbers with the top potential re "A Guy Is a Guy," "Gandy Dancers Ball," "Hambone" and "Ay-Round the Corner."

A MERCURY ARTIST EDDY HOWARD

Soon to Appear on
the Nation's Top
TV Shows

Current Hit:

"STOLEN LOVE" "WISHIN'"

Record No. 5784 and
5784X45

RETAIL DISK BEST SELLERS

NATIONAL RATING		Week Ending March 8		CITIES										TOTAL WEEKS	
This Last wk.	Wk.	Artist, Label, Title	New York	Chicago	Los Angeles	Boston	Indianapolis	Minneapolis	St. Louis	Seattle	San Antonio	Kansas City	Omaha	Philadelphia	
1	1	JOHNNIE RAY (Okeh) "Cry"—6840	3	4	1	5	5	1	1	2	6	3	1	89	
2	2	KAY STARR (Capitol) "Wheel of Fortune"—1984	9	2	5	2	1	1	3	3	7	2	1	8	88
3	4	EDDIE FISHER (Victor) "Anytime"—20-4359	10	3	8	4	6	2	3	4	10	2	58		
4	3	LEROY ANDERSON (Decca) "Blue Tango"—40220	1	1	10	1	4	5	2	53					
5	7	FOUR ACES (Decca) "Tell Me Why"—27860	4	9	3	6	4	1	5	6	50				
6	5	JOHNNIE RAY (Okeh) "Little White Cloud"—6840	7	2	2	2	6	4	4	41					
7	8	LES COMPAGNONS (Columbia) "Three Bells"—4105F	6	3	2	1	9	34							
8	6	JOHNNIE RAY (Columbia) "Please Mr. Sun"—39636	2	7	9	6	5	4	33						
9	11	PEE WEE KING (Victor) "Slow Poke"—21-0489	6	8	9	6	3	23							
10	9	MANTOVANI (London) "Charmaine"—1020	7	10	8	7	5	18							
11	14	EDDIE FISHER (Victor) "Tell Me Why"—20-4444	4	3	15										
12	12	BELL SIS-H. RENE (Victor) "Bermuda"—20-4422	4	10	5	14									
13	10	LES PAUL-MARY FORD (Cap) "Tiger Rag"—1920	8	6	8	9	13								
14A	14	WEAVERS-G. JENKINS (Decca) "Wimoweh"—27928	5	7	9	12									
14B	..	EDDY HOWARD (Mercury) "Stolen Love"—5771	8	3	10	12									
15	15	ELLA MAE MORSE (Capitol) "Blacksmith Blues"—1922	8	7	8	10									
16	..	HUGO WINTERHALTER (Victor) "Blue Tango"—20-4518	2	9											
17A	16	LES BAXTER (Capitol) "Blue Tango"—1966	3	8											
17B	..	JO STAFFORD (Columbia) "Shrimp Boats"—39581	7	7	8										
18	16	ARTHUR GODFREY (Columbia) "Dance Me Loo"—39632	7	8	7										

FIVE TOP ALBUMS		1	2	3	4	5
AMERICAN IN PARIS		AMERICAN IN PARIS Hollywood Cast M-G-M E-93 K-93 M-93	GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	GLENN MILLER CONCERT Victor LPT-16 WPT-25 P-25	YMA SUMAC Legend of Sun Virgin Capitol L 299 DDN 299 KFD 299	SHOWBOAT Hollywood Cast M-G-M M-G-M34 K 84 E 559

CLEFFING TEAM CLAIMS 'WHEEL' INFRINGEMENT

Laurel Music Corp., Bennie Benjamin and George Weiss pirated their copyrighted tune, "Wheel of Fortune," songwriters Stan and Lee Russell charged in an infringement suit filed Monday (10) in N. Y. Federal Court. They seek an injunction to prevent the defendants from continuing to license and sell the number.

Plaintiffs, who operate Stanley J. Russell Publications of Lockport, Ill., claim that they wrote "Fortune" in September, 1950. Laurel, Benjamin and Weiss, according to the complaint, infringed by writing and publishing a song with an identical title.

Papers filed by Abner Greenberg also name nine recording companies and two sheet music sales firms as defendants. They're

Derby Records, Capitol Records, Decca, Mercury, Loew's (M-G-M), King, Atlantic Recording Corp., Music Dealers Service and the Music Sales Corp.

Doc Berger Exits Leeds

Doc Berger, disk jockey contact-man for Leeds Music, has exited the firm after an association of six years.

Berger is heading for a Florida vacation before latching on to a new job.

Teddy Phillips Orch To Texas

Teddy Phillips orch are due in Texas for a series of dates next month. They open in Tyler on April 18, following with San Antonio for a series of dates during the Fiesta de San Jacinto week. Band is also slated for a tour of Army and Air Force bases and one country club date here.

Best British Sheet Sellers (Week ending March 1)

London, March 4.
Always Our House... Connelly
Mistakes... Wright
Little White Cloud... Lennox
Domino... Leeds
Loveliest Night Year F.D.&H.
Enchanted Eve... Williamson
Down Yonder... Feldman
Why Worry... Macmelodies
Because of You... Dash
Slow Coach... Sterling
Unforgettable... Bourne
At End of Day... Chappell

Second 12

Love's Roundabout Clinephonic
Longing for You... Sterling
1 Love Sunshine New World
Rollin' Stone... Kassner
Shrimp Boats... Disney
I Wanna Say Hello... Sterling
Allentown Jail... Bourne
Charmaine... Keith Prowse
If You Go... Maurice
Oodles of Noodles... Cox
Sweethearts Yst'd'y... Cinephonic
Only Fools... Sun

Levant, Melton With Mpls. Symp
Minneapolis, March 11.
Minneapolis Symphony Orchestra has scheduled two concerts to supplement its season subscription season series and with Oscar Levant and James Melton as soloists. Levant will appear with the orchestra March 23. Concert on April 6 will feature Melton.

HAVERLIN SETS 40 NEW BMI PROGRAM CLINICS

Broadcast Music, Inc., has scheduled 40 program clinics in 36 states and four Canadian provinces in the two weeks between April 28 and May 12. A contingent of BMI execs and New York broadcasting toppers will comprise the roster of speakers at the clinics along with local broadcasters.

Among the execs making the tour of clinics will be BMI prexy Carl Haverlin, exec vice-prexy Bob Burton, general counsel Sidney Kaye, WOR vice-prexy R. C. Maddux and others who are in the process of being enlisted. Itinerary will be handled by 10 separate traveling teams of speakers under the guidance of BMI execs.

St. Loo Symp Fund 50G Short; Tooter Jobs Hang

St. Louis, March 11.
With the drive for the \$175,000 symph society maintenance fund short by approximately \$30,000, execs of the organization announced that none of the 85 tooters have been reengaged for the 23 week 1952-53 season.

Although the 72-year old organization has weathered periods of financial difficulties in former years, the one this year is especially acute as all of the symph's reserve funds have been exhausted.

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Yesterday's

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(Mills Music)

MILT HERTH
his HAMMOND ORGAN
and his TRIO...

PICCADILLY HOTEL
NEW YORK
RCA VICTOR RECORDS

A SOLID HIT

ON RECORDS - RADIO - TV

A GUY IS A GUY

Doris Day... Columbia
Ella Fitzgerald... Decca

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425 UNPUBLISHED SELECTIONS
140 PUBLISHED SELECTIONS (with Engraved Plates)

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DECCA RECORDS

America's Fastest
Selling Records!

LEEDS' COPYRIGHT ON SOUTH AFRICAN TUNE

Latching on to the interest in South African films and tunes, Leeds Music has picked up the copyright on "Pennywhistle Blues," number that is featured in the S. A. film, "The Magic Garden." Leeds' South African rep picked up the number.

Tune was written by a South African Negro, Willard Cele, who appears in the film playing a flagpole-jot, or pennywhistle. Cele cut the tune for London Records and M-G-M Records is rushing a clarinet version by Buddy De Franco to the market.

Live Plugs

Continued from page 41

songs heard are aired over WGN. A total of nearly 2,000 performances of various tunes, numbering in the hundreds, are heard in Chicago and the midwest over network outlets each week.

Breakdown of the figures on the four Chicago networks reveals the following picture for the sample week of Feb. 1-7:

Radio Programs

Web & Station	Records	Live
ABC: WLS-WENR	24	44
CBS: WBBM	20	72
WGN	71	46
NBC: WMAQ	44	53

Total	159	215
Percent	43%	57%

On song performances the breakdown is as follows:

Performances

Station	Records	Live
WLS-WENR	142	239
WBBM	157	403
WGN	381	287
WMAQ	203	177

Total	883	1,106
Percent	44%	56%

The Chicago network vs. local programming picture shows the following breakdown:

Shows With

Popular Music	Performances
Local	230
Network	144
Local	1,345
Network	644

Details of the survey of recorded and live music in Chicago are as follows:

Programs

Local work	Local work
Recordings	155
Live	75
Local work	487
Local work	619

Similar breakdowns will be made by Peatman for the New York area at a later date.

Tiger Rag

(HOLD THAT TIGER!)

NOW
ADAMS HOTEL
Phoenix
WILL OSBORNE
G.A.C.

Another BMI Pin-Up Hit! I HEAR A RHAPSODY

Published by BMI

Recorded by

FRANK SINATRA (Columbia)	DICK BROWN (King)
FRAN WARREN (MGM)	IRVING FIELDS TRIO (Victor)
RAY ANTHONY (Capitol)	HELEN HUMES (Decca)
NORMAN KAYE (Capitol)	ARTHUR PRYDOCK (Decca)
DENNIS DAY (Victor)	HAL SINGER (Coral)

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BROADCAST MUSIC INC. 580 FIFTH AVENUE
NEW YORK • CHICAGO • HOLLYWOOD NEW YORK 19, N. Y.

Songs With Largest Radio Audience

Survey Week of Feb. 29-March 6

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

A Kiss To Build A Dream On—"The Strip"	Miller
A Weaver Of Dreams	Kassner
Anytime	Hill & R
Be My Life's Companion	Morris
Bermuda	Goday
Broken Hearted	DeSylva-B-H
Charmaine	Lion
Come What May	Shapiro-B
Cry	Mellow
Dance Me Loose	Erwin-H
Did Anyone Call	Harms
Grand Central Station	Harms
I Could Write A Book—"Pal Joey"	Harms
I Hear A Rhapsody—"Clash By Night"	Broadcast
Life Is A Beautiful Thing—"Aaron Slick"	Famous
Little White Cloud That Cried	Spieler
Mistakes	Mills
Never Before—"Sailor Beware"	Paramount
Noodlin' Rag	BVC
Oops—"Belle of New York"	Feist
Please Mr. Sun	Weiss-B
Silly Dreamer	Witmark
Singin' In The Rain—"Singin' In The Rain"	Robbins
Slowpoke	Ridgeway
Take Me Home	Remick
Tell Me Why	Signet
Trust In Me	Advanced
Undecided	Leeds
Until (Anema E Core)	Leeds
Wheel Of Fortune	Laurel

Second Group

Always	Berlin
At Last At Last	Duchess
Believe It Beloved	Broadway
Blacksmith Blues	Hill & R
Clorita	Life
How Close	Life
I Talk To The Trees—"Paint Your Wagon"	Chappell
I Wanna Love You	Fimburgh
I'll See You In My Dreams—"See You In Dreams"	Feist
Jack and the Beanstalk	Harms
Marshmallow Moon—"Aaron Slick"	Famous
My Love	Life
My One and Only Love	Sheldon
Perfidia	Peer
Play Me A Hurtin' Tune	Pickwick
Shrimp Boats	Disney
Silver and Gold	Blue River
Tulips and Heather	Shapiro-B
Twinkle Toes	Lombardo
Wishin'	Midway
Would You—"Singin' In The Rain"	Robbins

Top 10 Songs On TV

Anytime	Hill & R
Be My Life's Companion	Morris
Blacksmith Blues	Hill & R
Confetti	Santley-J
Cry	Mellow
Getting To Know You—"The King and I"	Williamson
Little White Cloud That Cried	Spieler
Please Mister Sun	Weiss-B
Shrimp Boats	Disney
Slow Poke	Ridgeway

FIVE TOP STANDARDS

April Showers	Harms
New Sun In The Sky	Harms
On The Sunny Side Of The Street	Shapiro-B
So In Love	Harms
Syncopated Clock	Mills

† Filmmusical. * Legit musical.

Remote Pickups

Continued from page 41

am several times weekly in the late evening hours.

Pubs claim that they've got to stress the live plug whether or not an etching of their tune becomes a jock fave. The remote helps build the tune and is generally considered more important for the sale of sheets than a top waxing, which skyrockets the mechanical royalties, but where the payoff is smaller. Another factor of some value

is the performance payoff of both ASCAP and BMI.

According to one pub, there are as many remote pickups coming out of the New York area today as there were in the pre-war days. Only difference is that today there are more small bands and combos getting wires than big bands. This, however, doesn't detract from the importance of the aired plug.

Evidence of live plug concentration building a tune was seen recently in "Unforgettable," published by Bourne Music. Tune was waxed by Nat (King) Cole on the Capitol label last fall but got off to a slow start and had little impact on the jock or juke market. The Bourne staff, however, pushed the song on the remotes to such an extent that it began to move out on the sheet lists and brought about an upsurge of the Cole disk after it was thought to be out of the wax picture entirely.

M-G-M's One-Shot

Judy Johnson, singer on NBC-TV's "Show of Shows," has been pacted for a single waxing assignment by M-G-M Records. She'll etch a duet with M-G-M patee Bill Hayes.

Hayes, incidentally, is also "Show of Shows" regular.

Franklin Music chartered to conduct publishing business in New York. Capital stock is 100 shares, no par value. Directors are Nathan Treitel, Harry Greenberg and George Ginsburg, of N. Y.

On the Upeat

New York

Wade Whitman named new Columbia Records distrib in Cleveland replacing Ted King. Singer Bill Hayes heads out on a disk jockey promotion trek March 17. Sarah Vaughan into Birdland, N. Y., tomorrow (Thurs.). Don McGraw orch continues indefinitely at the Hotel Statler, Boston, after a 12-week stand. Bette McLaurin opens at the Senator Hotel, Philly, March 19. Eddie Heywood Trio booked into the Blue Note, Philly, March 17. Johnny Hodges combo tees off its first western tour at the Club Clayton, Sacramento, Cal., March 19. Follows with a two-week stand at the Black Hawk, San Francisco, beginning March 25. Illinois Jacquet orch into the Celebrity Room, Providence, Friday (14). Tony Acquiva, singer Bob Haymes' personal manager, forming his own orch.

Chicago

Don Reid set for the Schroeder, Milwaukee April 29 for two weeks. Brian Farnon takes over from Cee Davidson as the band at the Chez Paree with Phil Levant doing the two day relief chores. Levant continues as booker with the McConkey agency. Jerry Glidden subs for Henry Branson for a month at the Blackhawk with Brandon returning with new revue April 9. Bobby Wayne held over at the Blackhawk and will head the new show opening today (12). Mary Mayo inked for the Statler March 17. Weavers pacted for Eddy's, Kansas City May 9 for two frames. Tiny Hill and Ken Griffin being packaged for ballroom and theatre dates by Associated Booking and will play some one nighters before coming into Orpheum, Omaha, April 4.

Doris King is doing a string of concert dates mainly through the southwest. George Rank orchestra has been inked to contract with the Associated office and band returns to the Lake Club, Springfield, Ill. before coming into the Trianon March 28-29 for special party. Lee Collins, jazz trumpeter, ill in St. Lukes Hospital. Buddy Gries held over at the Streamliner. Beatrice Kay chirps at the Tic-Toc, Milwaukee,

April 18. Ella Mae Morse sings at the Showboat, Lorraine, Ohio, April 22. Eugene Baird leaves the cast of "South Pacific" and plays her first engagement at the Nicollet, Minneapolis, March 17.

Pittsburgh

Ted Lewis opens week's engagement at Vogue Terrace on Monday (17). Wes Parker orch slotted for Bill Green's week of April 21. Art Farrar's week-end bookings at Johnny Brown's Club renewed indefinitely. pianist Joe Vera featured at Banzibar, newest Continental Bar attraction at the William Penn Hotel. Before the war, Vera had a jazz combo here at the Roosevelt. Moreen Kennedy, WJAS staff singer, now featured vocalist with Leon Leonard's band at Pat McBride's Friday and Saturday nights. Morry Allen's option lifted again at Belvedere, where he has a small outfit. Robert Maxwell, harpist, booked into Monte Carlo week of March 21. Variety Club now using three-piece outfits every Saturday night for dancing. Aaron Elliott's singer, Jimmy Confer, signed for regular slot on Monday night television show "Perfection Time."

Anglo Robbins

Continued from page 41

20th-Fox's managing director in England, will act for 20th-Fox. Firm will handle copyrights for Loew's, 20th-Fox and Universal as well as rep other American publishers.

Company will be incorporated in England April 1. Because it is a partnership between American and British interest, the publishing company escapes the recent nix by the British Government on exclusively owned U. S. music firms.

The new company hopes to establish a dominating position in the British music field. Formation of a number of subsidiaries is contemplated at a later date. The new organization is to be set up in the heart of London's Tin Pan Alley in a building taken over for that purpose. A full staff of professional men, arrangers, etc., will be recruited shortly.



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(THOUGH YOU
FEEL YOU WANT
TO CRY)

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Brandts Eye B'way Burley Showcase As AGVA Low-Coster With Trick Tag

A burlesque attempt sufficiently disguised to get by the New York City license commissioner is being contemplated by the Brandt circuit for the Holiday Theatre, N. Y. Latter, currently on a pix policy, recently housed the Yiddish-American vaude revue, "Bagels & Yox." Brandts were supposed to have brought in another Yiddish-type tuner, "What, I'm Lucky," but apparently are now considering a burley format.

Brandts are seeking a low-cost format and have privately asked board members of the American Guild of Variety Artists to cook up a scale. They are interested in a wage level considerably below that of the other Broadway vauders, but it's considered doubtful that the union would agree to the sliced wages, even to open that house.

It's not likely that the Brandts would use the words burlesque.

Wirtz's Smash 583G, Det.

Detroit, March 11. Arthur M. Wirtz's "Hollywood Ice Revue" broke all Detroit records for such shows with a gross of \$583,300 for its 21-day stand at Olympia.

It exceeded the 1951 b.o. by \$161,600.



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follies, or girly shows, since anyone of them would be too reminiscent of the burlesque houses which were shut down during the LaGuardia administration. Just what tag will apply hasn't been determined as yet.

To get away from any reference to burlesque, shows would be devised to come under AGVA's jurisdiction, instead of Brother Artists Assn., which has the burley field.

Andrews Sis 1st Of Hawaiian 100G

Hollywood, March 11.

Hawaiian showman Fred Matsuo has inked the Andrews Sisters to top a five-act layout, opening March 20 at McKinley Auditorium, Honolulu. This will inaugurate his new policy of name vaude sessions for which he's reportedly booked more than \$100,000 worth of talent.

Contracts call for nine performances weekly, six at McKinley, others at Army, Navy, and Air Force bases, with Matsuo picking up the tab for servicemen shows. Dates are still to be worked out on succeeding bills, but Matsuo has commitments on Frankie Laine, Jo Stafford, Les Paul-Mary Ford, Johnnie Ray, Mills Bros., Nat "King" Cole, Yma Sumac and Louis Jordan.

Majority of deals are on guarantee and percentage basis. Aud seats 2,000 and Matsuo plans a \$3 top.

Is City Liable When Fans Hurl Chairs at Wrestlers? Mpls. Grapples With Issue

Minneapolis, March 11. The Minneapolis city council's public grounds and buildings committee is studying the city's legal liability in patrons' throwing of eggs and other missiles, including even chairs, at the weekly wrestling matches in Municipal Auditorium.

Auditorium's management reported that some fans have been carrying "ammunition" into the building to hurl at the wrestler "villains." Between ducking the missiles and avoiding wrestlers falling out of the ring and also doing some chair-tossing on their own account, ringsiders encounter plenty of hazards, Atwood Olson, the manager, told the aldermen.

Melvin Dahl, Auditorium assistant manager, said he's considering requiring fans to check their "weapons" at the door. D. J. Shama, assistant city attorney, said the city might be liable if it fails to control the crowds after the city is given notice that control is needed.

Wrestling has been the best patronized entertainment here and has not suffered from the boxoffice depression that has hit most other amusements. The prelim Auditorium-matches are televised over WTCN-TV, with a brewery as the sponsor. The cards draw up to 10,000 persons.

Eddie Lewis to Grades

Eddie Lewis, who worked with the late Clifford C. Fischer, has joined the N.Y. office of Lew & Leslie Grade. He'll be liaison between the New York and London offices.

Lewis has been a personal manager for many years and was associated with Fischer in the importation of acts. He now personally handles Les Compagnons de la Chanson and Edith Piaf.

Adeline Neice

Currently

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Ovation for Karson At Final Empire Stageshow

London, March 4.

After the curtain descended on the closing stageshow at the Empire, Leicester Square, the audience of over 3,000 gave the company an unprecedented ovation and demanded personals from Nat Karson, the producer, and Eddie Noll, the choreographer. Each item in the bill was greeted with prolonged applause and the public spontaneously expressed regret at the passing of stageshows at this Leicester Square house.

Karson, who in 26 months at the Empire had produced 29 shows, responded to the audience's applause by expressing the hope that the company, which he had built at the theatre, could be retained as a unit. The day after the closure, he was host at a farewell party to the entire company, when he was presented with a silver box by the cast and a scroll of honor by the projectionists.

Star Act Turnover Cues Palace Going Dark for 3 Weeks

The speed with which the Palace, N.Y., is using up headliners will bring a temporary closing of that two-day-er. House will shutter for nearly three weeks at the conclusion of the current bill on March 23, and will reopen April 12 with Betty Hutton.

In the three bills that already have played that house, many acts that could headline at most any other vaude house have been used up. Current toppers are Olsen & Johnson, Jose Greco, and Jackie Miles, who are headliners individually.

With the bill that closed Sunday (9), Lauritz Melchior, Compagnons de la Chanson, Jean Carroll, Ben Blue, Chandra Kaly Dancers, and Leo De Lyon have frequently been on top. On the opening bill, aside from Judy Garland, Smith & Dale, Senor Wences, and Nicholas Bros. were among those that have held down marquee attention.

Under present conditions, it will be virtually impossible to maintain the pace where headliners for other theatres are put in the position of supporting acts. Booking that house has become one of the major challenges in modern vaude history.

One of the reasons leading up to the temporary closing of the Palace is the absence of suitable acts. Nothing in the way of an attraction presented itself to Palace toppers and there weren't sufficient performers available in the Palace category to make up a bill.

This problem is expected to become more acute as more bills are booked. Melchior layout, which scored \$19,500 last week and \$24,350 for the opening stanza, bowed out at a loss to the house. Headline-wise, the parlay had plenty, and yet it was a loser. Consequently, to get together a slapdash program just to stay open would invite disaster, say Palace execs.

The house could stretch the O&J-Greco show for part of the time it's slated to be closed, but that seems unlikely at this point.

FOUR ACTS SET FOR GARLAND COASTERS

Los Angeles, March 11.

Four acts have been set to support Judy Garland in the "International Variety" show which opens at the Philharmonic Auditorium here April 21 at a special pre-season offering of the Civic Light Opera Assn. There's still one to fill.

Max Bygraves, British comic who played with the singer at the London Palladium and made his U. S. bow with her at the Palace, New York, gets second billing in the layout. Others set are, the Szonys, the Shyrettos and Jesse, James & Cornell.

Layout plays for four weeks here and another four in San Francisco.

Horace McMahon, who recently completed a tour for "Movietime, USA," set for the Olympia, Miami, starting March 19.

Mull Royal Probe for Toronto Fair; Indie Auditors May O.O. Operation

Toronto, March 11.

Blue Angel, N.Y., Sets French Act for April

The Blue Angel, N.Y., has booked a French act for an April showing. Spot has packed Les Freres Jacques, a four-boy comedy song team.

Deal was initiated by Felix Marouani, French agent who was in the U.S. some time ago, and was completed via the William Morris Agency.

\$250,000 Updating For A.C. Steel Pier

Atlantic City, March 11.

A quarter of a million dollars, plus approximately \$100,000 spent annually for maintenance work, is being expended to ready Steel Pier here for the summer season. Most of the money is being spent on the Music Hall, housing name vaudeville, and the lobby of the big theatre. A balcony has been constructed which will seat 1,500 more people, making the theatre a 5,500-seater, one of the largest in the country.

Workmen have been busy since early fall renovating the lobby, termed by pier attaches an eyesore. It is being completely modernized and furnished before the Easter Sunday opening. A name band has been booked and there will be vaude and a number of other attractions open for the holiday, which draws the largest out-of-season crowds.

George A. Hamid, Sr., president of the company which has operated the pier for a number of years, and Mrs. Hamid visited Rio de Janeiro, where they looked over the Rio de Janeiro Carnival for outstanding circus and thrill acts. Through his George A. Hamid & Son, booking organization he presents these acts through various mediums in the United States and Canada. The duo returned from their Argentine cruise last week.

Texas Nitery Op Scrams Vice Squad Too Soon; Atomic G-String Explodes

Corpus Christi, Tex., March 11.

Vivian Lane, billed as the "Atomic Bombshell of New Orleans," is scheduled to stand trial here on charges of indecent exposure at the Tropic nitery. She pleaded not guilty to allegation that she was stripped "to a G-string and a couple of little stars." She stated that she had on skin-colored garments.

The justice of the peace who is to try the case has stated that regardless of the outcome, there will be no more stripping allowed in Nueces County.

T. M. Gillespie, owner-operator of the Tropic, is a former member of the local vice squad which arrested Miss Lane.

Eugenie Baird's Cafe Stint

Minneapolis, March 11.

Eugenie Baird, understudy for Janet Blair in "South Pacific," who played the lead femme role during the Twin Cities' fortnight while Miss Blair vacationed, is returning to supper club work. She's packed for a two-week stint at Hotel Nicollet Minnesota Terrace.

Miss Baird appeared previously in Minneapolis at Hotel Radisson Flame Room.

With books, vouchers and contracts sealed tight, recommendations of a Royal investigation or the bringing in of outside auditors are latest developments in the blow-up of the Canadian National Exhibition management called for by Mayor Allan Lamport. Latter is currently carrying out his pre-election promise that he would thoroughly uncover and publicize the financing and operating of the big annual fortnight's fair.

In what Robert H. Saunders, CNE first veepee, describes as "a nasty situation," Mayor Lamport wants to find out why only some \$150,000 was turned into the city coffers last year when over 2,000,000 people clicked the turnstiles at 50c apiece; plus exhibition floor space rentals in the many buildings; a 14-night sellout grandstand (24,000-seater at \$3) show, starring Jimmie Durante for a \$460,000 gross, plus midway and concessions percentages.

Still unsettled in the confusion is whether or not F. S. Quirk, CNE treasurer, summoned back from his Florida vacation, is suspended, but the CNE board of directors has given him a unanimous vote of confidence. City fathers, however, state that disclosures have reflected.

(Continued on page 50)

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DIRECTION



Press Relations—AL CALDER

Philly's New Revenue Chief Seeking 10% City Impost From 'Chiselers'

Philadelphia, March 11.

A concerted drive to halt nightclub amusement tax chiseling and to recover some \$2,000,000 uncollected in the last four years has been launched by the city's new Revenue Commissioner George S. Forde.

There are 307 night spots and other enterprises subject to a municipal 10% tax in Philadelphia. Forde said only 230 audits of tax payments had been made by such businesses since 1948 under the

former receiver of taxes. He estimated there was an annual loss to the city of \$700,000 through underestimates of the taxable gross and in some instances outright failure to turn in taxes.

A nitery operator who also ran boxing shows owes more than \$7,500 from '47 and '48, as well as \$3,500 on the boxing bouts. The man has gone out of business and cannot be found, and Forde asked the district attorney to take up the case for possible criminal prosecution. The operator's name is being withheld pending the D.A.'s decision.

One cafe, Commissioner Forde disclosed, had been paying the tax on the assumption that only 25% of its business was done while the entertainment was being provided. The city argued that the impost should be paid on 75% of the receipts, and the establishment's own auditor admitted that it should be paid on at least 65%, Forde said.

Preventive measures will include periodic audits of all enterprises subject to the taxes and spot checks by undercover investigators of gross sales on which tax returns are based. Amusement tax collections amounted to \$319,727 in 1951, Forde said.

Judy Canova Package Set for Eastern 1-Niters

Chicago, March 11.

Judy Canova is going on a one-nighter theatre and auditorium tour starting May 29 for two weeks. Swing starts at Portland, Me., and consists of eastern dates. Comedy will work the span on a guarantee against percentage. She'll furnish the show, and her radio program will be taped on the circuit.

Miss Canova is also preparing a similar layout, using her sister and brother, for falls this summer. Bill King, of Associated, is setting both packages.

Empress Hall, London, Sets Western Tunes

London, March 11.

A western musical on stage and ice is set as Claude Langdon's summer attraction at Empress Hall. Production, entitled "Ranch in the Rockies," is scheduled to open June 5.

Current blades show at the Empress, "Puss in Boots on Ice," finishes Saturday (15) after 154 performances. Production cost more than \$300,000 and was seen by 924,000 persons.

'Ice Capades' Swell 110G

Cincinnati, March 11.

"Ice Capades" drew estimated fancy \$110,000 from 68,000 admissions for 14 performances in 10 days ended Sunday (9) at Cincinnati Gardens at \$3 top.

Last year show did approximately \$82,000 for 10 performances in eight days.

Gov. Dewey Gets Bill To Protect Aerialists

Albany, March 11.

The Senate approved and sent to Governor Dewey Friday (7) the Ten Eyck-Hatfield bill which amends the labor law to require that aerial performers working at a height of more than 20 feet shall use safety devices. It rules that no owner, agent, lessee, manager or other person in charge of a circus, carnival, fair, theatre, moving-picture house, public hall, or other public place of assembly, resort or amusement "shall permit any person to take part in a performance specified herein without providing such safety device."

The measure, which would take effect July 1, authorizes the State Board of Standards and Appeals to "make rules supplementary to this section designating safety devices of an approved type, strength and location and otherwise effectuating the purposes thereof." The board may grant variations.

Sponsors of the bill are Assemblywoman Maude E. Ten Eyck, of New York City, and Senator Ernest I. Hatfield, of Poughkeepsie.

George V. Paris, May Follow Hildegard's London Nitery Date

Before sailing May 2 on the S. S. America for her Cafe de Paris, London, engagement of four weeks, Hildegard plays the Hotel Statler, Washington, and the Vogue Room of the Hollenden Hotel, Cleveland, in succession. She just closed 13 consecutive weeks at the Hotel Pierre's Cotillion Room (N. Y.).

This was a sharp departure to issue a firm three-month deal but maestro-talent impresario Stanley Melba, who has been experimenting with big names, felt that the chintosey could hold up for the long stretch and won over the Pierre's management. His gamble was sustained by the strong business. Anna Sosenko, Hildegard's manager, felt that her return to New York, after an absence of two years, warranted some auspicious hoopla, rather than the conventional four-weeker.

The London Cafe de Paris has been playing names like Noel Coward and Beatrice Lillie at 1,000 pounds a week, but it is said that the American act's fee tops that in light of the long journey over. Alan Fairley operates the CdeP for the Mecca chain of eateries and ballrooms. The nitery is their class West End showcase.

MCA did the booking and is trying to revive a pet Sosenko-Hildegard idea to convert the grillroom of the swank Hotel George V, Paris, into a class bistro by air-conditioning it and endowing it with the best traditions of class hotel-nitery operations in the American idiom. Theory is that this would appeal both to the Yank tourists and the cosmopolitan Europeans. The George V booking may follow the London engagement; otherwise Hildegard resumes her U. S. concert tour as she has been doing the past two years.

Yma Sumac, who returned to the Pierre last night (Tuesday), is in for four weeks with a month's option, and there is the likelihood that Russell Swann will top off the spring season, as he did last year.

Melba is still flirting with another longtime idea—playing top concert names for week stands in the Cotillion room, on a one-show nightly basis.

Hollenden Deal Set

Cleveland, March 11.

Hildegard's deal for 13 days at Hollenden's Vogue Room starting April 12 was finally signed after three weeks of price bickering with hotel's management and booker, Merle Jacobs.

Reported that the singer and entourage will draw down between \$6,700 and \$7,200 for her first downtown nitery date here. Chanteuse's previous appearances were at the defunct suburban Mounds Club and a concert in civic auditorium a couple of seasons ago.

Hildegard's Vogue Room spotting coincides with spring visit of Metropolitan Opera Co., which always draws husky-sized crowds to hotels, and the Hollenden is boosting cover charges to offset the highest entertainment budget in its history.

N. Y. Cafes Map Drive to Kill Bill Seeking 50% of Coatroom Take

New York City nitery and restaurant bonifaces are preparing a drive to kill the Moritt bill when it reaches the N. Y. State Assembly. Statute, if passed by the Assembly and inked by Governor Thomas E. Dewey, will be one of the more severe blows to cafe operation since it permits cities to tax up to 50% of the "rental or other income from the hatcheck facilities, and concessions."

Bill introed by Fred Moritt (D., Brooklyn) would cut off a considerable chunk of income from niteries and eateries. Concessionaires, according to restaurant own-

ers, would pay the bulk of the hiked costs. As one boniface put it, "My cloakroom is worth \$5,000 to me. Anybody that wants it would have to put up a \$10,000 annual rental, if that bill is passed."

Should the bill pass, it's claimed that many spots would be forced to close and that it would cut down the number of new cafes plotted. Many prospective bonifaces depend on concession coin to permit them to preem a new spot.

Restaurant organizations are slated to go to Albany when the measure reaches the Assembly and will try to bottle it there. Niteries such as the Latin Quarter or Copacabana, N. Y., derive around \$40,000 each annually for the cloakroom.

N.Y. Assembly Kills Bill On Agent Licenses, Fees

Albany, March 11.

The Crump Bill which would require theatrical agents or managers to secure a \$25 license from the state and file a schedule of fees, is dead. Bill was killed by the Assembly Judiciary Committee this week.

All talent agencies were opposed to the measure, although some elements in the American Guild of Variety Artists favored it on the ground that it would be the entering wedge in the control of personal managers.

The agencies felt that this bill would bring out basic inconsistencies with employment agency statutes which forbid fees of more than 5%. By custom, theatrical agencies get 10%.

New Joe Castro Quartet Gets London Palladium

Hollywood, March 11.

A new quartet, Joe Castro Players, scouted by Lew Grade (of L. & L. Grade Agency, London) at Billy Gray's Band Box, Los Angeles, has been packed for a fortnight at the London Palladium starting April 21, plus 8-10 weeks in British Provinces.

Act had played a few casual dates before the Band Box.

Royal Probe

Continued from page 48

ed adversely on the operation and management of the CNE. Said Mayor Lampert: "We know the working of the CNE, the cause of the trouble and how to remedy it, and I am going to continue pressing for immediate action."

Revelations include alleged shortages and thefts that have not been prosecuted; electricity charges to midway operators and concessionaires that were not billed to them but absorbed by the CNE; midway contracts that were later allegedly changed by inked-in clauses after the CNE board of directors had passed the original percentage deals.

With annual show scheduled to open in August, the Royal investigation proposal may be dropped as too time-consuming, but move is current to submit the entire operation of the CNE to the scrutiny and examination of independent auditing experts so that the big fair may be put on a sound and business-like basis, plus tightening up of management. Some of the discovered abuses, particularly in midway contracts, have deprived the city treasury of considerable revenue, claims Mayor Lampert.

Russell Nype will double into the Maisonette of the St. Regis Hotel, N.Y., starting tomorrow (Thurs.). He'll do the supper show only. Yvette will hold down the dinner spot.

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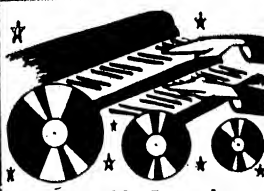
—Hollywood Reporter.

"Penny Singleton is appearing before her first nitery audience for a favorable reaction. Blonde comedienne is attractive and has an easy presence on the floor."

—Variety.

Mischa Auer to Aussie

Mischa Auer flies to Australia March 25 for an opening four days later at the Celebrity Club, Sydney. He succeeds Donald Novis, and will be there for four weeks. Jerry Rosen agency booked.



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What With T-Day Near (March 15) And Tax Scandals, Cafe B.O. Dips

Current and continuing Bureau of Internal Revenue scandals are reacting against nightclubs. Bonifaces have noted a general—although not too sharp—dip for this time of year, especially in expense account spending. It's believed that the decline is due primarily to that fact that scrutiny of tax returns will be much more severe in the future, and consequently, spenders signing tabs aren't as lavish as they used to be.

This is particularly noticeable around New York, which gets the major portion of buyers trade. There is still a considerable amount of entertaining, but there has been a visible depreciation in the liquor sector and the parties haven't been as large as per custom. The individual checks are considerably lower.

Even when it's known that the other party is paying, there seems to be a more restrained tone in ordering, according to the service staff. There is a feeling among would-be spenders that now is the time to save some coin if possible. Of course, March 15 is just around the corner.

Several accountants have stated that firm toppers in filing tax returns have voluntarily reduced the amount taken off in entertainment expenses. Many are fearful that a too large entry in proportion to the business done by the firm will cause tax men to look into the entire return. Such troubles nobody wants.

One boniface declared that this kind of reduced spending will last a long time.

Vegas' Desert Inn Inks Florida's LQ and Copa

The Desert Inn, Las Vegas, is set to highlight the Florida season for two months this spring. The Wilbur Clark spot has packed the Latin Quarter, Miami Beach, show for April 1, and will follow with the Copa City layout. Each show is tentatively set for four weeks.

The Florida Latin Quarter display will be moved to New York LQ May 6. It is set to close March 22, but may reopen in June with an inexpensive summer show.

MASTER'S NOTICE IN DIVORCE

In the Court of Pleas No. 6
For the County of Philadelphia
State of Pennsylvania
September term 1951, No. 4623
In Divorce A. V. M.:
BARBARA A. PARKS
vs.
RICHARD B. PARKS
TO Richard B. Parks
Present residence is unknown, but the last known residence was
2819 South 10th St., Phila., Pa. Defendant:
You will please take notice that I have been appointed Master by the Court in the above case, in which your wife, Barbara A. Parks has brought suit against you for absolute divorce on the grounds of desertion, and that I will hold a meeting for the purpose of taking testimony in said case at 697 City Hall, Philadelphia, Pa., on WEDNESDAY, APRIL 16, 1952, at 2 O'clock P.M., when and where you may attend with witnesses if you so desire.
JAMES FRANCIS LAWLER,
Master.

699 City Hall, Phila., Pa.



BEN VOST

TRIO

PALACE, New York
March 11th

1650 Broadway, New York, N.Y.

Grant's Riviera
RESTAURANT AND BAR
158 W. 44 St., New York LU 2-4488
WHERE SHOWBUSINESS MEETS

TALENT CONTEST
MONDAY NIGHTS

Prizes: Professional Engagement
Duplicate Prizes Awarded in the Case of Tie

Emmett Kelly to Warm Up For Circus Via Town, Buff.

Vet circus clown Emmett Kelly will play a nitery week prior to the N.Y. opening of Ringling Bros. and Barnum & Bailey Circus, April 4, at Madison Square Garden. Kelly is slated for the Town Casino, Buffalo, March 24.

He'll add a cartoon bit in addition to his clowning.

Hamid Fronts New AGVA Insurance

George A. Hamid, who returned last week from a South American cruise, has announced his intention of continuing to battle for improved performer accident insurance. Hamid is currently conferring with various insurance firms in an effort to line up a policy which would insure the performer for longer periods than is now provided in the American Guild of Variety Artists form; cover rehearsals and have extended coverage features.

Head of the largest outdoor agency in the east had been tangling with the union. Hamid claims that he battled for increased coverage, and his pact with the union on the Hamid-Morton Circus will not affect his quest for better protection of acts.

He declared that at no time did he joust with the union on the principle of insurance, but only for better coverage. He stated that he had always offered a renewal of an old deal, which he said the union subsequently signed, and was for negotiation of the insurance issue. He declared that AGVA could have gotten the signed deal at any time.

AGVA Revokes License Of Jerry Rosen on Bean Pact; Leaves Loophole

The American Guild of Variety Artists has revoked the franchise of agent Jerry Rosen on charges of conduct unbecoming an agent. At the same time, it has left the way open for Rosen to return to the fold.

Rosen was charged with misconduct and conspiracy in having comic Orson Bean signed to him for three years and an option for another three. A 15-year personal manager deal with Rosen's wife, Ruth, was also signed. Bean sought to get rid of both contracts, indicating that his career wasn't being guided correctly by his handlers.

Union arbitration panel ruled that Bean be relieved of the booking contract he has with Rosen, on the allegation that Rosen entered into a conspiracy to get around AGVA regulations, which forbids an agent to sign an act as a personal manager. For agreeing to an illegal conspiracy, Bean will be prosecuted by AGVA.

However, since the union has no jurisdiction over personal managers, the tribunal sought to relieve Bean of the 15-year deal with Mrs. Rosen by stipulating that if Rosen is successful in nullifying the management contract between his wife and Bean, he could return to practice as a franchised agent.

Neither Rosen nor his attorney had any comment on their future course. Rosen indicated he may agree to the terms of the union's ukase with the statement that he would have fought bitterly against this decision six months ago, but right now he wasn't sure. He added that Bean already had refused all offers of work submitted by him.

Marcella Kingdon Back

From European Niteries

Marcella (Mrs. Frank) Kingdon returned from Europe yesterday on the Queen Mary after a year's nitery engagements in London and Paris bistros. Her idea was to utilize the foreign territory for break-in purposes.

Wife of Dr. Kingdon, columnist and lecturer, will probably switch her pro name from Marcella Markham to her married surname.



VARIETY

"Juliana Larson has background, a good voice, a classy chassis, a knockout wardrobe (with jewels to match) and, in singing for her supper at this nitery, she contributes a multiple impact.

... her transition into the more popular medium has been done with intelligence and showmanship. Miss Larson should fast become known in the slick saloon circuit as an authoritative personality.

Strong socialite draw ... in face of the openings at Persian Room and Sherry Netherland—Miss Larson pulled the strongest turnout!"
Abel.

BILLBOARD

"Juliana Larson's New York preem to a typical St. Regis class audience apparently didn't cause the canary any nervousness. She worked well and easy, winning them...

Gal's act was an ingenious routine ... it drew rapt attention and amused chuckles.

On the basis of her showing here she can work any class spot."

Bill Smith.

CHOLLY KNICKERBOCKER Journal-American

"Newest society slogger on the horizon—and indubitably one of the most accomplished and professional. The owner of a beautiful and well-trained voice ... blonde and beautiful and effortlessly alluring. Juliana is about to terminate a four-week engagement at the St. Regis Maisonettes, which has been packed practically every night since she opened."

RUSSELL RHODES Journal of Commerce

"Brightest new star in our local supper club firmament is Juliana Larson, chic and svelte strawberry blonde, who spotlights the St. Regis Maisonettes' show twice nightly with the witty, sophisticated lit that is champagne to the hearts of patrons in this elegant dine-and-dance room. With fresh material, blended in satire and romance, Miss Larson is a first-class performer.

How nice to have talent and well-bred style."

JULIANA LARSON

—at the Piano: BUD GREGG

CURRENTLY APPEARING

The Maisonettes, Hotel St. Regis NEW YORK

Return Engagement: April - May
RITZ CARLTON HOTEL
MONTREAL, CANADA

Representatives:
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Hotel Statler, N. Y.

(CAFE ROUGE)

Blue Barron Orch. (12), with Betty Clark, Eddie Morgan, White Sisters (3); \$1.50, \$2 covers.

This orch is one of the steadiest working bands in the business. One of the vet maestros who was around in the 1930s, Blue Barron has evolved a neat commercial format at a medium price which has made his crew perennially attractive for hotel locations and one-night stands.

Currently, Barron is fronting a 12-man combo comprising four reeds, five brass, tuba, piano and drum, plus a vocalist setup of boy and girl singers and a femme trio. Despite the relatively small instrumental lineup, this band sells a highly listenable brand of dance music. The style is on the sweet side with the reeds dominating virtually all the arrangements along the lines of the Guy Lombardo or Sammy Kaye organizations.

Chief asset of this crew is its large book of oldies, pops, waltzes, lullabies, hillbilly items and a flock of novelties. Via use of diverse vocal groupings, band achieves an unusual versatility in its offerings and adds up to a highly pleasing show band. Its novelty vocals, with the whole band acting as chorus, are, in fact, tops for the genre and give this crew a bigger impact than its size would normally indicate.

Barron judiciously stresses his vocalist roster, with Eddie Morgan scoring in the ballad department and Betty Clark, a good looker with a small but good voice, handling the rhythm, folk and novelty items. The White Sisters back up the soloists competently, frequently joining with a sideman trio for fuller harmonic effects. *Herm.*

Ciro's, Miami Beach

Miami Beach, March 10.

Harry Richman, Paul Grey, Elissa Jayne, Syd Stanley Orch.; \$3.50 and \$6 minimum.

Harry Richman is back in the town which was his native hearth for many years before his move to Nevada three years ago, and earned a solid reception from the many who gathered for his return.

The vet showman is as potent as ever in personality and delivery. Granted that the voice won't accept the high notes he formerly ranged to, his impact on the listeners makes for exciting niter listening. Fact is, many a young recording star might study the Richman approach to a ballad or a talk-song. The low notes hold and the smile, the strut and the jauntiness are there for his teeoff special, "Glad That I'm An Actor," his reprises on oldies he introduced, and the inevitable and well handled "Puttin' On the Ritz." Nostalgia vein continues with routine on days at the old Palace topped by "Walkin' My Baby Back Home."

Takes to the steinway for gag gab on life on ranch near Reno, then essays such currents as "Because of You," but wisely depends on the throaty style, eschewing the reach for the high notes. Straight talk-lyrics encompass "What Is a Boy?" for a sentimental, albeit effective, change of pace. Back to mike, he works in idea on Richman life-story scenario for additional reprise on hits he made in former years for healthy bowfiff.

Paul Grey is comparatively new hereabouts and the balding, dry-toned comic looks to be a come-backer for other spots in the area. Majority of his stuff is highly original, but tailored for the smarter cafe types, which might confine his bookings in these parts. Ideas are topical, timed to get the laughs at the right moment and, though sometimes blue-tinted, delivered in such manner that the edge is taken off, with the yocks retained. Guy looks a bet for video and for the better rooms around the country.

Elissa Jayne and her acrobatics are routined in top style. Lissome lass impresses with her twists, bends and spins and adds to overall effect with her original angle on how operatic and screen stars might do her act. Sid Stanley orch handles showbackings capably. *Lary.*

Desert Inn, Las Vegas

Las Vegas, March 4.

"Shooting High," with Georgia Kaye, Louise Hoff, Bambi Linn & Rod Alexander, Tommy Wonder, Margaret Banks, The Cabots (3), Jody Miller, Songsmiths (3); Merriell Abbott production written and directed by Dick Barstow; lyrics and music, Hessie Smith; Carlton Hayes Orch. (11); no cover or minimum.

Foremost local showcase for package or tabshow productions,

Desert Inn continues to capitalize on such bookings with "Shooting High." The Merriell Abbott miniature musical was dreamed up for a Chi Palmer House chapter, traveled on to Kentucky's Lookout House, and winds up here unless present plans change.

Management is sure of good biz for entire month's stand, relying upon word-of-mouth approval to build into expanding reservation listings.

Marquee lights up no names, but after having been lured into the arena, customers approve lustily of each cast member. Story thread lightly spins yarn of young hopefuls intent upon being cast in forthcoming musical backed by angel referred to as "J.C." During the five acts embellished by vivid backdrop scene screens, production moves rapidly, enclosing everything within span of 65 minutes.

Terps take up balance of show, but excellent comedy touches prevail by use of songs, sketches, solo spots. Georgia Kaye, in latter division, grabs top kudos. Spotted twice within framework, Kaye emerges in second gabfest a solid winner. His psychiatrist routine, above all, insures a laughter-rocking period. Louise Hoff, as J.C.'s magpie secretary-receptionist also garners hefty yocks throughout with her comedy thrashing, dialog and terps.

Superb choreo by Bambi Linn & Rod Alexander reveals poetic feeling plus unusual blending of pair's talents. Tommy Wonder's solo terping is definite highlight. Margaret Banks lends soft countering with her toe-elevations during a garden scene. Cabots, two males and long-tressed blonde, manage to insert byplay of sex for needed ingredient. Jody Miller's chirping resolves into only weak part of entire capsule. Songsmiths, male trio, blend nicely for Miller, assists plus other backgroundings. Dave Miller, of threesome, tenors capably in garden scene.

Special credits go to Dick Barstow for writing, direction and choreography. Music and lyrics by Hessie Smith rate bows. Special material created by Bud Burston and Blanche Merriell, musical arrangements by Norman Krone, scenery design by Jan Scott, men's wardrobe by Bernard Peterson and costuming by John Baur are deserving of plaudits.

Not to be excluded from credit lineup is great showbacking by Carlton Hayes orch. Lads blow cue notes behind settings, playing blind most of the way, but without a clinker or tempo fault. *Will.*

Bagatelle, London

London, March 4.

Frances Day, Edmundo Ros Rhumba Band, Arnold Bailey Swingtet; \$5 minimum.

With the engagement of Frances Day, the Bagatelle is stepping out again for the season with name cabaret attractions. Spot's piece de resistance is the booking of Sophie Tucker from May 5, which already is arousing major interest and resulting in substantial reservations.

In recent months this lush Mayfair cafe has been playing modest bills with only slight name values. Miss Day, however, as an experienced artist in revue, musicals, et al, has her own following and the capacity to launch the new trend.

For her opening night, she was the victim of a severe cold which not only hampered her vocalizing but restricted her choice of gown to something in keeping with doctor's orders. Despite this handicap, she worked as a trouper, went through a routine of almost a dozen and a half tunes and held a near capacity house for close on to 45 minutes. That she did too much this stint was admitted by the artist herself, who had responded too easily to customer demand.

The blonde chanteuse has a dominant personality which projects warmth and radiates charm and she has the room with her from her opening number, "The Lady is a Tramp." From there she proceeds through a mixed routine which includes a few standard faves, a modest amount of original material and a few request items to earn socko reception. Among her best are novelty numbers like "Little Grey Bed in the West" and "Doing It All For Baby." The song which has always been associated with her, "Delightful, Delicious, De-Lovely," earns a rave reaction.

Miss Day has a free and easy manner with the customers and even succeeded in getting one portly male to join her at the mike to provide a veritable amateur night riot. With 15 minutes pruned from the act, it should be a solid bet for its four weeks' season. The Arnold Bailey backgrounding maintains its high rating, while the Edmundo Ros combo continues in top form. *Myro.*

La Vie En Rose, N. Y.

(FOLLOWUP)

Monte Prosser should keep the biz generating smoothly at his comparatively new east side intimacy via changes in the small bill. Dorothy Dandridge remains as the chief lure with Robert Clark and Tony Bavaar as newcomers, vice Carl Ravazza. Despite the fact the trio are all singers, their styles are sufficiently different to preclude the audience getting tired of the music.

Bavaar is making his New York niter bow as a solo with this date. Currently featured in the Broadway cast of "Paint Your Wagon," he impresses as a fine singer with a strong baritone. He's reviewed under New Acts.

Miss Dandridge, spotted between the two men as the only major pace-changer, is still wowing the ringsiders with her sexy thrashing. Where she might have been best on the novelty tunes and special material before, she's become equally adept at ballads, turning in an okay job on such items as "Got You Under My Skin." She also does a standout job on straight blues, best reflected in "You Gotta See Your Baby Every Night," to which she imparts her own styling.

As before, though, it's the special songs, such as "Love Isn't Born, It's Made" and "Blow Out the Candle," which win her the heaviest applause. Her "Ole Devil Moon," used as a closer, is only okay since she fails to get the maximum out of the tune. Phil Moore trio backs her solidly, with the leader chiming in on one tune for top comedy payoff.

Clary, the young French singer with a crew-cut, gets a clever intro via a disk by Eddie Cantor in which latter tags the kid as his "protege." Clary has an exceptionally well-routined act, putting emphasis on comedy in what might be considered at times a satire on some of the more pashy Gallic singers.

He displays fine rhythm on such tunes as "S'Wonderful" and a neatly expressive face and gestures on French ditties, "Fleur Bleue" and "C'est Si Bon." His "Shrimp Boats" with French lyrics is a salvo bit, equalled by a Gallic impersonation of Johnnie Ray doing "Cry." The closes with one of those uniquely French tunes, titled "Iced Coffee With Straws," which earns him a begoff.

Foy's, Sherman Oaks

Sherman Oaks, Cal., March 4.

Jimmy Conlin & Dorothy Ryan, George Riley, Candy Candido, Abigail Adams, Billy Green, Cully Richards, Charley Foy, Marguerite Padula, Abbey Browne Orch. (3); no cover or minimum.

Even the diehard regulars at this San Fernando "roadhouse" will find this layout hard to take unless Charley Foy gets busy and does some judicious pruning and rewriting. Seventy-minute show is unwieldy and frequently trite and the laughs come almost reluctantly.

Chief difficulty is the material. George Riley, in second-billed spot, needs a complete rewrite, failing to gather any attention with some dull gags and a pair of songs. Cully Richards is doing the same stuff he's been doing for months (although he has added a new hat) and the two waiters who are dragged into the show nightly still tell the same corny gag and run off—but not fast enough. A lot of this time could be used to good advantage by interlating more of the fine Foy hoofing.

Best thing in the new bill is the song and comedy team of Jimmy Conlin & Dorothy Ryan. This is a niter break-in after a series of casual dates around the Coast, and the act looks good. It still needs to be smoothed somewhat; Miss Ryan must avoid the occasional drowning out of Conlin's quaver and the latter should use more of his own bits of business for better impact. Yet comic knows his way around and has contributed some okay special material, including such ditties as "Bits" and "Vaudeville" which are ideally suited to this club.

Candy Candido still does a good job with "One Meatball" and "Dan McGrew," parlaying his trick voice for peak attention. It's familiar, but he doesn't work here often enough to wear thin his welcome and the limber larynx always amuses.

Billy Green, back after a considerable absence, resumes his sonorous Irish tenoring with such standbys as "Casey Jones" and "Great Day for the Irish." He will probably settle down for a run. Abigail Adams is little used in this show, which is heralded as her niter bow. Looker serves mostly as a foil for Foy and Richards in some of their routines and blackouts and it neither shows her off too well nor tries her talents.

Between shows, Marguerite Padula entertains (she marked her

11th annl this week) with her songs at the piano that keep the festive spirit aflow, frequently turning her auditors into the community sing that sets the atmosphere at Foy's.

Abbey Browne orch, another long holdover, continues to do a slick showbacking job for a three-piece combo and jams it up effectively to keep the terps busy. *Kap.*

Hotel Nicolet, Mpls.

(MINN. TERRACE)

Minneapolis, March 8.

Cardini (8), Sheila Reynolds, Cecil Golly Orch. (11), with Mildred Stanley; \$2.50-\$3.50 minimum.

Cardini's artistry always packs a mighty entertainment wallop and in this plush room it seems to be just what the doctor might have ordered. Sheila Reynolds' superior thrashing provides an additional pleasant dessert. The twosome combination puts over a delectable floorshow.

The always extremely deft, routines, which have lifted Cardini to a top rung on the prestidigitator ladder continue to stand him in good stead. To them, however, he has added some equally astonishing trickery touches and stunts which are new to Minneapolis.

Among the latter are neat finger juggling, a trained parakeet which perches on his shoulder and pulls out of a pack the cards the magician calls out, etc. Bringing into being those lighted cigarettes and the remarkable playing card and deck manipulations, he still impresses as the ultimate in hoocus-pocus and deception. For an "encore" there's some witty card trickery, "Instruction." Much of the goings-on are conducive to chuckles. A femme assistant figures in the act.

Miss Reynolds is a glamorous chirper with an exceptionally fine supper club soprano. She reveals acting talent and an ability to sell both semi-classical and pop. She hits high notes smoothly and reveals a wide range and commendable control during her renditions of "Man Is a Problem," "Show Boat" medley, "There's Nothing Better Than Love," "Jealousy" and two in French, "La Vie En Rose" and "Autumn Leaves."

Cecil Golly orch and singer Mildred Stanley are tops for their particular chores, as usual. A full room for the Saturday matinee. *Rees.*

Flamingo, Las Vegas

Las Vegas, March 6.

Arthur Lee Simpkins, Louise Russell, Bob Williams, Four Hawaiianers, Maurice Ellenhore, Flamingo Lovelies (8), Matty Malneck Orch. (10); no cover or minimum.

Return of Arthur Lee Simpkins this niter should be signal for bullish biz covering warbler's fortnight stopover.

Popularity of the sepi bailladeer brings out patrons who show enthusiasm by keeping Simpkins on the floor as long as possible. He has toned down his extra-gracious manner quite a bit, emerging more on the level. Warmth radiates as he swings into songalogs consisting of "Loveliest Night of the Year," "Back to Donegal," "One Alone," and "Marie." Exhibits solid knowledge of pace as second set vistas "September Song," followed by his always-included dash of longhair, "E lucevan le stelle," and upbeat "Loch Lomond." Prior to request, she, croons "Little White Cloud That Cried." Audience demands "Eli Eli"—ultimately a showstopper—and "Begin the Beguine." Begoff set includes "Bless This House," "Motherless Child" and Gallic medley tagged by "Alouette" participation yodeling.

Louise Russell pleases with hulaisms complete with descriptions of Hawaiian lore. Island terper from mainland is backed by instrumentalists, Four Hawaiianers. Although overlong at show caught, pining will bring her terps under the time wire. (see New Acts).

Bob Williams manages to put tablers into good mood by attempts at making dogs exhibit tricks. Air of universal dog owner proudly showing off pooch's ability tickles as he vainly orders first sad-eyed canine into paces. Limpness of recalcitrant spaniel garners chuckles. Second dog actually goes through trick display, springing into backflip on table, walking around on hind legs, jumping rope with his master.

Flamingo Lovelies trout out best choruses to date, going Oriental at curtain-raiser. Sheri North's sexy near-nude writhings as harem houri are pretty frantic. Femmes aid Louise Russell in a Sam Coslow tune conceived for this show. Gals have no trouble in getting around the island while accompanying the Russell gyrations. *Will.*

Ciro's

London, March 4.

"Top of the Town," with Gab-Helle Brune, William Redd Knight, David Williams, Margot Chandler, Edna Munera, Line (4), Ronnie O'Dell and Raymond Lopez orch; Directed by Christopher Hewett; choreography, Peter Myers, Ervina Jones; Ginpold, Alec Craven; music, Harry Jacobson, Burt Rhodes, John Pritchard; orchestrations, Burt Rhodes; \$5 minimum.

As a package show this new revue has modest appeal, although individual items qualify for higher rating. Production is inadequately served by comedy, dances are frequently too conventional and the anticipated spicy element of revue is absent.

On its opening, the show was too casually paced and the routine urgently called for re-rigging. Too many numbers of like calibre followed each other. Layout calls for shortening by 10 to 15 minutes; with the available talent, such pruning might well turn it into a neat, slick revue.

Apart from Gabrielle Brune, who stars, production marks the British debut of William Redd Knight, an American comedian with a pleasing style of underselling his material. His act, however, suffers by comparison with his own standard. He opens with a range of first-rate, casually told yarns, but gradually his material declines, and with it, public reaction.

Miss Brune falls in the same category. A couple of her numbers, such as "Mrs. Henderson" and "To Wit, To Woo," are tops. Others, like "Spring Song" and "Knitting Wool," misfire badly. Principal dancers, Margot Chandler and Edward Munera, are quite adequate, but keep to a standard pattern, eschewing attempts at fancy ballet routines. The small dancing line of four girls rates full marks for elegance, experience and charm.

Precision backgrounding is offered by Ronnie O'Dell's combo; and the Raymond Lopez outfit provides the Latin-American music in vivacious fashion. *Myro.*

El Rancho, Las Vegas

Las Vegas, March 6.

Jackie Kannon, Betty George, Rio Bros. (3), Lynn Kannon, Joy Walker, Jerry Pedersen, Louise Burnett, El Rancho Dancers (8), Ted Rio Rito Orch. (10); no cover or minimum.

Assembled quickly at last minute, current El Rancho Vegas opus is withal a sleeper. Topped by comic Jackie Kannon, making his Vegas preem, niter will come out even this fortnight because of headliner's sock cluck.

The slight-statured Kannon, with expressive face and almost unlimited supply of yockworthy material at hand, clinches almost immediately upon entrance. Hits with stream of gags, palavering amusing quips with ringsiders and alarming auditors securely by succession of toppers "Cry of the Wild Goose" bleat and gab has comic splitting sides with screwball antics and hokum Hindu fakir magico. Wave of mirth rolls out at conclusion—attempt to bring forth chicken after he has dropped egg goo into paper bag. Fine-framed blonde in revealing strapless bathing suit joins him for bit of Berge draping, with Kannon crediting source.

Pair warble "Nobody's Business But My Own" and exit together after whirling undrape of femme. Kannon shown promise of being able to reach topmost rung of niter ladder before too long.

Statuesque, gorgeous Betty George is hampered by time limitation. Dropping of her usual specials and ballads leaves somewhat spotty song curriculum. What she does essay, however, is okay, showing savvy of setting. Pedals ringsider savor of setting "How I Like to Love Me?" capping with light-kidding of her finer points. Authentic Greek folk tune is well delivered, utilizing hand cymbals for nice effect. Carbon of her big ditty, "True To You in My Own Fashion," from "Kiss Me Kate" receives heavy palms. Special Parisian lady of the evening "Mamie to Mimi" is potent bowfiff vehicle.

Rio Bros. prime with buffoonery, slapstick stuff, highlighting with a parody of "Cisno Kid," using strap-on horses for yocks. Slow-motion "holdup" earns extra attention. Union hoofing caps turn for goddy mitts.

El Rancho Dancers come up with bright salute to St. Patrick's Day, close with fine production number featuring tapsters of Joy Walker and Jerry Pedersen. Pair team well for next finale.

Ted Rio Rito orch off slightly at show caught, but will get into proper cue bites during succeeding rounds. *Will.*

Blue Angel, N. Y.

(FOLLOWUP)

This Herbert Jacoby-Max Gordon oblong intimacy continues its pace of presenting one of its superior entertainments. A changeover is in the male comic department, with Wally Cox giving way to Arthur Blake, a brilliant personator. In the holdover spots and exceedingly plussos are Elsa Lanchester, Harry Belafonte, and Marti Stevens, with the Ellis Larkin Trio bridging the interludes.

Blake, a veritable darling of Coast bistros, is just about knocking 'em dead with his long line of pasquinades. His route of personalized portraiture covered some 45 minutes at show caught. He was evidently shooting the works in a tremendously biting one-man production that was sometimes staggering in realism.

The Blake gallery is wide. What's especially special about it is that each etching is extensive, not a mere quickie that almost every impressionist has in his book. The key grimace or other physical reflection of a character he essays remains to continue the illusion when the establishing factor is dropped during the unfolding. That's possibly the secret of his power to create devastating portraits.

Of the 18 or so characters up for caricature, a good dozen are femmes. The Laughton is precise, the Soph Tucker developed more on voice than manner, while the Clifton Webb is typically sardonic and the Gloria Swanson doing Norma Desmond is a throwaway that can be spared, along with Margaret O'Brien.

About midway, the big fellow launches his big berth, Tallulah Bankhead at rehearsal of her "Big Show." This provides opportunity for a long and surgical excursion into Tallu guests. Series encompasses Jimmy Stewart, Beatrice Lillie, Sydney Greenstreet-Peter Lorre, Barbara Stanwyck, segueing into Ethel Barrymore as Nellie Lutchter, a real stiletto; and then La Bankhead's "Good Lord" finale score in which each principal takes a lick at the lyric. Finely wrought is his Bette Davis on nursery rhymes, and followup Mrs. Eleanor Roosevelt is designed with sweeping liberties.

For his closer, Blake pours the acid on Louella Parsons via a program being taped at Blue Angel. It's possible it can be improved upon—but by whom? Some of the stuff is brashly blue, but this is no kiddie playground. To show himself in the thesp range, Blake also manages to slip in Jose Ferrer as Cyrano, assisted by an offstage voice on dialog. The Gascon costume is perfection and the speech from the play done straight and surefire.

Harry Belafonte is a rising star via his caribbals, calypsons, jungle-rigged chants and folk items. His guitarist is a plus for the socko piping. Singer Marti Stevens opens show brightly with four specials. She's been holding over since her January teoff. Elsa Lanchester continues her well wrought ditties and characterizations that had the opening crowd with her. The personality is extra ingratiating and she shows talent and salesmanship beyond her film successes. Trau.

Copa City, Miami Beach

Miami Beach, March 8. Ritz Bros., Mary Small, Steve Gibson Redcaps (5), with Damita Jo; Les Diagoris, Walter Long, Benny Davis-June Taylor Production, David Tyler Orch.; \$3 & \$5 minimums; In Black Magic Room; Don Cornell, Redcaps, Lowell Pontee Trio.

Despite gap of business around town come Hialeah closing and advent of the lower rate crowd, this spot, which has been hot all winter, looks to gross healthily. That's thanks to potent draw of the Ritz Bros. In this area, plussed by special hotel parties. Added cash register take is via the late hours' adjunct, the Black Magic Room, where those season-long clickers, the Steve Gibson Redcaps & Damita Jo, double.

Main room shows now run off at 8:30 and 11:30 p.m., with the Ritz freres sparking a bright lineup as this big place has had all season. Impact of the trio is strictly on the howl side. Their frenetic approach to comedies is familiar with the many who come to see them. They've come up with two new howl-making routines to make for word-of-mouth about the "new" act.

They tee off with their standard listing in rhyme and gag of show biz history via "Are You From Bridgeport?" Then work in new operatic satire "Anent TV commercials, for a yock-making routine. Follow with reprise on their

old "Collegiate" dance routine which, today, looks like a new sequence. Twist their last year's "Golden Earrings" bit into a completely funny and new Gypsy number. Wind with their standard challenge dance and, for encore, the "Guy in the Middle" for begoff returns.

In supporting slot, Mary Small belts with her special material—in a tough spot after the Redcaps—and walks off to a wrapup with her mixture of the better compositions, aided by those brilliant Vic Mizzy arrangements. Between straight and comedy-rigged originals, enhanced by zingy delivery, she earns tableholder reaction.

Les Diagoris, in the teoff spot, make for another tough act to follow. Their teeterboard-ball-balancing-hoop spinning while head-to-head standing brings gasps and resultant mits.

Steve Gibson & His Redcaps are, by now, a standard here, both in the main and adjoining Black Magic Room. Theirs is a dynamic sequence of instrumental and vocal stunts with the comedy antics of the quintet adding to the build. Wind with their version of "Cry" for the palm-histrionics. Damita Jo, in her vocal groove with the group, looks a bet for an upcomer in the songstress ranks. Almost walks off with the act in her own spot.

Production featuring Benny Davis tunes and June Taylor stagings is fast and in keeping with show pace. Four-boy, eight-gal line, plussed by Walter Long's solo song-dance features, keeps them interested and happy. David Tyler orch rates tops in the show-bach accomps.

In Black Magic Room, Don Cornell spells out his balladings and rates kudos for his work to a noisy, late drinking crowd. Keeps them quieted down and happy with his songalog. Lary.

Empress Club, London

London, March 5.

"Tip Top," produced by Richard Afton, with Eamonn Andrews, Ross & Howitt, Leslie Randall, 12 Toppers, Sid Roy's Lyricals, Maurice Trio; \$5 minimum.

When the Empress Club launched the Crystal Room nearly two years ago, the opening attraction was a quiz revue produced by TV's Ronnie Waldman. Subsequently, other video personalities have staged similar productions. Now, light entertainment producer Richard Afton comes across with "Tip Top," which incorporates some of the personalities of current tele programs.

Starring in the current layout is Eamonn Andrews, chairman of the London edition of "What's My Line?" His suave, slick interviewing style makes him an expert quizmaster, but it's a mistake to confine the quiz to four volunteer customers only and not to give the rest of the audience an opportunity of participating.

Andrews relies mainly on trick questions, which frequently seem more obvious to onlookers than to the team. (One query that beat the entire team was a VARIETY headline. None of the four was able to decipher it.)

In the limited floor space, the 12 Toppers, who are featured on Afton's two TV programs, have to be restricted to simple routines. They are nicely costumed and capably drilled. Ross and Howitt, a duo who mime to disks, are definitely below standard, completely without illusion and are not good enough for West End nitery trade. Leslie Randall, a young comic who also encoices, has a good style, entertaining material and considerable skill as an impressionist. He is a promising comedy potential.

Show runs just over 40 minutes with the dancing line making three appearances. It was attracting steady biz when caught. Sid Roy's Lyricals did a suitable background job. Myro.

Conrad Hilton, Chi

(BOULEVARD ROOM)

(Followup)

Chicago, March 6.

Why Jay Sella has not taken to ice heretofore is a mystery. His act, a nitery standard for years, is a natural for this medium. Comic uses curved skis and proceeds to flop all over the rink. He teeps, even does a rumba on the barrel staves, performs somersaults, and gets a big mitt. Meantime, he bends over to shake the hands of ring-siders, kid the kiddies, and buss the femmes, but all in a genial manner. He's about as handy on skis as the average man is on his own feet.

Rest of the show maintains its room-packing pace, with Arnold Shoda, Roymane & Brent and the Three Reporters garnering most of the honors. Zabe.

Last Frontier, Las Vegas

Las Vegas, March 7. Xavier Cugat Orch. (16), Abbe Lane, Los Barrancos (2), Eddie Garcon, El Gringo, Otto Bolivar, Dulcinea; no cover or minimum.

Flashy showmanship of Xavier Cugat parading assembled acts and soloists makes this new Ramona Room entry a formidable contender for top biz along the resort hotel belt.

Maestro, after warning at outset that no one will fall asleep during the 60-minute exposition, proves statement conclusively. Orch lambasts into "Mambo No. 5," glides a "Beguine" and blasts a Flamenco Afro-Cuban mambo to wind up introductory orchestral portion.

Los Barrancos—duo consisting of Cuban and cute American blonde chick—heat up entire area terping to "Rico Mambo." Their followup wild display of legmania concludes with Latin jitterbugging. Big mits. Contrasting interlude calls up Otto Bolivar from his congo tub-thumping for chant of "Babalú," giving way for exciting tambourine flicks, tricks by El Gringo. Dulcinea, decorative attachment who flanks one side of orch with constant movement and appointed clicker of the claves, has solo song-terp, "Oye Negra."

Music takes a tact while Eddie Garcon is spotlighted in stand-out ventro exposition. Dummy, called Chico-Chico, parries gab back and forth, culminating in "Manana"-type tune. Garcon puts aside his foil while undergoing showstopper conversation into telephone. Four-voice effect is unusually cliko. Picks up partner to manipulate and warble "Cuanto La Gusta," inserting hidden vocal sounds for exit ovation.

Closing slot is reserved for thrush Abbe Lane. Sultry, sexy looker is center of all orbs gandering fine points of her voice. Throaty moan of "La Seine" makes way for brighter polishing of "Acapulco Polka," "Cocanauts" and medley of "Si Si," "Blm Bam Bum," "Cumbanchero." Walks off to heavy palm evercising.

At show caught, Cugat closed with participation deal which called up males to terp with Miss Lane, Dulcinea and Toby Ford of Los Barrancos. However, stage wait caused drag, so idea was pruned. Orch now caps with "My Shawl," easing into invite stageward for everyone to indulge in some hip-tossing. Will.

Clover Club, Miami

Miami, March 9.

Patti Page, Jan Murray, Lewis & Van, Arden-Fletcher production with Joy Skylar and Gene Griffin; Tony Lopez Orch.; \$3.50 & \$4 minimum.

Jack Goldman, who has been competing with the Beach big spots via bookings of better names for his mainland bistro through the season, has come up with another satisfying and potent draw potential in current bracing of Patti Page and Jan Murray. Both are familiars and former clicks in this 450-seater.

Miss Page, who worked here last spring, has improved on her erstwhile unbending style; last time out she did okay in the song department, but overstressed the simple delivery. She now works with more warmth and movement to add to her vocal talents, though showing a tendency to fight for the top notes on some songs. Overall, has them all the way with her version of the better pops, featuring the recording hits she's been associated with. Mixes the ballads, rhythms and hillbilly tunes adroitly, with the arrangements set in facile and aud-capturing manner. Essays a torch tune, "Standing Room Only For Me," which includes a talk-sequence that doesn't seem to belong to her approach and delivery. Withal, came back for "Tennessee Waltz" encore.

Jan Murray hits them with his melange of gagery and ad libs with ringsiders. Guy is smoother than ever and works his waggery for steady raise on the risibilities. Opens with a special, "It's Great To Be Back At The Clover." Winds into continued laugh build on family life, his baby, fatherhood, lampoon on nursery rhymes, then the Hollywood routine. Twist on arm and hand use for films is different and fresh.

Comes then the wife and TV set idea for howls and finales with his "Laugh, Clown, Laugh," which contains a better and funnier approach to biz with orch leader. Interweaves current food prices, comments on marriage, before and after, for the wrapup. Most of his stuff is new and all of it is delivered in a fast paced, audience-holder.

Lewis & Van and their tap terps, featuring their twin-stair dance and then semi-challenge stuff, make for a solid teoff act. Production numbers hold over with Joy Skylar brightening proceedings

via her artful twists and spins and Gene Griffin selling the Arden-Fletcher imaginings with his vocalistics. Also encoices in easy and effective manner. Tony Lopez orch is tops on the backgroundings. Lary.

Palmer House, Chi

(EMPIRE ROOM)

Chicago, March 6.

Mimi Benzell, with Leon Leonard and Dorris Briggs; Rolly Rolls, Landre & Verna, Merriel Abbott Dancers (8), Eddie O'Neal Orch.; \$3.50 minimum, \$1 cover.

With the repeat booking of Miss Benzell, who was here last year about this time, Merriel Abbott, director of entertainment for the Hilton chain, continues to bring in the rare bistro attendee with unusual attractions.

Refugee from the Metropolitan Opera certainly doesn't fit into any nitery chirper classification, with her operatic selections getting a better mitt than her venture into a pop tune. Outside of the one song, her book is all high-drawer concert repertoire stint, switching from the Victor Herbert selections to her coloratura toppers with ease. Doris Briggs enhances performance with her harp interludes and Leon Leonard accomps and leads the orch.

Rolly Rolls is also a repeat, but after five years. Frenchman does well with his serious keyboarding, but the crowd really warms when he takes his little concertina and swings into "Oye Negra." He gets an excellent violin-like tone with his "Gypsy Song" and "Blue Danube" is a natural followup. He gags things up with his impression of various types of pianists and has a sock ending with his own boogie-woogie composition.

Landre & Verna complete the returnee list. The ballroom team proves an effective opener with male tossing femme aloft as if she were papier-mache. There is some fine shoulder spin work, without hands, and some gasping catches.

In keeping with rest of bill, Merriel Abbott dancers repeat two numbers from previous show, but both are good holders. Eddie O'Neal doubles, doing the emcee as well as baton chores and excels in both departments. Zabe.

Ritz Carlton, Montreal

Montreal, March 8.

Rosalind Courtwright (Johnny Gallant at the piano), Joe Settano Trio; \$1-\$1.50 cover.

Playing her third date at the Ritz Cafe since the opening of this intimacy, Miss Courtwright continues to wow all sides with her trim songalog and chic costuming. Her recent session around the cafes of London has broadened chirper's overall nitery approach and the inclusion of several songs typical of that metropolis makes for good listening.

Maintaining the breezy manner, Miss Courtwright kicks things off neatly with a medley of "Getting to Know You" items and then does "London By Night," a tune noted more for its nostalgic values than memorable rhythms. A brace from "King and I" in the best Gertrude Lawrence manner scores and "Vive la Vie" draws the Gallic payees out of their shells with plaudits. For the torchant, she picks the inevitable "Cry" and with the mood set by plenty of blue lights, she belts this hit parade to the limit. Her six-number stint is capped by "Adelaide's Lament," getting her away to top reception. Gal is ably backed by the pianoists of Johnny Gallant, the House 88'er who also provides atmosphere interludes between the Joe Settano terp arrangements. Newt.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., March 11. Jeanne Butler, former staffer for The all-out progress made by Henrietta Allan (Legendre Theatres) and Ruth Burke (Loop Theatre, Toledo) rates a go-home in the spring.

Jack Wasserman, RKO story analyst, back, back here under observation after a recent breakdown. All elated was Jean Ellis (Interstate circuit) when she was surprised by the gang who handed her a bedside birthday party.

Stanley Nelson, legit and TV actor, all agog over his first real good medical clinic. It rated him occasional downtown visits, limited mild exercise, etc.

Otto Hayman, theatre manager, and Genie (Legit) Reed, who are progressing o.k. here, celebrated their first wedding anni at the home of Jerome Jerome, songsmith in our downtown colony. Following that a party was tendered to them by Joe Bishop and his wife, Virginia, at the Melody Lounge.

Write to those who are ill.

Skouras

Continued from page 1.

right. Take "Song of Bernadette"—any Easter week or similar period it could be worth \$40,000 or \$50,000 in rentals to us without even a pretext that this is a 'reissue.' They talk \$10,000,000 and \$15,000,000 deals for blocks of films—break those down and it figures very little per picture.

'Cutting Our Throats'

"But apart from that, don't we also know that we would be cutting our own throats if we released choicer films to TV? The television people say that if they stay home for those oldies and those British pictures, just imagine what the public would do to see a good film at home?"

If they're talking subscription television, any showman knows that once you let a customer in on a pass you lose a cash sale for all time. Same with TV. A man buys a television set for free entertainment. He's entitled to it, because the sponsor's commercials take up his time. But for real uninterrupted entertainment they must come to the theatre. That's the only place they'll get it. Furthermore, I just can't imagine the public also paying a subscription fee for something which they're used to getting for nothing."

On the other hand, says Skouras, there is plenty of solid show business around. Pointing to VARIETY's grosses of two weeks ago, when three Broadway houses—the Capitol with "African Queen," the Roxy with "Five Fingers" and the Music Hall with "Greatest Show On Earth"—took in over \$220,000 in three days, the 20th-Fox topper accents that the b.o. is plenty bullish. He deplores the drop in weekday business, but admits that Friday-Saturday-Sunday grosses are more than "just pretty good."

Gotta Get Out

He blames TV for keeping them home all week, but by weekend the wives and the kids and everybody is fed up. They want to get out.

Pointing to the smash in-person business of a Judy Garland, Martin & Lewis and others, Skouras envisions big-screen theatre TV "putting us in two businesses all over again—stage production, along with film exhibition, since the stage values will be an important part."

He admits that fringe pic houses in remoter sections, will probably shutter, but perhaps these theatres had no right to exist in the first place, he says. He feels that the "dark" houses may prove a blessing in disguise. They will accent the values of the bigger, surviving theatres. The augmentation of drive-ins beclouds the true ratio of extermination of the "C" and fringe theatres, he feels.

Skouras plans a March 20 demonstration of the improved Eldophor. That, will be immediately upon his return from a quickie to the Coast.

Picture theatres have traditionally needed "something extra" to stimulate the boxoffice since the era of deluxers, be it the pre-talker. "Publix units" days, observes Skouras, or the depression give-away, bingo and banko era—but, always there was some supplementary attraction. It took the form of augmented orchestras, band-shows, vaudilismers, tabloid musicals, or names personaling. And now Skouras looks to special closed-circuit vaudeo shows, piped into theatres, as the plus value to keep them coming out of the homes and into the theatres.

Italo Export Co.

Continued from page 1.

stood that a business manager and other staffers are still being sought.

Business manager would work with E. R. Zornigotti in running the organization. Zornigotti, who is on leave of absence as prez of Lux Film Distributing Corp., is in charge of administration and also acts as a liaison with IFE's Rome headquarters. Other top exec recently hired is veteran film publicist Jonas Rosenfield, who heads up the ad-pub department.

In his month's U.S. stay, Dr. Gualino will also huddle with reps of the Motion Picture Assn. of America. Confabs will be held toward clearing the IFE's path on an industry-wide basis. IFE, as has been noted before, does not intend to handle actual distribution of Italian product.

VARIETY BILLS

WEEK OF MARCH 12

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates: circuit. (FM) Fanchon Marconi; (I) Independent; (L) Low; (M) Moss; (P) Paramount; (R) Radio; (S) Sholly; (T) Tivoli; (W) Warner; (WR) Walter Reside

NEW YORK CITY
 Music Hall (I) 13
 B. B. Brown
 Charles Lasky
 Anthony Mackay
 Stanley Kines
 Bunka Puppo
 Corps de Ballet
 Sym Ore
 Alice (I) 11
 Olsen & Johnson
 Jackie Miles
 Jesse Greco Co.
 Bunka Puppo
 Rudy Cardenas
 Paramount (P) 12
 Ella Fitzgerald
 Richard Hynes
 Al Donahue Ore
 George DeWitt
 Condos & Brando

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AUSTRIA
 Roxey (I) 14
 Gloria De Haven
 Noonan & Marshall
 Norma Miller Ders
 Veronica Martell
CHICAGO
 Chicago (P) 14
 Los Gatos
 Raymond Chase
 Bobby Sargent
 Denise Dargatzis
FLORIDA
 State (I) 14
 Tony Bennett
 Tom Jordan
 Lee Davis
 Harris & Shaw
 Sensational Denvers
MIAMI
 Olympia (P) 12
 Mark Stevens Co.

MELBOURNE
 Tivoli (I) 10
 Jimmy Hanley
 George Dickinson
 Rosemary Miller
 John Clifton
 Kevin Miles
 Valerie Keast
 John Lansell
SYDNEY
 Tivoli (I) 10
 Roger Ray
 Marquis & Family
 Wally Boag & Family
 Rex Alexander &
 Villette
 Pan Yue Jen Tp
 L. & F. Martin
 3 Glens
 Celebrity Singers
 Jeanne Cameron

BRITAIN
ASTON
 Hippodrome (I) 10
 Jimmy Gay
 Barbara Ford
 Jean Deane
 Anita & Charles
 Ray Hunt
 Michael Ormand
 Margot Austin
 John Humphrey
 Derek Dene
 Marie De Vere
BIRMINGHAM
 Hippodrome (M) 10
 Max Wall
 Dick James & Webster
 Beryl Reid
 Hedley Ward 3
 F. & P. Page
 Sherman Fisher Gls
BLACKPOOL
 Palace (I) 10
 Martin Ruby
 Ricki Lingara
 Archie Elray
 3 Harbour Bros &
 Jean
 Young China Tp
 Lowe & Ladd
 Fred Harrison
 Lionel King
BOSCOMBE
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 Neil & Newtoning
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 Belmont
 Winters & Fielding
 Joe Farley
 Fred Lester
 Frederick Owen
 Marie De Vere Gls
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 Hippodrome (M) 10
 Phyllis Dixey
 Monsieurs
 D & J O'Gorman
 Jack Tracy
 George Meaton
 Fred Lovelle
 3 Bethlems
 Varga Models
BRIXTON
 Hippodrome (I) 10
 Fred Ferrari
 Ken Morris
 Ray Martin
 Gordon & Collville
 Downey & Daye
 Jassandras
 8 De Vere girls
 Sean Savage
CHISWICK
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 Desmond & Marks
 Dick Stevens
 3 Hicks
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 Kalmars
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 Charles Hargre

Zig & Vivian Baker
 Helene
 Casablanca Hotel
 Bos Blue
 Sid Slate
 Diane & Edwards
 The Paul Jones Hotel
 Celebrity Club
 Freddie Stewart
 Dick Dorlan
 Alan Gale
 The Haycocks (2)
 Teddy King Ore
 The Clover Club
 Patti Page
 Jan Murray
 Lewis & Van
 Joy Shaw
 Arden-Fletcher Line
 Tony Lopez Ore
 The Paul Jones Hotel
 Carolyn Wood
 Zina Reyes
 Tommy Nunez Ore
 Five O'Clock Club
 Martha Raye
 Buddy Lester
 Merry Mates
 Novelities (3)
 Len Dawson (5)
 Len Dawson Club
 Zoria
 Corndean Hope
 Sam Bowitt
 Marie Stowe
 Alan Rogers
 Rusty Russell
 Galey's Girls
 Emile Bell Ore
 Where One
 Michael Strange
 Tony Matas
 Gaby Deane
 Jimmy Woods
 Jackie Kaye
 T. C. Jones
 Art West
 Mickey Mercer
 Gaby Deane
 Leon & Eddie's
 Murray Swanson
 Eddie Gurdin
 Jackie King
 Chuckie Fontaine
 Gaby Deane
 Babe Barker Revue
 Desauville
 Hughie Barnett
 The Paul Jones Hotel
 Alimmi & Dione
 Manolo & Elhel
 Danny Yates Ore
 Molly Kelly's
 Arne Barnett 3
 Salvador Munoz
 Johnny & George
 Monte Carle
 Steve Gainer
 Gomer & Beatrice
 Andre Phillips
 Paddock Club
 Diane
 Shirley Daye
 Jimmy Byrnes
 Jackie Cummings
 Patricia Neal
 Bob Morris Ore
 Nautilus Hotel
 Gracie Barry Ore
 J. & R. Kyes
 Noro Morales Ore
 Jerry & Turk
 Emil Coleman Ore
 Chuy Reyes Ore
 Park Avenue
 Charles & Fred
 3 Continentals
 Harry Rogers Ore
 Alfred Seville
 Joe Sodie
 Robert Richter M's
 Don Lanning
 Paul & Sherwood
 Charles Castel 3
 Ronney Plaza Hotel
 George Hines Ore
 Fredde Soud Hotel
 Rivero Quintet
 Stuart Harris
 Eddie Linder
 Sacaras Ore
 Herman-Magner

Dancers
 Saxony Hotel
 Henri Rose
 Jose Cortez Ore
 Connie Howell
 Tano & Dee
 The Paul Jones Hotel
 Billy Banks
 Charlie Paige
 Mae Silvers Ore
 Johnny Silvers Ore
 Norma Cordova
 Norman Lester
 Tony K. Club
 Patsy Shaw
 Sager Dancers
 Where One Ore
 Club 22
 Micki Miles
 Marilyn Shaw
 Marilyn Ross
 Rollee
 Olive Sharon
 Where One Ore
 Barry Mills Ore
 Sorrento Hotel
 Mal Malkin Ore
 Vagabonds (4)
 Hal Winters
 Raylos
 Rico Turchetti
 Morro-Landis Ders
 Preacher Rolfe 5
 Steve Gainer
 Golden Slipper
 Michel Rosenberg
 Jolby Martin
 Bernice Sloane
 Sascha Leonoff Ore
 Freddie Calo Ore
 Harry Richman
 The Tempos (4)
 Elsie
 Paul Grey
 Sid Stanley Ore
 Coo City
 Mary Small
 Les Dingeris
 Walter Tones
 Redcap
 Damita-Joe
 The Time Timers
 Johnnie & Sam
 June Taylor-Benny
 Davis Production
 Weldon Jones
 Dave Tyler Ore
 Latin Quarter
 Darras & Julia
 Senior Dancers
 Collette Fleuriot
 Danielle Lamar
 Genevieve Darn
 Genevieve Dawn
 Les Patios
 Walter Twins
 Mullen Twins
 Line (16)
 Pulp Campo Ore
 Jose Cortez Ore
 Sherry Fontenae
 Sonny Richards
 Lee Kohler
 San Kanez Ore
 Frank & Lita
 Leonora & Stan
 Lord Taitton
 Michael Seiker Ore
 The Carltons
 Alvin & Fred
 Beachcombers (4)
 Enrico & Novello
 Tony Sester
 Louise
 Jackie Small
 Norma Maki Jla
 Sammie
 Diana DeVon
 Joan Campbell
 Sammie
 Mac Perrine Hotel
 Quintones (3)
 Jackie & Michael
 Larry Sinder
 Grossinger Hotel
 Emil Cohen

CHICAGO
 Conrad Hilton Hotel
 Arnold Shaw
 Phil Romany
 Terry Brent
 Three Reporters
 Andrea Mackay
 Jay Sailer
 Scotty Marsh
 Boule-d'ears (4)
 Orrin Tucker O'12
 Palmer House
 Minnie Benzell
 Billy Rabin
 Lunde & Verna
 Merrie Abbott
 Eddie O'Neal
 Orrin Tucker O'12
 Orrin Tucker O'12
 Orrin Tucker O'12

LOS ANGELES
 Ambassador Hotel
 Carl Ravazza
 De Marco (2)
 Eddie Bergman Ore
 Bar of Music
 Little Rock
 Michel & Hickey
 Felix Decola
 Benno Rubiny
 Johnny David Ore
 Dazzle Bros (2)
 Tommy Wonder
 The Cabot
 Jody Miller
 Songmiller
 Carlton Hayes Ore
 Underberg
 Bob Howard
 Lyla Wayne
 Wongs
 Johnny O'Brien
 K. Duffy Dancers
 Al Johns Ore
 Joe Martin Five
 El Rancho Vegas
 Jackie Kannon
 George
 Rio Bros
 Joy Walker
 Jerry Federsen
 Ernest
 Lynn Kannon
 El Rancho Ders
 Ted Fio Nito Ore

LAS VEGAS, NEVADA
 Flamingo
 Arthur & Shapkins
 Louise Russell
 Bob Williams
 Flamingo Lovelies
 Maurice Elton
 Matty Malneck Ore
 Bobby Page Ore
 Last Frontier
 Xavier Cugat Ore
 The Dancers
 Los Barrancos
 Eddie Garcon
 Dull Gringo
 Dull Gringo
 Don Baker
 Desert Inn
 "Shooting High"
 Georgia May
 Louise Hoff
 Bamb! Lind
 Rod Alexander

MIAMI-MIAMI BEACH
 Albion Hotel
 Sam Bar
 Rose Gallo
 Bar of Music
 Victor Kelly
 David Elliott
 Guy Rennie
 Arne Sulten
 Edna & Maryline
 Harvey Bell
 Beachcomber
 Mona Corey
 Gloria Drake
 Toot Bari
 Sula Lovitch Ore
 Doris
 The Holidays
 Baby Dimples
 Vicki
 Maxie Furman
 Alma
 Jean Adair
 Maryline
 Break Club-Lounge
 Chris Columbo
 Skeels Minton
 Gloria Drake
 Dory Claire

Holiday on Ice for S. A.
 San Antonio, March 11.
 "Holiday on Ice for 1952" is
 booked for April 1-9 at Bexar
 County Coliseum here under Ex-
 press-News Athletic Assn.
 Ice will be scaled to \$3.

Los Angeles
 Bobby Wayne
 Dick Hayman
 Patrice and Russell
 Jerry Glidden Ore
 Chex Paros
 Lenny Kent
 Tony & Blagi
 Adelaide Neice
 Jimmy Martin
 Bob Meloy Adorables (3)
 C Davidson Ore (3)
 Edgewater Beach
 George Gobel
 Tom Dick & Carrie
 D. Hild
 Benny Strong O'14

Los Angeles
 Bobby Wayne
 Dick Hayman
 Patrice and Russell
 Jerry Glidden Ore
 Chex Paros
 Lenny Kent
 Tony & Blagi
 Adelaide Neice
 Jimmy Martin
 Bob Meloy Adorables (3)
 C Davidson Ore (3)
 Edgewater Beach
 George Gobel
 Tom Dick & Carrie
 D. Hild
 Benny Strong O'14

TONY BAVAR
 Songs
 20 Mins.
 La Vie en Rose, N.Y.
 Tony Bavaar, a personable young
 baritone who's currently featured
 in the Broadway musical, "Paint
 Your Wagon," is making his New
 York nitero solo debut with this
 date and impresses as one of the
 more promising newcomers to the
 bistro belt. His pipes are powerful
 but well-modulated and he gets
 the maximum feeling from his lyrics,
 which should have femme listeners
 on his side all the way. He
 also displays plenty of showman-
 ship savvy, projecting an infectious
 personality with his voice.
 (Bavaar was a production singer
 at the Riviera, Fort Lee, N.J., for
 two years and recently signed an
 RCA Victor discing pact).

Bavaar ranges through a wide
 selection of tunes here, handling
 them all equally well. He's worked
 out a clever intro, coming on in
 the dark with a few bars of "I
 Talk to the Trees" from "Wagon."
 He bounces through a jivey "Feel
 a Song Coming on" and then gives
 the full push treatment to "The
 Thrill is Gone," which gives him
 a chance to display his voice range.
 After another rhythmic pace-
 changer, he does a medley of love
 tunes from current Broadway mu-
 sicals, winding with a full treat-
 ment of his "Trees" number.
 Comes back to do "Love Is Sweep-
 ing the Country" and an okay nov-
 elty, "Millionaires Don't Whistle."
 Van Smith trio gives him solid
 backing.

Bavaar already has won his
 spurs in music comedy and should
 get another cluster on them for
 nitero dates via this booking. His
 legit voice and personality should
 make him a good bet for presenta-
 tion houses as well, and he'll do
 fine in video. He's been mentioned,
 in fact, as the summer replace-
 ment on NBC-TV for Procter &
 Gamble's "Those Two," which co-
 stars Vivian Blaine and Pinky Lee.
 Stal.

LAVERN & FRENCH
 Dance
 7 Mins.
 Apollo, N.Y.
 Colored dance team makes up
 for lack of choreographic imagina-
 tion with an ebullience and pleas-
 ing stage presence that warms the
 aud. Guy and gal have plenty of
 energy and don't hold back any-
 thing. Open with a live interpreta-
 tion, segue to a mambo and close
 with a frenetic jungle rhythm
 dance. Each offering gets a costume
 change that's done in split-second
 timing. Costumes are gay and fit the mood
 of the dance style.

Okay for low-tariff vaude en-
 gagements. Gros.

THE PARKS (3)
 Apollo, N.Y.
 The Parks, white acro trio of
 two guys and a femme playing this
 Harlem vaude, impress as okay
 bets for general vaude and TV as-
 signments. Although most of their
 stunts are routine, they're executed
 with appealing grace. Team wastes
 no motion in getting through its
 bundle of balancing tricks. The
 clicko pace keeps house with them
 all the way.

Femme is a looker and guys are
 clean-cut and attractively garbed.
 Should also do well in nitero spot-
 tings. Gros.

NITA BIEBER DANCERS (3)
 Mount Royal Hotel, Montreal
 A development on the Jack Cole
 phase of bringing what is loosely
 termed interpretive hoofing into
 nitero circuit, Nita Bieber and her
 two male partners are sharing show
 honors in current Normandie Room
 layout with tenor Frank Gallagher
 and doing biz with some better than
 average gyrations.

Miss Bieber as the frontier of
 trio naturally takes all leads, and
 with a chassis designed to appeal
 to any age group, gal dances with
 verve and solid showmanship.
 An opening number, with Miss
 Bieber in a transparent sort of rain-
 coat and her supporters in black
 dinner suits shot with brilliant
 and umbrellas, is effective, particu-
 larly when femme doffs coat and
 displays a cutaway vest and shapely
 gam. Number that garners best
 reception is an Afro-Cuban affair,
 a bit obvious but loaded with socko
 pace possibilities.

LOUISE RUSSELL
 With Four Hawaiianers
 Hula
 25 Mins.
 Flamingo, Las Vegas
 Louise Russell is a Coast expon-
 ent of island terps who won all
 such contests in Hawaii even with
 native competition. She has been
 touring Australian theatres and
 makes bid for stateside and possi-
 ble European bookings in present
 collection of hulaisms at the Flamingo.
 Although the brunet looker
 is filled with knowledge of her
 craft, selling may be tough.

For some time the hula, or facsimile,
 has been relegated to off-
 Main St. boltes or dance line mish-
 mash. By offering her solid know-
 how of hip-fingling, Miss Russell
 might be instrumental in bringing
 back its popularity. Although pos-
 sessing accurate and authoritative
 movements, Miss Russell is forced
 to hype the dreamy undulations
 for nitero consumption.

She paces contentedly offering first
 a rapid stomping, "Hawaiian War
 Chant," accompanying her switching
 motions by ukulele fingering. In-
 strumentally aided by Four Hawai-
 ianers playing bass, amplified guitar,
 guitar and tubs, terper has
 unique and proper background.
 Song-stories of "Mauri Girl," and
 amusing "Hawaiian Cowboy," are
 tossed over favorably. Capping later,
 she again resorts to the uke,
 garnering big mits.

Although special tune was created
 by Sam Coslow, "That's How
 the Hula Was Born," to front Miss
 Russell with his Flamingo Love-
 lies, solist is lost among eight
 femmes all set to outdo the other.
 Nice touch is tour through audience
 placing leis around male's
 necks.
 Fine framed terper has brilliant
 costumes, and could be planted in
 TV circuits now, but especially
 when medium goes tint. Will.

Arbitration
 Continued from page 5
 of exhibition operators, so that
 TOA could present a well-balanced
 group of spokesmen for the cause
 of arbitration.

Meanwhile, some independent
 theatre-men are pointing out the
 differences in thinking and types
 of operation in exhibition, all add-
 ing up to one of the major prob-
 lems which the proponents of arbi-
 tration must surmount. TOA-ers,
 it's underlined, largely are well-
 heeled theatre-men who have a big
 stake in the industry and are will-
 ing to pay heavy sums to get a
 system of arbitration set up.

On the other hand, Allied's
 "little fellow" members have voiced
 objections to TOA's proposed plan,
 which provides for a national
 administrator at \$25,000 per year,
 plus an office, staff and expenses.
 Local panel refs under the TOA
 plan would receive \$50 per diem
 plus expenses.

Small, indie exhibs figure that
 members of the industry would
 agree to serve as arbitrators in
 local areas in the interest of in-
 tra-mural harmony, rather than for
 monetary rewards. This would be
 far less expensive than TOA's
 recommended arrangement, the
 indies argue.

Fabian's arbitration committee,
 as appointed by Wolfson, consists
 of E. D. Martin, John Rowley,
 Myron Blank, Sam Kirby, J. J.
 O'Leary, George Kerasotes, C. E.
 Cook, Tom Bloomer, Al Hanson,
 Frank Newman, Marlin Butler, T.
 E. Williams, Mack Jackson, Walter
 Reade, Jr., Alfred Starr and
 Kermit Stengel.

Johnston</

Palladium, London

London, March 4.
Max Miller, George & Bert Bernard, Anne Shelton, Max Bygraves, Michael Bentine, Seven Ashtons, Lucienne, Bob & Ashour, Victor Julian & Pets, Rudy Horn, Tiller Girls (16), Woolf Phillips Skyrockets Orch.

A predominantly British bill launches the Palladium vaude season. There are few new faces in the program, but many of the artists are longtime favorites. While this is hardly an ambitious opening of the season, it has a strong lineup of local names to make it a pop attraction during the next three weeks.

Bill marks the Palladium comeback of Max Miller, who was blacklisted by Val Parnell after departing from his script during the Royal Command Performance in 1950, and the British comic alludes to this in his opening number.

Miller, one of the few British artists with the stature and experience to headline at the Palladium, has a frankly bombastic style, a great sense of timing and a ready wit. All through his act there is a persistent streak of blueness and every crack, every yarn and every gag is tinted with this hue. At times, he gets near the point of crudity, but skates away on extremely thin ice. Many of the customers like his brash style, but there is always the embarrassed minority who suffer some discomfort.

The Bernard Bros., who merit the distinction of closing the bill, have been favorites at this house for years to earn a mounting audience reaction. Their current stint is no exception. Their straight miming, sparked by known hits like "Figaro," the Andrew Sisters singing "Sonny Boy" and Betty Hutton and Perry Como doing "She's a Lady," get the regular boff treatment, but a more ambitious production number, complete with the dancing line, doesn't register as effectively.

Trio of British artists with high billings have recently returned from America, but none achieved the anticipated impact. Max Bygraves, who played several weeks of the Judy Garland show at the N. Y. Palace, has some new material as well as some older stuff. Although his technique appears a little more polished, his routine is somewhat lacking in laughter-making qualities.

Anne Shelton, who has improved in style and appearance since her stint across the Atlantic, has a fine range of songs which are put over in smash style, opening with "Lullaby of Broadway" and following with "Some Enchanted Evening," "Come On-a My House," latter a number she picked up in America, "Cry" and "Black Magic." They register warmly enough, but merited a stronger reception.

Michael Bentine has very little new material, but his ingenious style of using a minimum of props to achieve wide variety of effects keeps his act a solid attraction.

In familiar style, bill opens with the Tiller Girls, a 16-strong dancing line of only average standard. The Seven Ashtons follow with their fast moving acrobatics, keeping essentially to a routine that has clicked solid in the past. Lucienne, Bob & Ashour add an effective trio of dancers with good comedy knockabout, followed by a slick apache.

The line returns to open after the intermission, giving way to Victor Julian with a company of trained pets, including acrobatic monkeys and performing dogs. This type of act is always surefire with British audiences.

One of the program highspots is Rudy Horn, a juggler who opens in conventional style but builds up to his piece de resistance in which, mounted on a unicycle, he flips half a dozen cups and saucers from his toe to his head. And to complete the act, he adds a lump of sugar and a teaspoon for good measure. First-rate piece of timing and skill, justifiably got top audience applause at show caught. Myro.

Stanley, Pitt

Pittsburgh, March 7.
Gene Nelson, Connie Boswell, Borrah Minevitch's Harmonica Rascals, with Johnny Puleo; 4 Flying Macks, Billy Catzone House Orch; "Silver City" (Par).

This is WB deluxer's first live package in more than a year, and it's a good one. Gene Nelson, screen dancing star, and Connie Boswell, last-minute substitution for Fran Warren, who bowed out, are co-headlined and they both deliver in spades.

Nelson's going to win a lot of new fans and admirers with this turn. The guy works more like an up-and-coming vaudevillian than a film star who already has arrived. On the hoofing end, he's tops all

the way, but beyond that, young man has put a lot of thought and imagination into the act and it pays off.

Nelson does a couple of numbers from "Lullaby of Broadway," then a cute bit with an invisible partner, and transposes his "Who Did I See" tune from "Lend An Ear" to "St. Louis Blues" and mops up. Nelson has a flashy turn from start to finish and it should be surefire anywhere.

Show gets away fast with 4 Flying Macks in a classy roller-skating turn. Borrah Minevitch's Harmonica Rascals follow, and little Johnny Puleo's antics remain so downright hilarious there may be a tendency to overlook the fact that here is an organization of genuine mouth organ virtuosos. Puleo's stuff may be old, but it's still side-splitting, and those expressions of injured innocence will turn up the lips of the sternest sourpuss. For sheer entertainment, there's little around these days that can match the Minevitch gang.

Next-to-closing, Miss Boswell proves again that she's an incomparable song stylist. Even with a troublesome cold, she's in there big. Teeling off with a medley of "Smile" songs, she gives them her sock new version of "Begin the Beguine," then the always punchy "Martha" and a fine "Little White Cloud That Cried." Switches to her portable spinet for "Piano Roll Blues" and for a finish, the inevitable "Basin Street Blues." A spot picks up Puleo in pipe, hat, loud shirt, etc., a la Bing Crosby and the howls didn't die down for seconds.

House band did an okay opening performance under the baton of Billy Catzone, pinch-hitting for the ailing Max Adkins. Catzone's the regular conductor at Nixon, local legit house, but Stanley got a break because Nixon's presently dark. Cohen.

Casino, Toronto

Toronto, March 7.
Buddy Baer, Ella Mae Morse, Howard & Wanda Bell, Little Willie, Al Gordon & Canines, Jimmie Cameron, Archie Stone House Orch; "You Can't Cheat An Honest Man" (U).

Buddy Baer, ex-pug turned singer-monomel, is the Casino marquee attraction and the bobby-soxers are jamming the house and the stage alley in tribute to the six-foot-sixer with the shoulders and that mane of graying hair. Here is a novelty act in the ever-changing scene of what remains of vaudeville, this harking back to the time when a name in another field could be signed to take the boards.

Baer, a cowboy baritone in a dinnerjacket, gives out with "Lie Low, Little Dogie," switches to the Phil Harris tempo of "Elmer and the Bear," then into a spiritual "Somebody Bigger Than You and I." Interspersed are chatter bits on his fight career, plus a brotherhood-of-man pitch which, apart from its presumably evangelical sincerity, has no place in a vaude house where people who have paid a buck for entertainment are trapped in their seats after having paid to see a stagershow.

The artist is obviously sincere but it is debatable whether he should interpolate his mission message when the customers are more interested in the billed appearance of Al Gordon's clever mutts. Baer has a deep, resonant voice and a pleasing stage personality, plus that handsome build the femmes admire, but his "brotherhood" pitch loses much of its force when this is tied in with a plug for "Quo Vadis," in one arena sequence of which he proudly announces he really broke a bull's neck.

On audience response, Al Gordon and his canines, a standard act for years, tops the current stage session, this bringing out the older vaude-goers for the mutt-muffing tricks. Howard & Wanda Bell, the latter an eye-filling blonde in pink briefs, are over big in their acrobatics, with girl doing somersaults to partner's shoulder from the teeterboard, plus foot and head catches. Little Willie runs through his routine taps, leaps and splits with plenty of energy to heavy begoff.

Ella Mae Morse, poodle-cut blonde in a strapless blue sequin gown, on for second marquee billing, opens wham with "Sunny Side of the Street," then into blues-shouting and raucous delivery of a log that includes "Black Magic" and her trademarked "Cow, Cow Boogie." Miss Morse has plenty of personality but her diction, when caught, was bad, according to audience mutterings. She also exhibited an irritating habit of instructing and directing the onstage band. McStay.

Metropolitan, Boston

Boston, March 10.
Martin & Lewis, Helen O'Connell, Mayo Bros. (2), Barr & Estes, Dick Stable conducting Metropolitan Orch (17), with Lew Brown and Ray Toland; "Flaming Feather" (Par).

Martin & Lewis relit the stage of the spacious Met after a lapse of nearly a decade, but failed to attract the hordes anticipated on opening day. It appeared that many potential customers were reluctant to face the prospect of standing in line to get in. That, plus Lent and the hiked prices (\$1.80 after 4 p.m.), combined to hurt the early b.o. activity. However, there was plenty of enthusiasm generated by the youngsters who attended the first show (and stayed for several others) and the comics gave them ample reason for howling. House soared to a smash \$90,000, overcoming the opening hurdle.

The boys unwrapped all the tricks, mugging, clowning and kiltizing with the aud and everything they did unleashed roars and screams. The Martin vocalizing of "Bye Bye Blackbird," "When You're Smiling" and a hokey arrangement of "Oh, Marie," with Lewis batoning the orch, also drew salvos. Working hard throughout, the pair gave out with zany vocal duets, a sesh of nonsensical wailing with a bit of okay terping in the oldtime vaude manner. Several times they were forced to interrupt proceedings in an endeavor to give the kids a lesson in manners, requesting them to consider the older folks in the theatre and refrain from yelling. At windup they invited them to stagedoor for autographed pix.

Balance of bill is stumpy, with Barr & Estes, a comedy acroterp duo, teeling off, followed by slick thrush Helen O'Connell. Gal scores handsly with "Taking a Chance on Love," "Slow Poke" and a medley of her trademarks, "All of Me," "Green Eyes" and "Tangerine." Mayo Bros., a pair of terpsers, click solidly with a sesh of fast tap and acro steps done atop a small platform. Dick Stable, the comics' personal conductor, displayed a solid comedy sense with his nifty emceeing and sent the hepsters with his saxophoning. Elie.

Majestic, San Antonio

San Antonio, March 5.
Blackstone, the Magician (8); "The Treasure of Lost Canyon" (U).

The Interstate circuit has booked magico Blackstone and his troupe as the first of a series of unit vaude shows set to play the chain. Since there has been no admission hike, the houses on the route should show nice boxoffice. Current show is a fast moving 50 minutes that is appealing to young and old.

The production numbers are eye-pleasing in stage props as well as in the femme assistants. Among the best received in the Blackstone magical catalog are the Garden of Flowers, The Mummy Case, Girl Without a Middle, Crystal Cabinet and the Vanishing Girl. Among the Blackstone standbys are floating light bulb—which marks his excursion into the audience—and his vanishing bird cage.

Blackstone is ably assisted by several young men and women. They are costumed well and carry out their assignments with clock-like precision. Gladys Lyle, organist, travels with the company and supplies the background music. Music is well selected to blend in well with the displays. Settings and lighting are effective. Costumes look fresh and new. There was a capacity house at supper show caught. Andy.

Earle, Philly

Philadelphia, March 8.
Tony Bennett, Kirby Stone Quintet, Lee Davis, The Denvers, Harris & Shore, Frank Jule's House Orch (16); "Shadow in Sky" (M-G).

Footlight fare comes back to the Earle with a solid, fast-paced bill headed by Tony Bennett and the Kirby Stone Quintet, both big faves locally. New to vaude here, Bennett is far from a stranger due to nitery engagements and heavy play his disks get on the area's ether. Front rows at Saturday night show teemed with obvious fan club members, who chortled and shrieked with each selection and flooded singer with requests.

Obviously suffering from a cold, Bennett tops the rasping larynx to put over his forte finish style and insure sock audience reaction. Selections are well routine, with jumpy opener, "I Can't Give You Anything But Love," followed by moody "Blue Velvet." Rhythm offering, "Sing You Sinners," sends

the stubholders, with crowd clapping and singing along with him. Chatty, informal style serves Bennett well and helps cover up what he lacks in stage savvy. Encore selection, "Boulevard of Broken Dreams," is well sung, and "Because" makes for dramatic getaway. Frank Jule's house orch, mounted on stage, gives singer all he needs in the way of backing.

Another ovation welcomes the Kirby Stone five, who are virtually natives. Combo likewise uses backing of house band for added impact in musical sequences. Comedy is strong suit of outfit, although all boys are instrumentalists. Leader Stone uses trumpet to good effect, particularly in takeoff of Satchmo, and sax-man "Coweyes" does good impersonation of Louis Jordan. Stone scores with "Ballin' the Jack" and "Coweyes" billed nicely with "Them There Eyes."

The Denvers who work up from rope twirling into a knife and axe-throwing hair-raiser in which blindfolded man outlines femme assistant on vertical chopping block, provides a flashy opener. Lee Davis acts as emcee and entertains with political chatter while Harris & Shore win plenty laughs with their comedy ballrooming. Gagh.

Empire, Glasgow

Glasgow, March 3.
Variety, with Marie de Vere Dancers, Dave & Maureen, Jack Radcliffe & Co., Ballet Montmartre, Billy West & Harmony Group (with Enid Margaret), G. H. Elliott, Maurice & May, Tony and Ruby, Bill Matthew Orch.

G. H. Elliott, affectionately known to U. K. music-hall audiences as the "chocolate-colored coon," is one of the finest artists in British variety. His melodious and picturesque portrayals of the type via songs gay and sad are still a big draw with audiences, despite familiarity through his frequent appearances over the years. Star in 68, but has been gracing the variety halls since he was a youngster.

Elliott gets a warm, sentimental reception here, particularly from older music-hall enthusiasts. He scores strongly with favorites like "Silvery Moon," "Lily of Laguna," and "My Southern Maid." Jack Radcliffe is a Scotch comedian with much attack and an unusual ability to mix comedy with pathos. This is particularly evident in his "riveter" sketch, in which he plays an old shipyard worker dying, yet arguing cocksurely with his son and daughter. Sketch reveals Scots' morbid sense of humor, in which levity over such matters as funerals provides many jokes.

Radcliffe is assisted by a team of fells—Helen Norman, Roy Allan and Gollin Dunn. They all work adequately.

A singing team, Billy West & Harmony Group, with Enid Margaret as principal vocalist, render English, Irish and Scots songs, and bring an enthusiastic vitality to a viable fresh act.

Comedy cycling of Maurice & May has unusual and novel humor, the male partner of the duo exploiting much comedy business on a bicycle with a rubber frame. This is easily best of the smaller supporting acts. Gord.

Capitol, Wash.

Washington, March 8.
Mindy Carson, Noonan & Marshall, Don Henry Trio, The Fontaines (3); "Red Skies of Montana" (20th).

This is one of those shows that falls short of the mark throughout and leaves the audience sitting on its hands all too often.

Mindy Carson, the bill topper, does a neat workmanlike job of rendering her numbers but, at show caught, failed to come across the footlight in a way warm up the big Saturday matinee audience.

Noonan and Marshall, present a considerable amount of good and original material. But both the material and the tempo of the act indicate that the comics are much better suited for a nitery. This does not mean the material is too indigo, for it isn't. But the gags generally run into too much patter before reaching a climax, whereas vaude audiences in this town like the gags to come in rapid-fire timing.

Don Henry Trio has an unusual harmonica number whose outstanding feature is an enormous mouth organ which the three hold up and play together. This is good for laughs anywhere.

The Fontaines are a dressy acro trio with several strong tricks which bring them a strong hand. Striking part of this act is that the femme number, instead of just filling in, turns out to be a better acro than her two male colleagues. Lowe.

Chicago, Chi

Chicago, March 7.
Los Gatos Trio, Raymond Chase, Bobby Sargent, Denise Darcel, Louis Basil Orch; "Sailor Beware" (Par).

This bill is drawing the leather jacket customers here with the combo of Martin & Lewis pic and Denise Darcel pleasing the frantic trade. Revue has been fashioned with this in mind and, from all the yells and whistles, shouldn't disappoint. As regular vaude fare there are a lot of rough spots (and material) that should be ironed out.

Los Gatos, fast tumbling trio, work at a terrific pace with the understander doing some very staunch lifts. Youngsters do a jive sequence with men flying through the air, barely missing one another. Topper is a two-high session with three-high break and roll-off.

Raymond Chase has a different turn with his concertina playing and scores with his rendition of "Hot Canary," but interpolation of "Bill" is draggy and might be sliced. "Malaguena" is a fiery piece, but he gets his biggest mitt with a medley played on two miniature squeeze-boxes, manipulating them simultaneously.

Bobby Sargent finds a very willing audience here with his reworking of Frank Fontaine material of foreign types, but really gets the seatholders with his etching of Groucho Marx, which is more than a cut above the usual takeoffs. Comic has axed most of the melodrama in his sketch of a killer in his death cell, which makes it more palatable for the morning crowds. Buffoon stays overlong with his Sad Sack routine.

Denise Darcel is repeating a stunt she did here after she finished "Battleground," her first starrer in this country. Now she comes back replete with special songs, a stooge, and expensive gowns. However, the special tunes, the stooge, and her book, should be dropped here. Opener is rambling and meaningless, but she sextets up "I'm in the Mood for Love," with French lyrics, for good return.

Another special, story of a GI and Parisian femme, also rambles and loses its punch by the tagline. Bosomy looker then draws plant from the audience and watches him squirm as she sings. Pint-sized stooge ogle, at the appropriate level, but it becomes a little too obvious and the situation is anti-climaxed when she introduces him as actor Lew Hearn. Louis Basil orch turns the pages in the musical book in fine fashion. Zabe.

Apollo, N. Y.

Sonny Thompson Orch (12), with Lou Lou Reed; The Parks (3), Beau Jenkins, Lavern & French, Howell & Bowser, The Ravens (4); "Rogues of Sherwood Forest" (Col).

Although short on marquee power this sesh, Apollo bill gets okay results from its blending of standard vaude turns. Layout is neatly paced and well integrated, keeping stubholders alert and pleased throughout.

The Ravens, vocal quartet who've clicked on wax in the rhythm and blues field, are faves here and have no difficulty holding house through their five-number songalog. Group's arrangements are first-rate, displaying unusual care in lyric handling. They sell with impact.

Best of their tunes were "Please, Mr. Sun" and "Wagon Wheels." "Honey, I Don't Want You," the opener, is a fast-paced item which gets them off to a good start. "Begin the Beguine," however, suffers through over-arrangement, but their closer, "Looking For My Baby," sends them away with a solid mitt.

Sonny Thompson orch sets the mood for the bill in a loud and brassy teeoff number. Lou Lou Reed follows nicely with vocals on a pair of fair entries, "I Just Got Here" and "My Poor Heart." Thrush projects the blues mood for good effect. Thompson really gets going when he comes on with a reduced crew for some zingy renditions. The combo, comprised of three rhythm, two reed and the maestro at keyboard, belts out such tunes as "Long Gone" and "Mellow Blues" for sock results.

Tapster Beau Jenkins clicks in the trey with his impresos of the late Bill Robinson. Also scores in closing bit with fast and fancy cleat work. Howell & Bowser knit the show together with their rib-tickling patter. They gab with ease and their stage geniality is an important plus. Got best reception at show caught opening night.

The Parks, white acro trio, and Lavern & French, novelty terpsers, are reviewed under New Acts. Gros.

Rail Tieup Threat No Boon to Shows Already Hit by Spotty Road Biz

Sudden strike of engineers, firemen and conductors on the N. Y. Central over the weekend was a severe headache for touring shows and the possibility that the tieup might continue despite the Government's injunction and even extend to other railroads has the managements of virtually all road productions worried. No shows have actually been stranded thus far and little rerouting has been necessary, but tentative plans are being made to move all productions by truck if strikers ignore union orders back to work.

Only show badly hit over the weekend was "Gentlemen Prefer Blondes," which was slated to go by N. Y. Central from Cincinnati to Cleveland. The cast was scheduled to leave at 2:30 p.m. Sunday, with the physical production being shipped by freight. When the trains stoppage occurred, arrangements were made to send the troupe by bus. However, since the only direct rail route to Cleveland is by N. Y. Central, the physical production was shipped over the Pennsy via Pittsburgh, arriving Monday afternoon (10) in time to be set up for that night's opening. Musical splits next week between Toledo and Columbus.

When the Herman Levin office in New York learned of the strike early Sunday morning, general manager Phil Adler was called at home and routed out of bed to make arrangements with sleepless rail officials. He then planned to Cleveland to be on hand when the company and production arrived there. Situation involved a small fortune in telephone toll charges, according to the producer's staff.

"Member of the Wedding," which moved from Cleveland to Cincinnati over the weekend, sent the cast by bus and the production by train and truck. "Oklahoma," playing Dayton the first half of the current week, is scheduled to conclude the stanza in Rochester, where it winds up its tour. Theatre Guild officials were making plans Monday to move the show by bus and perhaps truck in case the tieup continues.

Since the strike hasn't hit commuter service yet, there's been no apparent effect on legit attendance. With business generally spotty already in many sections of the country, such a development might be a decisive factor in forcing some shows to close.

Millholland to Italy To Work on New Scripts

Vienna, March 11. Bruce Millholland, author of the original play on which Hecht and MacArthur based "Twentieth Century," left last week for Italy after an extended stay here to study the theatre and work on new scripts. He has recently arranged for productions of "Century" here and in Germany, Italy and Switzerland.

Besides revising several scripts he wrote in California some time ago, Millholland has recently authored two new comedies, "On the Beam" and "Dear Guinea Pig." He has also started work on a new one, to be titled "Afternoon of a Faun." His U. S. agent is Samuel French.

'Candida' \$7,500 Short of Payoff

The Olivia de Havilland revival of "Candida," currently playing a two-week stand in Philadelphia prior to a limited engagement on Broadway, is about \$7,500 short of earning back its investment. The Thomas Hammond production, capitalized at \$36,000, has repaid \$12,000 and has about \$18,500 in additional assets, including \$9,400 in union bonds.

For the four weeks ended Feb. 23 the show had operating profits of \$4,058, bringing the total available for distribution to \$12,800. However, for the week ending March 1 in Cleveland the gross was only \$9,600, involving a deficit of about \$6,000 on the stand. Last week's \$15,100 take in Philly just about broke even.

For the week ended Feb. 2 the revival grossed \$25,461 for a profit of \$4,516 on a three-date split between Louisville, Indianapolis and Dayton. For the week ended Feb. 9 the gross was \$16,490 (net \$21,000, as reported) for a profit of \$918 on a split between Columbus, Wheeling, Akron and Youngstown. For the week ended Feb. 16 the gross was \$18,129 and the profit \$728 in Pittsburgh. And for the week ended Feb. 23 the gross was \$13,392 for a loss of \$2,102 in Detroit.

Instead of going on tour again after its four-week Broadway run, which opens April 14, the play will close and Hammond will store the scenery and costumes. A number of tentative dates in the south have been cancelled. And rather than do another strawhat tour this summer, Miss de Havilland will vacation, with the outside possibility of doing a picture. The present plan is for her to star in an unselected new play to be produced by Hammond next season, with a 12-14 week tryout tour opening in St. Louis in late September.

Herman Shumlin is currently re-directing "Candida" in preparation for the Broadway engagement. Norris Houghton, the original stager, is working as a producer with CBS-TV.

200G Fire Destroys Famed Montreal Little Theatre

Montreal, March 11. A \$200,000 fire last Tuesday night (4) completely destroyed one of Canada's oldest and, at times, most progressive little theatres, the Montreal Repertory Theatre. Founded 22 years ago by the late Martha Allan, the group had been struggling for years. It had its own theatre, a fine collection of theatrical lore, and a library unsurpassed in Canada.

More than 5,000 theatrical volumes, including many rare editions now out of print, are gone. The Walker collection of autographed pix; playbills and programs dating back to the days of Garrick, and souvenirs of the MRT's first offering have all been lost. A storehouse of costumes, sets and props assembled in the past two decades are also gone.

The MRT has found many new friends and the likelihood of building a bigger and better legit. Temporary quarters have been located in the Mount Royal Hotel.

Too Expensive

Shortly before sailing for England recently, Margaret Webster was approached as a possible candidate to succeed Clarence Derwent, who has declined to serve another term as Actors Equity president, a non-paying office.

The actress-director refused to consider the proposition, explaining, "I can't afford to retire to public life."

Lotsa Fireworks In Equity Fight

Settlement of the internal row that disrupted Actors Equity last week had not been reached by the union's council by press time early last night (Tues.). Proposal to put the entire matter into the hands of a special group, instead of leaving it to the full council, was proposed by Alan Hewitt, a former council member, who appeared before the governing body for that purpose. However, it was figured possible the council might not reach a decision at that session and have to continue consideration later.

Ticklish angle of the situation is that feeling has apparently arisen between Louis M. Simon, executive secretary, and the council, principally over the question of the former's authority in administrative matters. Specifically, this stems from the executive secretary's insistence that if he is to be held responsible for carrying out council-decided policy matters he must have authority, including the right of discharge, over immediately subordinate members of his executive staff.

Another thorny matter to a settlement is the apparent resentment of council members against Simon for taking the dispute to the membership at the quarterly meeting last Friday (7). Several council members, already resentful at what they claim was Simon's "threatening" of the governing body, were further embittered by his action in going over their heads to the membership.

In passing a resolution referring the whole issue back to the council and asking a "fair" solution after consideration of all "secret" evidence, the membership was in effect giving a vote of no-confidence in the governing group. This action followed a long and angry debate, highlighted by a speech by William Prince, a council member, defending Simon's position and attributing the whole row to political intrigue largely inspired by opponents of the proposed five-branch merger of performer unions.

Prince also read portions of a long wire sent to the council last September by Briggs. This message, attacking Simon's advocacy of five-branch merger, declared that "if Equity is to remain an American organization, Simon must be gotten rid of." The same communication criticized the manner in which Derwent had read aloud messages sent to council meetings and suggested that there had been justification for the Equity's president's temporary detention at customs on his return from Europe two years ago.

Simon's appeal to the membership followed the previous night's special council meeting, at which the latter group defeated by an 11-8 vote a resolution that would have dropped Christopher O'Brien as assistant exec-sec.

Curious aspect of the situation is that considerable documentary evidence relating to O'Brien's conduct of the Coast office had never been seen by the council, although it was the basis for Simon's decision not to renew the assistant's contract, which expired Dec. 31. Simon was persuaded to rescind his discharge of O'Brien. After that the documentary evidence was then sealed and has not been seen, so O'Brien has never been called on to answer the charges.

Swire, who was assigned to the Coast office temporarily after O'Brien was relieved of his duty there, informed the council by phone during the special meeting last Thursday night that if Simon's recommendation were turned down he would quit as assistant exec-sec. So after it had nixed the Simon proposal the council voted to accept Swire's resignation.

Inside Stuff—Legit

Every silver lining has a cloud, too, the Nixon Theatre in Pittsburgh has discovered. After four straight dark weeks, house lights Monday (17) with "Member of the Wedding," then gets "Gentlemen Prefer Blondes" for two weeks March 23, and "South Pacific" on April 21 for three. But between the close of "Blondes" and the opening of "Pacific," there's a fortnight open, and the Nixon can't get anything to play that period, and will probably be dark again then. No show wants to take a chance at the b.o. sandwiched in between two such heavy grossers. Incidentally, the phone at the Nixon hasn't stopped ringing since "Pacific" was announced, even though the scale hasn't even been set and house won't begin taking mail orders for another month. It looks like the latest closing in years for the Nixon, since "Call Me Madam" has been booked in week of June 2 when Elaine Stritch will take over the Ethel Merman role after the Washington run and prior to the Coast stand.

Gross potential of each of the intimate theatres which predominate in the Los Angeles area will be used to develop a "little theatre" wage formula on the Coast. Discussions on the scale get under way this week between some dozen little theatre reps and Willard Swire, Equity acting assistant exec secretary on the Coast, following some preliminary talks to lay the groundwork. First step toward such a pact was taken last year when commercial, but small, houses were divorced from the little theatre group, under a deal whereby productions could open with certain pay concessions but switched to regular minimum contracts after a stated period. Package of three one-actors at Las Palmas Theatre, a 400-seater, which opened last week, was the first which began operating on a standard minimum contract from the opening night.

Clarence Derwent, Actors Equity president who will observe next Sept. 1 his 50th anniversary on the stage, plans to write his biog at the instigation of author's agent Carl Cowi, who believes there would be a ready publisher for it. The actor, who was born in London in 1884, made his footlight debut in 1902 at the Theatre Royal, Weymouth, with Mrs. Bandmann-Palmer. He was formerly chairman of the Actors Assn., predecessor of British Equity, and was instrumental in the establishment of a censor for the London theatre, appearing in the House of Lords to advocate the idea. Derwent came to the U. S. in 1915. He was elected Equity prez in 1946 and has twice been re-elected, but is determined to quit at the expiration of his present term in May.

Claudia Cassidy, feared by many Broadway producers for her caustic reviews in the Chicago Tribune, is going all out for "Guys and Dolls" there. Although she wrote a praise of the musical when it opened, she mentioned that it needed a tightening up. Week later she went back and wrote a rave followup, pointing out that the cast had settled down to a steadier pace. Critic says that the musical is the best since "Kiss Me, Kate." Miss Cassidy seldom does followup reviews, but occasionally will for plays she likes. Most recent was "Moon is Blue," about a month ago.

A 13-person unit, composed of graduates of the Catholic U. of Washington drama course, leaves for Korea Saturday (15) to entertain troops in the Far East with performances of Shakespeare's "Twelfth Night" and Moliere's "School for Wives." Troupe, 10 men and three women, is the Players, Inc., company, which has been touring the country for the past couple of years offering classics on the road. It goes overseas under the auspices of the USO-Camp Shows as an experiment to find out whether the servicemen will go for the classics. If the tour is successful, other units will follow with classical plays.

Flagstad Tie Helps Make Met 'Alcestis' Noteworthy; Upped Top Lures \$26,265

The Metropolitan Opera's presentation of Gluck's "Alcestis" in N. Y. last Tuesday (4), staged for the first time since the 1940-41 season, was not only an unusual event but a noteworthy occasion as well. Performance marked the first appearance of the season for Kirsten Flagstad, who will also be taking her farewell of the Met, and of the opera field, with this work. She'll sing the opera five times in all during the short remainder of the Met season, and then retire after a long, distinguished and stormy career.

The diva's performance last Tuesday was one of the season's standout events. After a slightly unsteady start, Flagstad got quickly into the title role, vesting it dramatically with great poignancy and singing it with surging power and warmth. Fact that it was the soprano's first attempt at the role (despite her long operatic experience), and that it was being sung in English (with Flagstad revealing a surprisingly finished command of the tongue), made the evening also outstanding. Support by Brian Sullivan, Paul Schoeffler and other leads was good, and Alberto Erede conducted skillfully. "Alcestis" is a static, early-vintage opera, but it had much charm and appeal here, chiefly due to Flagstad's performance.

Premiere was a Met Production Fund benefit, sponsored by the Metropolitan Opera Guild, with the regular \$7.50 orchestra top raised to \$25. Other house locations weren't scaled relatively as high. Boxoffice take was \$26,265, this sum not including extra contributions sent in for the Fund. Guild figured there was a profit of \$12,280 on the performance. Bron.

'COCKTAIL' REVIVES FORD'S Baltimore, March 11.

Following a long stretch of inactivity, Ford's opened this week with "The Cocktail Hour" on tap, as the third of five plays promised under American Theatre Society and Theatre Guild.

Barns to Snub Package Deals

New effort to do away with touring "package" shows and curtain growing extra-expense items on guest-star bookings is being undertaken by leading strawhat managers. Unanimous agreement to that effect was adopted Monday night (10) at a meeting attended by representatives of 23 top summer spots. It was also decided to hold bi-weekly meetings to continue efforts to control the situation.

Resolution adopted by the barn operators promised that participants will "revert to our stock policy of utilizing our resident companies" and "refuse to play any and all package shows, whether for new scripts or revivals." It also asserted the strawhatters will limit star units to three members, including star, actors and advance production man, and will refuse to pay any "extra" costs of any kind. It added that summer stocks are not in competition with road theatres.

Actors Equity, embroiled with internal dissension recently, has failed to notify the barn producers by the promised March 10 deadline as to what its stock regulations would be for this season. However, the strawhatters have heard indirectly that the union is adamant about upping the minimum salary from \$50 to \$60, despite warnings that some of the smaller barns, the only ones affected by the change, might be forced to go non-Equity.

Rehearsal O' time. The union is also said to be determined to require hospitalization payments, on the basis of \$2.50, or one month's fee, for each engagement, with the money being paid into the Equity welfare fund. A final regulation in the cards is understood to be a \$5-per-hour rate for all rehearsal overtime beyond five hours a day.

At Monday night's managerial meeting, which was an unofficial gathering not sponsored by the (Continued on page 60)

Touring 'Bell' Pays 25G Investment

"Bell, Book and Candle," Shepard Traube's touring edition of the John van Druten comedy, last week repaid the entire \$25,000 investment, plus an initial profit of \$1,000. The show, co-starring Rosalind Russell and Dennis Price, has netted about \$37,000 on its first nine-and-a-half weeks' operation. It cost almost \$14,200 to produce.

For the five weeks ended Feb. 23, the period covered in the most recent accountant's statement, the operating profit totalled \$19,682. The play's two worst weeks to date were in Detroit, when the grosses were \$21,648 for the stanza ended Feb. 2 and \$22,875 for the following week. (Incidentally, the management quoted grosses of \$27,000 and \$27,600, respectively, for those frames.)

The current Chicago engagement, originally announced for four weeks, has been extended two additional stanzas through April 5, after which the tour will be resumed at least until May 3. Miss Russell has until next Saturday (15) to notify Traube whether she will continue into May, but it's figured likely she may elect to stay with the show until mid-May and possibly until the official end of the season, May 31.

Actress is due on the Coast in mid-June to star in "Never Wave at a WAC," to be filmed by Independent Artists, a producing company she owns with her husband, Fred Brisson, in association with RKO.

Met Opera tenor Jussi Björling is back from Sweden, is rejoining the Met and resuming his concert tour.

STICKS OUTSHINE BROADWAY

Top Show Biz Figures Appeal To ANTA to Help Revive Coast Legit

Group of top show biz figures on the Coast have joined in an appeal to the American National Theatre & Academy to help revive Coast legit. Appeal, directed to ANTA prexy Helen Hayes, is expected to be put before the board in the near future.

No special plan was outlined in the appeal, which stressed only the immediate need of breathing life into legit, which has been slipping badly on the Coast. Basis for the appeal was the recent VARIETY story, which declared that "Coast legit is slipping badly into the Peoria-with-palms status."

Signatories, including George Jessel, Charles Brackett and Nunnally Johnson, urged ANTA to formulate a plan—preferably one which would include a series of plays like recent ANTA productions. Such a series, it was pointed out, could play Los Angeles and tour some 100 other communities in the area, where there are organizations which would "welcome and financially guarantee good productions."

Spokesman Set

Group designated Dale Wasserman, legit producer-director-manager, to act as its spokesman before the ANTA board, to amplify the request in the appeal sent Miss Hayes. The letter of appeal noted that "there has been no attempt to circularize this letter generally; a complete list of endorser's names catalog nearly every professional theatre-person in the area."

The appeal noted that the VARIETY story pointed out that "whether concerted action might alter the situation must remain a rhetorical question, since there appears to be no group willing to make the test." Purpose of the appeal, it was stated, was to determine whether ANTA support could be obtained for the group, in order to make the test.

Among the points suggested in the appeal, in addition to the program of plays, were: an educational-propaganda campaign in behalf of ANTA and the theatre; establishment of an academic setup for the schooling of theatre personnel; an ANTA album-like that offered in N. Y.; a TV project, and an information bureau.

"The need, in short," the letter stated, "is for the establishment of a regional division of ANTA on the Coast paralleling in function its activities in N. Y."

Other signatories to the letter included Herman Mankiewicz, Lester Horton, Jesse White, William Phipps, Eduard Franz, Robert Strauss, Jeff Corey, Michael Chekov and Pembroke Davenport.

Albany Playhouse, \$500 Weekly in Red, Appeals For 55¢ To Clear Debts

Albany, March 11.

The Playhouse here today (Tues.), a few hours before its 61st production—"Pygmalion"—and 800th performance, appealed for patron and public donations to wipe out mortgages and outstanding notes totaling \$55,000. Mr. and Mrs. Malcolm Atterbury, actor-owners, revealed that fixed charges, above actual operating expenses, amount to \$750 a week, for a 25-week season, that the stock company is running in the red this season for \$500 a week.

Elimination of the \$55,000 would enable the Atterburys to reduce their above-expense charges by \$550 per week "and thereby put us in a position to operate in the black and continue to run The Playhouse."

Atterbury told VARIETY (9) that he did not think other persons or interests would be interested in operating the 870-seat theatre for stock. He discounted the possibility that the Playhouse will be taken over by the city for a municipal auditorium, in accordance with a study plan announced last year by Mayor Erastus Corning. Atterbury (Continued on page 60)

STARS EYEING BIG CHAUTAUQUA COIN

By MIKE KAPLAN

Hollywood, March 11.

The greener fields of the small cities are beckoning enticingly to a growing number of show biz names, and the revived Chautauqua circuit—grown fat on two years of steady attractions after two decades of the doldrums—threatens in the next two years to outshine Broadway as a haven for top theatrical offerings. Sparked by the tremendous "hinterland" success of the First Drama Quartet, more and more film names are eagerly signing for tours that will take them into the six-figure payoffs that few Broadway producers can afford to match.

Latest to join the parade is Tyrone Power, who'll start out in the fall as the star of "John Brown's Body," a Norman Corwin adaptation of Stephen Vincent Benet's narrative drama. Like the Drama Quartet's "Don Juan in Hell," it's a production of Paul Gregory, who expects to launch, within the next 18 months, at least three other similar no-set presentations which can tour inexpensively and draw heavily on the basis of both top material and top names.

Robust Pattern

Gregory's "Don Juan" and his presentation of Charles Laughton in four "Bible-and-Classics" reading tours, have established a robust pattern in the last two years. Virtually a new road has been created, with potential bookings reaching into more than 500 situations—all on a flat guarantee or guarantee and percentage basis, that establishes a profit even before the trek gets underway.

Laughton, for example, recently returned from his fourth reading tour, a six-week affair that grossed \$164,400. Of this amount, Laugh- (Continued on page 58)

'Point' Into Black By Next Week

"Point of No Return," Paul Osborn's dramatization of the John P. Marquand novel, will probably get into the black by the middle of next week. The Leland Hayward production, currently in its 14th week at the Alvin, N. Y., with Henry Fonda starred, has thus far returned half of the \$100,000 investment (plus 25% overall) to the backers.

According to the most recent accounting issued to the backers, the show earned an operating profit of \$34,525 for the four weeks ended March 1, an average of \$8,631 a week. As of March 1 there was only \$18,966 still to be recouped of the approximately \$124,000 production cost. When the production is in the black, the only royalty increase will be from 2½% to 3% for H. C. Potter. The latter is getting the full cut as director, although he was replaced during the show's tryout tour.

Theatre deal is similar to that the house gets 30% on the first \$25,000 gross and 20% on the balance. Adaptor Osborn and novelist Marquand share a straight 10% royalty on an involved sliding scale and Fonda gets 10% as star.

Faculty-Exchange Move Between Yale-Arkansas

New Haven, March 11.

What may well introduce a faculty-exchange movement among drama schools is a forthcoming six-week stint of Frank McMullan, professor of play directing at the Yale Drama Dept., who will be guest director at the new theatre of the Fine Arts Center of the U. of Arkansas.

Embracing the period from March 17 to April 23, McMullan will stage "Merry Wives of Windsor," with a preem set to coincide with the Bard's birth anniversary in April.

'Ghost' Reveals Anew How B'way Flop Can Profit Via Stock, Other Groups

4-Week Operating Profit On 'Blondes' Hits \$19,786

Operating profit on the touring "Gentlemen Prefer Blondes" was \$19,786 for the four weeks ended Feb. 16. Best stanza was the Milwaukee engagement week ending Feb. 9, where the gross was \$55,637 for a profit of \$7,572.

Least in the series was the opener of a three-week stand in Detroit, where the \$40,350 gross allowed an operating profit of only \$16, but additional income of \$1,780 from souvenir program sales and \$3,144 from recordings brought the net for the frame up to \$4,940.

Robson as London 'Innocents' Star

"The Innocents," a critical success on Broadway two seasons ago, will be produced in London this spring with Flora Robson as star. British legit-film producer Stephen Mitchell is currently in New York conferring with William Archibald, who adapted the melodrama from the Henry James novel, "The Turn of the Screw," and with Jo Mielzner, designer, and Alex North, who composed the background music. The production will open April 14 in Liverpool and then have an eight or nine-week provincial tour before reaching London.

During his New York stay, Mitchell was negotiating with June Havoc to repeat her starring role in the London edition of "Affairs of State," but the actress turned down the offer over the weekend because neither the play's author and original director, Louis Verneuil, nor the actress' husband, TV producer William Spier, are available to do the restaging.

Mitchell hopes to sign an American actor, preferably a Hollywood film name, for the starring role in his production of the new Charles Morgan play, "The River Line," which is scheduled for a West End preem this spring.

Equity Names Six For Nominating Committee

Six membership representatives on the Actors Equity nominating committee, elected at the quarterly meeting last Friday (7), are Hugh Rennie, Robert Ross, Ralph Dunn, Julie Harris, Carmen Mathews and Osceola Archer. Alternates are Alexander Clark, Leon Janney, John Randolph, Vivienne Segal, Harry Bellaver and George Britton.

Recently-named council representatives on the committee are Clay Clement, who will act as chairman, and Tom Ewell and Jane Seymour. The full committee, which will hold its first meeting this week, is to name the regular ticket for the union's annual election, to be held the last Friday in May or first in June.

Offices to be filled include the president, to serve three years (Clarence Derwent, who has served three terms, has indicated he will not accept a fourth); four vice-presidents and a recording secretary, all to serve three years; plus 10 council members to serve five years.

At the membership meeting, 304 ballots were cast, of which nine were voided, leaving 295 valid.

Horton in Dallas

Dallas, March 11.

Edward Everett Horton will appear here in the local Civic Playhouse production of "Castles in the Air," April 17-19.

Cast will also include Nancy Bates, Paramount actress, and Shirley Holmes. Jack Reed is managing director of the Playhouse.

How a play, although a commercial failure on Broadway, can be a financial success for the author via stock and little theatre, is being demonstrated anew by "Gentlemen Prefer Blondes." Fact that it is a comedy, with a small cast of attractive characters and requiring a single setting, are obvious elements in the situation. Also a factor is the fact that since the show did not have a long run on Broadway, or a road tour and a film production, it became available for the stock and non-pro market relatively soon after the New York opening and its attendant publicity.

Immediately after its closing on Broadway last summer, "Ghost" was released for stock. And since a name player, Sarah Churchill, was identified with it, the comedy got a number of stock productions, some with the British actress. It was released for amateur performance last October and had its first little theatre booking in November. Sale of nearly 900 copies of the text by Dec. 31 not only brought a small royalty to author John Cecil Holm and the Dramatists Play Service, but indicated that an unusual number of amateur groups are interested in it for production. It's roughly estimated that the script may bring in \$5,000 or more in little theatre royalties.

Although Broadway comedy hits like "You Can't Take It With You," "What a Life," "Claudia," "Kiss and Tell," etc., that require a single setting, have proved to be relatively substantial royalty-makers in the amateur field, it's not so well known that non-clicks can also provide modest "annuities" for authors. An interesting example of the latter is "Thunder Rock," an (Continued on page 58)

Unprecedented Terms On Coast 'Madam'; Hayward Gets Flat 100¢ on Deal

Terms of the nine-week Coast engagement of "Call Me Madam" next summer under the sponsorship of the Los Angeles and San Francisco Civic Light Opera, are believed to be virtually unprecedented. The Coast groups will take over complete operation of the production, paying producer Leland Hayward a flat \$100,000 on the deal. After the engagements in the two cities the show will revert to Hayward, who plans to send it on tour again.

Currently in its 77th week on Broadway, the Irving Berlin-Howard Lindsay-Russell Crouse musical comedy goes to Washington for a four-week stand beginning May 5. Then Ethel Merman withdraws as star, proceeding directly to the Coast to repeat the stint in the 20th-Fox film version. With Elaine Stritch taking over the starring assignment, the show will probably have minor recasting, after which it will be re-rehearsed and then sent to the Coast.

Cost of transporting the production to Los Angeles and then to San Francisco will be paid by Hayward, but all other expenses in connection with the two stands will be borne by the Coast groups. The Los Angeles stand will be five weeks starting June 23 and the San Francisco run will be four weeks starting July 28.

Levant SRO Concert Sub In Lexington at 4¢ Fee

Lexington, Ky., March 11.

Oscar Levant, appearing here at the Coliseum on the U. of Kentucky subscription concert series last Wednesday (5), as substitute for the cancelled-out First Drama Quartet, drew an enthused, overflow audience of 12,000 for the event.

Planist, who is handled by the Columbia Artists Mgt., received \$4,000 as his fee for the engagement. The First Drama Quartet had been booked in for \$3,300.

'Mad Money' Musical Due For Tryout in Chicago

Chicago, March 11.

Richard Levine, who wrote the music for "Make Mine Manhattan," will try out his latest musical, "Mad Money," at the Loyola Community Theatre April 18. Book is by Max Wilk and Lee Rogow, with latter also doing the lyrics. Additional lyrics are done by Ted Fetter.

Loyola has been presenting an original musical each year by known writers and composers, acting as showcase for buyers. John Bettenbender, head of the drama school of Loyola U., will direct. Production will run four days.

'State' Closes To Neat 240¢ Gain

"Affairs of State," which closed Saturday night (8) at the Music Box, N. Y., after a run of 610 performances, earned a profit of about \$240,000 on its \$50,000 investment. It has distributed \$206,000 net and has approximately \$34,000 in additional assets, including about \$12,000 in union bonds. The Louis Verneuil comedy, staged by the author, was produced by Richard Krakeur and Fred Finklehoffe.

June Havoc, who took over the star role last June, succeeding Celeste Holm, will continue for the Boston run, which opened Monday night (10) and is slated for at least four weeks. However, if the play tours beyond Boston, the actress intends to exercise her contractual right to leave the cast. She has been in ill health recently and wants to get a complete rest. She may visit Spain, where her sister, Gypsy Rose Lee, is making a picture.

Because Miss Havoc's husband, William Spier, could not obtain a release from his duties as a TV producer for CBS to stage the London edition of the play, the actress has turned down an offer from British producer Stephen Mitchell to repeat her starring role in the West End. She was offered 15% of the gross, plus expenses for a secretary and maid. She and Spier had hoped to film a TV series in London for CBS during the run of the play, but she will now probably do the stint in the U. S. after she returns from her Spanish vacation.

With Verneuil ill on the Coast and Spier unavailable, it's not known who will stage the London production of "Affairs." Meanwhile, Krakeur is on the Coast dickering for sale of the screen rights to the play.

Wire Tie Hypoing Chi Sale on 'Doll's' Ducats

Chicago, March 11.

Tieup with Western Union and "Guys and Dolls" is hypoing the mail-order take. Plan, which went into operation last week in 93 cities around Chicago, has already brought orders from 28 towns. Although most of the orders were for pairs or fours, large blocks of seats were also ordered by wire. As expected a large percentage were for weekend shows, but according to Vic Leighton, who is handling the promotion, demands for early part of the week are almost as heavy.

Western Union is assigning an extra man to handle the money orders, and the management is now instructing WU agents to turn down weekend orders, as they are sold out for the next 12 weeks.

Ballerina Alicia Alonso, of Ballet Theatre, flew home to Havana Sunday (9) for a long rest.

Plays Out of Town

Golden Boy

Harford, March 5.
American National Theatre & Academy presentation of drama revival in three acts (12 scenes) by Clifford Odets. Stars John Garfield, Lee J. Cobb, Olivera Odets. Setting, lighting and costumes by Paul Morrison. Art by Patrons, Harford, March 5; \$4.20 top.

Art Smith (Lee J. Cobb).....
Bette Grayson (Olivera Odets).....
Joe Bonaparte (John Garfield).....
Tommy (Lee J. Cobb).....
Lorna Moore (Bette Grayson).....
Frank Bonaparte (John Garfield).....
Roxy Gottlieb (Lee J. Cobb).....
Eddie Funnell (Bette Grayson).....
Pepper White (John Garfield).....
Mickey (Lee J. Cobb).....
Cal Boy (Bette Grayson).....
Sam (John Garfield).....
Mr. Carp (Lee J. Cobb).....
Drake (Bette Grayson).....
Driscoll (John Garfield).....
Barker (Lee J. Cobb).....

This 1952 revival carries just as strong a punch as the original of 1937, and is as stirring as the two ANTA offerings brought out earlier this season.

Clifford Odets, "Golden Boy's" author, is also its director here. He keeps things moving smoothly. As author, he has peopled his play with characters of various hard and tender types, interspersing his drama with bits of humor. As director, he has seen to it that the parts have proper atmosphere, that the humor is pungent, that the pace is just right. Odets is aided by two factors. One is that several members of the cast were in the original company. Secondly, the entire cast is very competent.

Story concerns the 23-year-old son of an immigrant fruit peddler, who weighs a future as a violinist against that of a boxer, and chooses the latter because of his yen for money and fame.

John Garfield, a member of the original company in a minor role, essays the boxer here, the part played by Luther Adler in the original. Garfield played the lead role in a straw hat production last summer. Actor turns in a well-balanced, quite capable role of the boy wracked by tumult and tensions, in an artistic, varied range of mood.

Lee Cobb, who shares star billing with Garfield, also turns in a fine acting job. As the aged, tortured Italian immigrant father, Cobb is both compelling and convincing. He played this same role in the film version, and was also a member of the original legit company, playing a minor role at the time.

Bette Grayson, the sentimental "tramp from Newark," provides a second conflict in the play, as the bedmate of the boxing manager, who is eventually won over by the fighter. She turns in an okay performance here. Art Smith, as the fight manager, does a top-drawer job. He is also a vet of the original company.

Joseph Wiseman is excellent as Eddie Fuselli, the racketeer-fight manager, creating a character study that stands out in a talent-laden cast. William Hansen, as the trainer; Rudy Bond, a co-manager; Martin Kreene, a neighbor; and Michael Lewin, a brother-in-law, are others who turn in fine performances. Sets and lighting by Paul Morrison are okay.

Odets, both as an author and director, shows himself a skilled theatrical craftsman, but in one or two scenes, however, his writing seems to be outmoded. These are the park-bench scenes where the fighter and the chick X-ray their souls in an aura of sentiment.

Eck.

Penelope

Hollywood, March 4.
Players' Ring production of comedy in three acts by Leonardo Bercovici. Directed by Charles Korvin. Music by Sol Kaplan; sets, Glase Lohman and Robert Bray; murals, Boris Gorkel; costumes, Marvin Becker. Art by Players' Ring Theatre, Hollywood, March 4; \$2, \$3.50 top.

Telemachus (Ted Thorpe).....
Old Greek (Michael Fox).....
Penelope (Kathleen Freeman).....
Euryanthe (Ken Alton).....
Antinous (Michael Fox).....
Medon (Hewitt Lewis).....
Euthela (Edith Lewis).....
1st Mother (Prudence Calvin).....
3rd Mother (Lali Schuckett).....
2nd Mother (Bonnie Reeves).....
3rd Daughter (Sondra Farrell).....
1st Daughter (Jane Baker).....
Alax (James Arness).....
Ulysses (Sandy Aaronson).....
Phaedra (John Crawford).....
Sailor Boy (Frank Mathias).....

There's a gem of sparkling satire gleaming almost completely unseen beneath a mass of too-cute dialog in this Leonardo Bercovici script. An almost complete rewrite is indicated, but it's worth the effort.

Bercovici has chosen to refute Homer's version of the history of the situation has a wealth of basic humor that should be exploited. Bercovici's Penelope is a long-

suffering wife of an absent hero, but her patience is wearing thin. She's about to elope with Ajax, Jr., when Ulysses returns to claim his rights. Homer's hero is exposed as more charlatan than champion, but Penelope decides she loves him anyway and he resumes the throne after driving away the suitors. Of some aid and no comfort is Telemachus, whom Bercovici has recreated as an effeminate fool.

In its present version, "Penelope" has only one genuinely funny scene—Ulysses' hilarious "synopsis" of the Odyssey. If the remainder of the scenes could be rewritten with the same perception, the script could rise above its current little theatre surroundings. As it stands, however, it's purely for the legit-starved locals who follow the fortunes of the Players' Ring group regardless of their presentations.

Charles Korvin is only spasmodically successful in making the play move freely in the central-staging atmosphere, and most of the cast is ill at ease with the dialog. Best is Fay Baker, a regal Penelope. John Crawford and James Arness suitably, fill the physical qualifications for the roles of Ulysses and Ajax, Jr.

Kap.

Harvey

Dallas, March 5.
New York Drama Guild production of comedy in three acts by Mary Chase. Features Butterfly McQueen, Clark Morgan. Staged by Barney Ward. Production supervisor, Jay F. Riley. Art by Lincoln School Auditorium, Dallas, March 5; \$2, \$3 top.

Veta Louise Simmons (Butterfly McQueen).....
Myrtle Mae Simmons (Yvonne Jalgas).....
Elwood (P. Dowd).....
Ruth Kelly (R.N. Joy).....
Dundie Wilson (Vole Howard).....
Wynne Sanderson (M.D. Al Harris).....
Lyman R. Chumley (M.D. Lorenzo Tucker).....
Judge Omar Gaffney (Sandy Brown).....
E. J. Loggren (Sandy Brown).....

The New York Drama Guild is touring this Mary Chase Pulitzer prizewinner, with an all-Negro cast, through the southwest via one-night stands. Show bowed here with only one week's flack and was sponsored by the Kappa Zeta Chapter of Zeta Phi Beta sorority. All notices and house programs listed. Dooley Wilson and Butterfly McQueen in lead roles. Illness, however, forced Wilson to leave the show 10 days earlier, but no mention was made before or after the curtain. Four casting switches put Clark Morgan into the role of Elwood P. Dowd.

Despite the adversity, the durable Chase comedy survives, in spite of a generally so-so performance. Miss McQueen, also caught in a role switch, flutters through her new part to garner laughs aplenty. Falsetto-voiced comedienne plays hard all the way, as the sister, to carry the play. Jay F. Riley, as the strong-arm sanitarium attendant, is a big hit in a lesser role. He rates yocks with his broad comedy lines, and is a scene stealer with each appearance. Lorenzo Tucker, playing the psychiatrist, performs admirably. Vole Howard, in the nurse role, and Al Harris, as the young doctor, are okay.

Settings are adequate. Tour continues in the southwest through March 20.

Bark.

The Trojan War Will Not Take Place

Princeton, N. J., March 4.
Princeton University production of drama in two acts (two scenes) by Jean Giraudoux. Directed by John Capais; settings, Hugh Hurd; costumes, Peter Trent; lighting, Edward Peterson, Jr.; original music, Frank Lewin. Art by Murray Theatre, Princeton, March 4; \$2, \$1.50 top (\$1.50 weekend).

Unfortunately, little of Jean Giraudoux's talent is displayed to any advantage in "The Trojan War Will Not Take Place."

The play, set in ancient Troy, depicts events that led up to the Trojan war. A series of conversations that fail to build up to a convincing climax, the production definitely suffers from dreary verbosity. Another of its most obvious faults stems from the author's ruthless determination to shove his message down the collective throat of the audience.

As a result, from curtain to curtain the playgoer is painfully aware of long-winded passages that tend to cloud rather than illuminate Giraudoux's philosophy—that once fate decrees war, it may be brought about by any small ridiculous act, rather than the acts of individuals who seem the causes.

Staging, which at best can be termed just so-so, could be greatly improved by pin-pointing emphasis properly. After a static Act I, pacing picks up considerably but is rather uneven throughout the production. Despite the script and staging, the hard-working, talented

cast of Theatre Intime emerges unscathed.

Peggy Allison's Andromache is impressive and realistic. Selly Weber capably fulfills the role of the fatalistic Cassandra. Dan Seltzer turns in a fine, sensitive performance as Hector. Maurine Matthews contributes an intelligent and particularly praiseworthy characterization of Helen. John DeBrito is well cast as Paris, and Charles Schultz, Paul Zimskind, Richard Goldman and Ronald Harper rate a nod for their work in supporting roles. Hugh Hardy's attractive settings are definitely on the credit side, as is the effective lighting of Edward Peterson, Jr. Peter Trent's costumes are also in good taste.

Shane.

Slicks

Continued from page 57

ton personally pocketed \$90,000. In all, he has grossed more than \$500,000 on his junkets around the country, playing everything from high schools to municipal auditoriums.

"Don Juan" has grossed approximately \$1,000,000 in its junkets—of which amount better than 70% came from the stix. The remainder was garnered in a smashing New York City stand that has cued a return four-week engagement to start March 30 at the Plymouth. It was the small towns, however, that gave the presentation its impetus—and as a result the newly-built Chautauqua circuit will get the first and perhaps the only look this year at Power's "John Brown's Body." No arrangements have been made for a Broadway stand, nor are any currently being considered.

Laughton, incidentally, will team with Corwin in the staging of the Benet piece, which will be billed as the "First World Cantata." Negotiations now are underway for Raymond Massey to play Abraham Lincoln in the piece.

\$250,000 Gross Seen

"John Brown's Body" will be booked on \$2,500 against 70% of the gross, or that \$5,000 guarantee basis. A total gross of \$250,000 already is apparent, since the first announcements, mailed out two weeks ago to organizations around the country, has brought better than a 60% response asking for dates.

The Power star—his first "legit" work in 16 years—will be on a one and two-night stand basis. Troupe will be booked in jumps of about 100 miles between dates. Gregory figures the entire production will cost around \$5,000 to mount—and will need only \$14,000 per week to break even.

Next on the agenda will be a similarly mounted "Caesar's Circus," with James Mason as Brutus and Basil Rathbone as Cassius. This will follow the same route being mapped for "John Brown's Body"—and again there is no immediate interest in arranging a Broadway date.

Still to be determined is the third offering. Gregory has obtained the rights to a dramatic version of the court martial scene from "The Caine Mutiny" and may do this or "Dragon's Mouth," a specially written "platform drama" by J. B. Priestley which calls for a cast of four and no sets, a la "Don Juan in Hell."

Lurking in the background is a "Midsummer Night's Dream" production, not as generally seen in modern times, but as originally envisioned by Shakespeare—as a post-wedding play. It, too, would be done sans sets—and with characters in formal attire as if they had just attended a wedding ceremony.

The spreading small-town interest in these presentations points up the recurring theory that classics are more commercial in the less sophisticated areas. More importantly, however, it's being carefully studied by Hollywood names who have long expressed a desire to take a fling at "three-dimensional" performances but have shied away from an assault on Broadway. The burgeoning backwoods offer the chance to do live work at salaries more nearly comparable with film pay—and at considerably less risk to reputations or bankrolls.

Ramon Vinay, Met Opera tenor, will open the season at both the Bayreuth and Salzburg Festivals in July, and will sing five times at each town in the title roles of "Tristan" and "Otello." Since both festivals run concurrently, Vinay will shuttle between the German and Austrian cities, alternately singing "Tristan" at Bayreuth and "Otello" at Salzburg.

Play on Broadway

Paris '90

Alden S. Blacet production of one-woman show in three acts (14 scenes) by Cornelia Otis Skinner, with music and lyrics by Kay Swift. Stars Miss Skinner. Directed by Blodgett musical director, Nathaniel Shilkret; settings and lighting, Donald Oenslager; costumes, Helene Pons; orchestration, Robert Russell Bennett. At Booth, N. Y., March 4; \$2, \$4.50 top (\$6 opening).

Although "Paris '90" is another of Cornelia Otis Skinner's one-woman shows, she is to some extent reversing the current trend in that direction. For while the Boyer-Laughton-Hardwicke-Moorehead "lecture" edition of "Don Juan in Hell" and the current Emyln Williams "readings" from Charles Dickens are at least partly aimed at simplifying production and thus minimizing operating costs, Miss Skinner has not only added music to her solo performance but has considerably expanded the physical production. Except that she comprises the entire cast, her "Paris '90" is a full-scale show.

In this ambitious, daring move, Miss Skinner is apparently abandoning at least part of the women's club and college circuit that has always been the bulk of the public for her costumed solo portrayals, and is shooting for the potentially more lucrative trade of Broadway and the regular road stands. Although her club and campus bookings would tend to be hyped by click Broadway reviews, "Paris '90" is likely to be too elaborate a physical production to play many of the clubhouses and halls available for the organizational bookings.

Whether this seeming gamble will pay off seems moot. "Paris '90" is unquestionably the best show Miss Skinner has ever offered, and perhaps the best anyone has ever brought off in this specialized format. It has scope and depth, a wide emotional range, plenty of visual splash and the star's virtuoso performance and vital personality. But there may not be a large enough Broadway public for a solo dramatic show to get a pay-off run. In that case, it will remain to be seen whether the reviews will have enough exploitation value in the club-college field, to offset the reduced potential playing time created by the elaborate production.

"Paris '90" is a gallery of 14 characterizations forming a sort of musical comedy portrait of the French capital at the turn of the century. While most of the characterizations are not directly related, one leads into another in such a way that a mood and even a kind of theme are developed. This doesn't quite become a "book" in the musical comedy sense, but it does provide a continuity of interest and a consistency of viewpoint. Also, it permits Miss Skinner to run the scale of emotion from fairly broad comedy to quite touching pathos. It also permits her to express a number of pertinent opinions about life in Paris and elsewhere both then and now.

Since the show was inspired by the paintings and drawings of Henri Toulouse-Lautrec, the atmospheric curtain contains reproductions of some of his familiar posters, and Donald Oenslager's simple settings are in appropriately bright colors, as are the decorative and frequently amusing costumes designed by Helene Pons. For the first two acts, Miss Skinner's characterizations include a tough French wet-nurse, various Parisian ladies of assorted degrees of fashion and social standing, a popular Spanish dancer, an "emancipated" British woman cyclist, an articulate statue of a saint in Notre Dame cathedral, an amiable laundress, a pitifully inhibited Boston schoolteacher, a London flooze and the terrified wife of a Jewish professor during the Dreyfus agitation.

While these are generally interesting and occasionally moving, the show takes a vibrant lift in the third act, when Miss Skinner etches an indirect picture of Toulouse-Lautrec through sketches of four of his friends. These include an extroverted cabaret singer, a savage German lion-tamer, a pathetic prostitute and finally, as a triumphant climax to the whole evening, Yvette Guilbert. This finale not only suggests the electrifying personality the celebrated singer must have had, but also somehow expresses the carefree vigor of the era and the compassionate genius of the hunch-backed Lautrec himself.

Although the quality of Miss Skinner's performance, naturally varies with the characters she plays, the show builds subtly in dimension as well as theatrical impact, and it has the rare merit of becoming more engrossing and enjoyable as the evening proceeds. The dozen-odd Kay Swift songs,

including background mood effects and vocals sung charmingly by the star, are a valuable element.

It all adds up to novel, stimulating theatre. And it demonstrates what films, television, and even cafes (not to mention, exploit itself), have been failing to exploit in this remarkably gifted artist, one of the most versatile talents of our time.

Hobe.

'Ghost'

Continued from page 57

early drama by screenwriter-novelist Robert Ardrey.

"Rock," which brought Ardrey less than \$1,000 from its original production by the Group Theatre, subsequently was a boxoffice success in London and was produced as a picture in England. Although the author never received any income from the latter two editions of the play, they presumably sparked it as a little theatre vehicle. Also several radio adaptations may have helped.

In any case, for about the last 10 years, "Rock" has been averaging about \$1,000 a year in little theatre royalties for Ardrey. Moreover, the amount has been steadily increasing, perhaps because the play, written just before the start of World War II, has a new timeliness, and even an inspiring quality in the atomic era.

Holm's "Three Men on a Horse," which was a smash on Broadway, the road and abroad, besides being made into a picture and adapted as a musical ("Banjo Eyes"), was a relatively mild little theatre property. Fact that it was about bookies is believed to have been less important than that it required three sets. However, Holm figures the play could be revised effectively as a one-setter and as such might prove a remunerative bet.

Having seen a TV edition of the comedy last year on the Prudential show, the author also thinks the character of the meek greeting-card poet Erwin Trowbridge might provide the basis for a continuing series, as Henry Aldrich did for Clifford Goldsmith from the latter's "What a Life," or Corliss Archer for F. Hugh Herbert from "Kiss and Tell," etc.

Current Road Shows

(March 10-22)

"Affairs of State" (June Havoc)—Plymouth, Boston (10-22).
"Bell, Book and Candle" (Rosalind Russell, Dennis Price)—Great Northern, Chicago (10-22).
"Candida" (Olivia de Havilland) (tryout) Locust St., Phila. (10-15); Ford's, Baltimore (17-22).
"Cocktail Party" (Dennis King, Estelle Winwood, Julie Haydon)—Ford's, Baltimore (10-15); Walnut, Phila. (17-22).
"Darkness at Noon" (Edward G. Robinson)—Geary, San Francisco (10-22).
"Gentlemen Prefer Blondes" (Carol Channing)—Music Hall, Cleveland (10-15); Keith's, Columbus (17-19); Paramount, Toledo (20-22).
"Grass Harp" (tryout)—Colonial, Boston (13-22).
"Guys and Dolls"—Shubert, Chicago (10-22).
"Long Watch" (tryout)—Forrest, Phil. (10-15) (reviewed in VARIETY, Feb. 20, '52).
"Member of the Wedding" (Ethel Waters)—Cox, Cincinnati (10-15); Nixon, Pittsburgh (17-22).
"Mister Roberts" (Tod Andrews)—Civic Theatre, New Orleans (10-15); Tower, Atlanta (17-19); Ryman Aud., Nashville (20); Auditorium, Memphis (21-22).
"Moon Is Blue" (2d Co.)—Harris, Chicago (10-22).
"Moon Is Blue" (3d Co.)—American, St. Louis (10-15); Orpheum, Kansas City (17-22).
"Oklahoma"—Victory, Dayton (10-12); Aud., Rochester (13-15).
"One Bright Day" (tryout)—Walnut, Phila. (10-15) (reviewed in VARIETY, March 5, '52).
"Rose Tattoo"—Biltmore, L.A. (10-15); Curran, San Francisco (17-22).
"Salt of the Earth" (Teresa Wright, Kent Smith) (tryout)—Shubert, New Haven (13-15); Wilbur, Boston (17-22).
"South Pacific" (Janet Blair, Webb Tilton)—KRRN Radio Thea., Des Moines (10-15); Murat, Indianapolis (17-22).
"Student Prince"—Shubert, Detroit (10-22).
"Three Wishes for Jamie" (Anne Jeffreys, John Raitt) (tryout)—Shubert, Phila. (10-15) (reviewed in VARIETY, Feb. 6, '52).
"Two on the Aisle" (Bert Lahr, Dolores Gray)—Shubert, Boston (17-22).

Chi Snowbound; Roz Russell 26G, 'Guys' Record \$55,971, 'Moon' \$13,700

Chicago, March 11.
Return of blizzard weather first part of last week, coupled with Lent, sloughed legit grosses, but the hits weathered the storm rather nicely. "Student Prince" limped out of the Blackstone Saturday (8) as did the Jose Greco Ballet at the Selwyn. "Moon is Blue" took a sharp dip, but still is on the profitable side with mail orders remaining heavy. "Guys and Dolls" registers a sock and "Bell, Book and Candle" is getting heavy matinee business, in addition to excellent nightly take.

Only thing scheduled in the near future is "Remains to Be Seen," due April 7 at the Erlanger, although "Two on the Aisle" looks fairly certain for May.

Estimates for Last Week
"Bell, Book and Candle," Great Northern (2d wk) (\$4.80; 1,500). Did well, except for snowy Monday night (3); nearly \$26,000.
"Guys and Dolls," Shuberts (2d wk) (\$6; 2,100). Just a question of the Wednesday matinees and Monday nights to achieve SRO status; first full week set new-house record at \$55,971.

Jose Greco Ballet, Selwyn (6th wk) (\$3.80; 1,000). Closed Saturday (8) to light \$12,000.
"Moon is Blue," Harris (45th wk) (\$4.80; 1,000). Still okay although took a beating Monday night (3); about \$13,700.

"Student Prince," Blackstone (4th wk) (\$4.20; 1,456). Staggered out Saturday (8) with lame \$11,000.

'S.P.' Huge \$52,476 Sets Mpls. Mark

Minneapolis, March 11.
During the final seven nights and one matinee of its repeat engagement at the 1,900-seat Lyceum here last week, "South Pacific" encountered below-zero weather, heavy snowstorms, Lent, the federal and state income tax payment deadline and tough Shrine circus opposition. Nevertheless, it went clean for all performances except two nights, when 33 and 100 of the \$4.80 tickets, respectively, remained unsold. At its stiff scale, the smash musical skyrocketed to a record \$52,476 gross for the week. That meant a total of \$88,880 for the local engagement, \$36,404 having been garnered the previous week for four nights and two matinees. Breaking Minneapolis records, the figures set a new alltime Lyceum high.

Last year "South Pacific" got \$78,000 for nine nights and three matinees here. Thus, in Minneapolis, in its total of three weeks it has played to a staggering \$166,880.

Ballet Russe de Monte Carlo is current for a week. It's the third ballet troupe to play Minneapolis this season, the others having been Sadler's Wells Theatre Ballet, which turned 'em away for four performances in the 4,500-seat Northrop Auditorium, and Ballet Theatre, which didn't ring the box-office bell loudly here.

'DARKNESS' BIG \$19,700 FOR 1ST WEEK IN S.F.

San Francisco, March 11.
"Darkness At Noon," starring Edward G. Robinson, which re-lighted the 1,550-seat Geary after six weeks of darkness, chalked up a lively \$19,700 for its first frame. This Theatre Guild production is scaled to \$4.80.

"Happy Time" starring Reginald Gardiner and Frances Dee, follows "Darkness" at the house March 24.

'Boy' 15G for 7 Perfs; Ends Hartford Season

Hartford, March 11.
Revival of "Golden Boy" at the New Parsons here last Tuesday through Saturday (4-8) grossed a fair \$13,000 for seven performances. Show marked the windup of the first legit season for the house. Shorter than anticipated, schedule was due to lack of "acceptable product," say house operators.

In under the banner of ANTA, "Boy" had a \$4.20 top. Attendance was helped by good press and subscription. Theatre will relight the first week of September.

St. L. Stock 'Threshold' Languid \$5,000 in K.C.

Kansas City, March 11.
Importation of legit from St. Louis proved a flop with Kansas City audiences, as "Second Threshold" playing a week in the Orpheum Theatre grossed a mild \$5,000. Names of John Loder and Martha Scott, even in her home town, meant little, and apparently the moderate prices, with \$3 top, were also negligible. Play took it on the chin opening day from the severe blizzard which buffeted the town Monday (3).

Play was brought in from the Empress Theatre, St. Louis stock house, where it was produced and had a one-week run. The second of two in the series, "A Date with April" with Constance Bennett, opens tonight (Tues.) with somewhat better advance.

'MOON' \$15,000, ST. LOO; BENNETT-'APRIL' 11G

St. Louis, March 11.
"Moon Is Blue," with James Young, Marcia Henderson and Hiram Sherman, drew a shiny \$15,000 for its first week at the American Theatre here, at \$3.66 top. Comedy continues this week, after which the house will be dark five weeks.

Natives turned out for "Date With April" starring Constance Bennett, at Empress Theatre. Stock offering copied approximately \$11,500 for eight performances at \$2 top. Judy Holliday opens to night (Tues.) for a one week engagement in "Dream Girl."

'Gents' \$40,300, Cincy; Big Saturday Factor

Cincinnati, March 11.
"Gentlemen Prefer Blondes" gathered a fairish \$40,300 on eight performances last week in 2,500-seat Taft theatre at \$4.92 top. Saturday night (8) take of \$8,300 was a life-saver.

Ethel Waters in "Member of the Wedding" is at the 1,370-seat Cox theatre this week at \$3.69 top. Engagement is on Theatre Guild subscription.

Future B'way Schedule (Theatre indicated, if set)

"Flight Into Egypt," Music Box, March 18.
"One Bright Day," Royale, March 19.
"Long Watch," Lyceum, March 20.
"Three Wishes For Jamie," Hellinger, March 21.
"Dark Legend," President, March 24.
"Grass Harp," Beck, March 27.
"Don Juan in Hell" (return), Plymouth, March 30.
"Salt of the Earth," April 3.
"Much Ado About Nothing," April 12.
"Candida," April 14.
"Brass Ring," Lyceum, week of April 14.
"Four Saints in Three Acts," ANTA Playhouse, April 16.
"For Crying Out Loud," mid-April.
"To Be Continued," week of April 21.
"Fire Sale," week of April 21.
"Josephine," April 29.
"Of Thee I Sing," Ziegfeld, May 1.
"Circus of Dr. Lao," ANTA Playhouse, May 14.
"Wish You Were Here," Imperial, mid-June.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Review), MC (Musical Comedy), MD (Musical Drama), O (Operetta).
"Brass Ring" (D)—Donald Wolin, prod.; Stanley Gould, dir.; Sydney Blackmer, star.
"The Chase" (D)—Jose Ferrer, Milton Barron, prods.; Jose Ferrer, dir.; John Hodiak, Kim Hunter, stars.
"Dark Legend" (D)—David Hellwell, Robert N. Winter-Berger, Darren McGavin, prods.; Morton Da Costa, dir.
"Of Thee I Sing" (MC)—Chandler Cowles, Bennett Segal, prods.; George S. Kaufman, dir.; Jack Carson, Paul Hartman, stars.

'COCKTAIL' MILD \$8,800; DETROIT STILL SLOW

Detroit, March 11.
Second round of "Cocktail Party" brought only \$8,800 at the Cass, which now goes dark until new bookings are arranged. "Student Prince" is currently at the Shubert for a fortnight. Advance has been light.

With extensive unemployment in the motor factories, legit attendance here has been generally still all season, with only such powerhouses as "Guys and Dolls" able to pep up the boxoffice.

'Jamie' OK \$30,000, 'Watch' Sad \$8,400, 'Day' 11G, Philly

Philadelphia, March 11.
Preference for musicals still is in evidence here, with "Three Wishes for Jamie" garnering last week's biggest take. Place position went to Olivia de Havilland's "Candida," with screen star showing strength particularly at matinees. Critical hassle occurred with three openings Monday (3). First-stringers covered "One Bright Day," giving mixed verdict—one rave and two so-so. Second stringers were more favorable to "Three Wishes," although rapture was modified in two cases. "Candida" drew fair notices from third line reviewers. "Long Watch," which bowed Tuesday (4) at Forrest, was vetoed by all three critics.

Estimates for Last Week
"Long Watch," Forrest (1st wk) (\$3.90; 1,760). Bad notices hurt and lack of marquee strength no help. Weak \$8,400 for 11 performances.

"Candida," Locust (1st wk) (\$3.90; 1,630). Star's pulling power evident in nice \$15,100 take.

"Three Wishes for Jamie," Shubert (1st wk) (\$4.55; 1,870). Good word of mouth, plus fact town is starved for musical fare helped this one. Acceptable \$30,000.

"One Bright Day," Walnut (1st wk) (\$3.90; 1,340). Local Shubert office used First Nighters Club (out-rate tickets) to bolster Lindsay-Crouse production. First two nights of week. Mild \$11,000.

'ROBERTS' \$24,000 FOR 7 IN THREE-WAY SPLIT

Baton Rouge, March 11.
"Mister Roberts," with Tod Andrews starred, drew a healthy \$24,000 last week in seven performances split between three stamens. The seagoing comedy-drama started the week with \$5,200 for one-nighter Sunday (2) at the Municipal Aud., Shreveport, drew \$11,600 in two evenings and a matinee Tuesday-Wednesday (4-5) at the Music Hall, Houston, and added \$7,200 in two evenings and a matinee Friday-Saturday (7-8) at the Paramount here.

Leland Hayward production is playing all this week at the Civic, New Orleans.

Waters-Wedding' Fast \$22,000 in Cleveland

Cleveland, March 11.
"Member of the Wedding," with Ethel Waters, brisk business at the Hanna on eight performances last week. Sluggish at the start, it raked in \$22,000 at \$3.70 top, with strong biz at end of week. Show was on Theatre Guild subscriptions.

Theatre may stay dark until "Remains to Be Seen," with Janis Paige and Jackie Cooper, arrives March 24. "Gentlemen Prefer Blondes," with Carol Channing, opened last night (Mon.) at the 3,000-seat Public Music Hall under local auspices of George Young.

'Tattoo' Fair \$17,300, L.A.; 'Tonite' Sad \$1,600 in 4

Los Angeles, March 11.
Legit biz perked downtown last week as "The Rose Tattoo" generated interest in the first of its two frames. Touring Cheryl Crawford production hit a nice \$17,300 at the 1,636-seat Biltmore. Approximately \$12,000 of the total came from Theatre Guild-American Theatre Society subscriptions. Current frame is also on TG-ATS.

"3 For Tonite," package of three one-acters which rekindled the 400-seat Las Palmas in Hollywood, got off to a bad start with \$1,600 for the first four days after opening Wednesday (5).

B'way Sags Again; Skinner 11G (7), Hayes \$28,600, Rex-Lilli \$31,500, 'Camera' \$19,600, Only 2 Sellouts

Business slumped again last week on Broadway. With few exceptions, and those apparently due to special circumstances in each case, attendance sagged for the second successive week. Although the total take was up a little, due to the presence of two additional shows on the boards, the general pace was slower and the average was lower than for the disappointing previous frame. Prospects for this week are also dubious.

The total gross for all 25 shows last week was \$654,800, or 74% of capacity. Week before last, the total for all 23 current shows was \$645,900, or 77% of capacity, representing a drop of 1%.

A year ago last week the total for 25 current shows was \$603,200, or 81% of capacity, an increase of 9% from the week before.

Of last week's openings, "Paris '90," the new Cornelia Otis Skinner show, drew a split press and is still an uncertain boxoffice prospect, while "Women of Twilight" was generally panned and flopped out. Of the other recent arrivals, "Mrs. McThing" is doing strong business and is a bet for a moderate run.

One opening is set for this week, and four next week.

Estimates for Last Week
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Review), MC (Musical Comedy), MD (Musical Drama), O (Operetta).
Other parenthetical designations refer respectively to top price; ("indicates" using two-for-one); number of seats; capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Music Box (76th wk) (C-\$4.80; 1,012; \$26,874) (June Hayco). Nearly \$12,800 (previous week, \$12,200); closed Saturday night (8) after 610 performances; production is touring.

"Call Me Madam," Imperial (73d wk) (MC-\$7.20; 1,400; \$51,847) (Ethel Merman). Almost \$39,300 (previous week, \$42,500); closing May 3, to tour.

"Cleopatra," Ziegfeld (12th wk) (D-\$7.20; 1,628; \$59,536) (Laurence Olivier, Vivien Leigh). Nearly \$58,200 (previous week, \$57,900); closing April 12.

"Conk! Wife," National (14th wk) (C-\$4.80-\$6; 1,172; \$31,000) (Katharine Cornell, Brian Aherne, George Gargle). Almost \$12,600 (previous week, \$15,600); closing April 8, to tour.

"Dickens Readings," Golden (5th wk) (C-\$4.80; 776; \$19,195) (Emily Williams). Approached \$12,000 (previous week, \$10,000); closing next Saturday night (15).

"Fourposter," Barrymore (20th wk) (C-\$4.80; 1,060; \$24,998) Jessica Tandy, Hume Cronyn). Nearly \$21,400 (previous week, \$22,100); closing May 31, to tour.

"Gigi," Fulton (16th wk) (C-\$4.80; 1,063; \$23,228) (Audrey Hepburn). Almost \$14,600 (previous week, \$15,700).

"Guys and Dolls," 46th St. (68th wk) (MC-\$6.60; 1,319; \$43,904). As always, \$44,400.

"I Am a Camera," Empire (15th wk) (CD-\$4.80-\$6; 1,082; \$24,908) (Julie Harris). Over \$19,600 (previous week, \$19,400).

"Jane," Coronet (6th wk) (C-\$4.80-\$5.40; 1,027; \$31,000) (Edna Best, Basil Rathbone). Almost \$16,600 with the help of two theatre parties (previous week, \$14,200).

"King and I," St. James (60th wk) (MD-\$7.20; 1,571; \$51,717) (Gertrude Lawrence). With the star out ill all week, nearly \$51,300 (previous week, \$51,700); Miss Lawrence was back in the cast Monday night (10).

"Moon is Blue," Miller (53d wk) (C-\$4.80; 920; \$21,586) (Barbara Bel Geddes, Donald Cook, Barry Nelson). About \$15,600 (previous week, \$15,500).

"Mrs. McThing," Beck (3d wk) (CD-\$4.80-\$6; 1,314; \$32,000) (Helen Hayes). Almost \$28,600 (previous week, \$30,300); moves March 22 to the Morosco.

"Paint Your Wagon," Shubert (17th wk) (MC-\$7.20; 1,361; \$46,000) (James Barton). Nearly \$33,500 (previous week, \$34,000).

"Pal Joey," Broadhurst (10th wk) (MC-\$6.60; 1,160; \$39,602). Went clean at all performances again for almost \$39,900 (previous week, \$39,800).

"Paris '90," Booth (1st wk) (MC-\$4.80; 900; \$20,235) (Cornelia Otis Skinner). Opened Tuesday night (4) to four favorable notices (Chap-

man, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American), three unfavorable (Atkinson, Times; Pollock; Compass; Watts, Post) and one no opinion (Hawkins, World-Telegram & Sun); first seven performances just topped \$11,000.

"Point of No Return," Alvin (13th wk) (D-\$4.80-\$6; 1,331; \$37,924) (Henry Fonda). Reached \$37,000 (previous week, \$37,000).

"Remains to Be Seen," Morosco (22d wk) (D-\$4.80-\$6; 912; \$25,700). About \$13,300 (previous week, \$13,500); closing March 22, to tour.

"Shirley," Cort (8th wk) (D-\$4.80; 1,056; \$27,700) (Jose Ferrer, Judith Evelyn). Nearly \$24,000 (previous week, \$24,700).

"South Pacific," Majestic (151st wk) (MD-\$6; 1,659; \$50,186) (Martha Wright, George Britton). Almost \$38,800 (previous week, \$42,500).

"Stalag 17," 48th St. (44th wk) (C-\$4.80; 912; \$21,547). Nearly \$12,500 (previous week, \$13,000).

"Top Banana," Winter Garden (19th wk) (MC-\$6.60-\$7.20; 1,519; \$51,881) (Phil Silvers). Almost \$43,600 (previous week, \$41,200).

"Two on the Aisle," Hellinger (34th wk) (R-\$6; 1,507; \$49,563) (Bert Lahr, Dolores Gray). Almost \$17,800 (previous week, \$16,000); closing next Saturday night (15), to tour.

"Venus Observed," Century (4th wk) (CD-\$4.80-\$6; 1,645; \$45,000) (Rex Harrison, Lilli Palmer). Nearly \$31,500 (previous week, \$32,700).

"Women of Twilight," Plymouth (1st wk) (D-\$4.80; 1,063; \$29,019) (Betty Ann Davies, Mary Merrill). Eight-performance first week drew about \$5,000; closed Saturday night (8) at a loss of around \$55,000.

OPENING THIS WEEK

"Flight Into Egypt," Music Box (D-\$4.80; 1,012; \$27,000). Irene M. Selznick production of drama by George Tabori, staged by Elia Kazan; venture capitalized at \$100,000 production cost an estimated \$75,000 (plus \$20,000 in bonds and about \$6,000 tryout loss) and can break even at around \$18,500; tryout reviewed in VARIETY, Feb. 27, '52; opening postponed from tomorrow (Thurs.) until next Tuesday (18) to permit last-minute script changes.

"Golden Boy," ANTA Playhouse (D-\$4.50; 925; \$27,000) (John Garfield, Lee J. Cobb). ANTA Play Series revival of play by Clifford Odets, staged by the author; production cost about \$18,000 and can break even at around \$10,000; tryout reviewed in VARIETY this week; opens tonight (Wed).

'Egypt' 18G, Hub; Press Cautious

Boston, March 11.
Legit tempo picks up slightly this week with "Affairs of State" bowing into the Plymouth last night (Mon.) for a four week stand and Truman Capote's "Grass Harp" due to unveil Thursday (13) at Colonial. "Bagels and Yox" moved into its second and final frame at Shubert.

Estimate for Last Week
"Flight Into Egypt," Colonial (1st wk) (1,500, \$3.60). Cris reaction was cautious on this touted pre-Broadway tryout, but gross climbed to hefty \$18,000.

'Widow' Fine \$19,000 In St. Pete Repeater

St. Petersburg, March 11.
"Merry Widow," the only show repeated from last year, grossed over \$19,000 last week at the St. Petersburg Operetta, and top draw of the season this far. A streamlined "Carmen," with English libretto, opens tonight (Tues.) in this indoor arena, the first full-fledged opera-in-the-round hereabouts. It is staged by Glenn Jordan, with an augmented orchestra directed by Roland Fiore and a cast including Rosalind Nadell in the title role, with Don Clarke, Victoria Sherry, Earle McVeigh and Stanley Carlson. Production and libretto are by Virginia Card.

Clearwater (Fla.) Sun has started a novel editorial feature pointing up the audience-intimacy aspect of the Operetta.

Plays Abroad

THEATRICAL BOOKING ORGANIZATION wants Legit Shows, Special Attractions and excellent children's entertainment for extended road tours. Must be financially established. Write Box 1401, 2166 Broadway, New York 24 or telephone TR. 3-4446.

Literati

Authors Guild Going Social?

The Authors Guild, oldest unit of the Authors League family, is currently debating how far the Guild should go in staging "social shindigs" for its membership. Such events are popular with writers and would-be writers, but the Guild has acted in recent years more and more as a purely economic and professional body, even dropping its annual dinner-dance, which always sold out months in advance. Luncheons, dinners and cocktail parties bring out the crowds and create word-of-mouth publicity, but one segment of Authors Guild members is strongly skeptical of the ultimate worth to working conditions and royalty scales. Against this the Guild, dating back to 1912, notes the current whirlwind publicity campaign of the unaffiliated Mystery Writers of America. Latter has a very active schedule of dinners, lectures and clinics in craftsmanship, and publishes a lively newsletter, *The Third Degree*. Similarly the also-outside-the-Guild group, calling itself the Society of Magazine Writers, has been quite active in the past two years. Finally, the P.E.N. Club of New York (poets, essayists, novelists) has come alive this season, and is staging a very popular cocktail party every Thursday.

Guild worries about the social side, partly because it has recently raised its own dues from \$15 to \$25 annually, at the same time abolishing the lower rates once granted associate members. Associates now pay identical dues with full voting members, on the theory that associates tend to ask and get more office service.

Authors Guild itself (not the League) has 2,627 members at the present time, about 1,100 in the metropolitan New York area. Making allowances for overlaps, the Guild members break down as 1,170 adult fiction book writers, 350 junior fiction book writers, 1,220 article writers, 1,100 short story writers, 200 poets, 210 text book writers and 220 pulp writers. Merle Miller is incumbent president at the Guild. His book dealing with blacklisting in the communications arts will be published next month.

Parched Poet

Arthur Frederick Otis, vet Chicago adman and account executive with Roche, Williams & Cleary agency there, is considerable of a poet on the side, selling to most of the major slicks that print verse.

Although he has since made the grade many times with the Saturday Evening Post, Otis quips that between his first submission and first acceptance check at the Post, there was a lapse of 29 years.

Cocoteau Book Snarl

After Paris publisher M. Guillaume had presumably bought the rights from Jean Cocoteau to his book, "Les Reines de France" ("French Queens"), and printed a few deluxe copies, selling at \$100 to \$300, he learned that a regular edition of the work was coming out from the publishing house of Bernard Grasset.

Guillaume claims infringement of copyright, but is awaiting return of Cocoteau, currently vacationing in the south, to explain how the rights were sold to two different people.

Ornstein's Trilogy

Bill Ornstein, Metro trade contact, completes a trilogy of "The Crime" short stories with his latest, "The Crime of Harlem Acres," which will appear in the May issue of New Story.

Previously his "The Crime" appeared in Tomorrow magazine, and "The Crime of These Corners" in Kansas magazine.

Hinson Stiles III

N. Y. Mirror managing editor Hinson Stiles will be another month at his Palm Beach home because of stomach ailment. No operation yet, as was at first feared. Executive editor Glen Neville pinch-hits with editor-in-chief Jack Lait which is the routine when one of the three is away vacationing or ill.

Old N. Y. Plus Show Biz
"As You Pass By: Old Manhattan Through the Fire Laddies' Eyes" (Hastings House, \$10) is a brilliant documentary of Gotham of yore with copious vignettes relating to the theatre from Colonial days forward. The author, Kenneth Holcomb Dunshie, former copywriter and adventurer, has set up this oversize book in his capacity as curator of the museum of the Home Insurance Co. He has worked an unusual technique in that each chapter describes the streets,

topography, architecture, customs, entertainment, etc., of the period scrutinized and then he treats of the area's volunteer fire-fighters, most of whom were linked with the town's "400."

It's a worthy reference tome for historians and a feast for the eyes with its 600-odd illustrations and 19 pp in color. Some of the passages contain boffo humor. Trau.

HST Syndication Setup

"Mr. President," the William Hillman censure on President Truman, is being offered for syndication on a per-copy basis. The asking fee for New York is \$10,000. Proceeds are shared equally between the Mutual correspondent and photographer Alfred Wagg who made many new and intimate closeups of the Presidential family.

Brook's 10,000 Advance Sale

"Blood, Oil and Sand," modern account of the Middle East powder keg by veteran foreign correspondent Ray Brook, will be published by World on April 15. Tome has a 10,000 advance sale and a second printing is being readied.

Considerable interest in the book has been shown by several film companies which are eyeing it as a possible documentary. Brook, currently a freelance reporter, was a former N. Y. Times and United Press correspondent. In nearly 15 years of foreign reporting, he covered 38 countries. He is the author of "Nor Any Victory."

Mrs. Crawford's Third Book

Mrs. Marion Crawford ("Crawfie"), who was governess to Princess Elizabeth and Margaret, had her third book rushed for American publication by Prentice-Hall this month because of the royal death. It was to have been called "Elizabeth the Woman," for a more leisurely summer publication; instead it is now titled "Elizabeth the Queen." Life paid between \$15,000 and \$20,000 for an excerpt from the book in a recent issue.

Although Harcourt, Brace got her first book, "The Little Princess," from Newnes & Pearson, the original British publishers, the next two went to Prentice-Hall. The second, "Mother and Queen," was published last fall, and sold 35,000 copies. United Features also syndicated it. The latest, not yet officially published, has 45,000 advance orders on the first 50,000 edition.

Dorothy Caruso's 'History'

Dorothy Caruso, once married to the great Enrico, who wrote his bio, "Enrico Caruso, His Life and Death," in 1945, has now written her autobiography in "Dorothy Caruso, a Personal History" (Hermitage House, \$3). Admittedly an impressionistic study rather than a literal account, the story is written with naivete, but with charm, too.

It's a strange, elusive, unsatisfying work. Just one brief, vague paragraph covers the meeting, marriage and child-bearing with the great Met Opera tenor, and his death. A few lines brush off her hostile father. Her subsequent two unfortunate marriages, her life in wartime France, her study of modern philosophy, get surface treatment. It's an emotional book, an unconventional autobiography of an unusual, perplexed and perplexing woman. Bron.

Early Corinne Griffith

Trusting memory for all its worth, former Hollywood star Corinne Griffith recalls the adventures and delights which filled her sixth and seventh years. "Papa" was Jack Griffith, a fun-loving and free-wheeling Texas railroad exec whose imbibing and uninhibited nature lead to a breakup of the family. This tees off her memoir, "Papa's Delicate Condition" (Houghton Mifflin; \$2.50).

Miss Griffith gets across in mildly exciting terms the ecstasy of owning an entire circus (it was plastered with mortgages, but "Papa" bought it because Corinne wanted the pony and red cart that went with it). Her descriptive work is fairly effective in communicating the atmosphere surrounding the circus and its people. In other chapters she is less successful, such as in her effort to convey the horror which doubtless would grip a little girl who's being chased by a group of irate adults. There's not the excitement which should have been.

On the plus side, again, is the author's handling of the family reconciliation in New Orleans. Here, Corinne's mother, who had been far more "proper" than "Papa," gives a rendition of "Bill Bailey," which was "Papa's" favorite tune and one she had loathed,

as the clan reunites. There's a nice dramatic quality in Miss Griffith's recollection of the scene. Her sketches, on the overall, make for pleasant reading. Gene.

CHATTER

J. P. McEvoy prepping a profile on Al Kelly for Reader's Digest. Stephen Longstreet's new novel, "The Beach House," will be published late in April by Henry Holt Co.

George Jessel writing "I Had to Open My Mouth," a book on public speaking, for publication by Random House.

Pete Martin in Hollywood to profile George Stevens, producer-director of "A Place in the Sun," for Statepoint.

Adela Rogers St. John's daughter, Elaine, helped ghost Cobina Wright's just published memoirs, "I Never Grew Up" (Prentice-Hall).

American Weekly switches to slick stock on May 11. Outfit is now asking film personalities, among others, to tape comments on the change for broadcasting on AW's transcribed radio show.

Jack Lott, reporter-editor for International News Service in N. Y., won the 1951 George R. Holmes Memorial Award for outstanding reportage by an INS staffer.

Richard Joseph, travel ed for Esquire, shuttled back to Biarritz to do a piece on that resort and the Basque country in between writing travel books for Doubleday. His "World Wide Travel Guide" just out, with others on Britain and France to follow.

Music composer-arranger Claude Latham writing a book, "Musical Memories of an Arranger." Latham was first arranger (1923) for Cole Porter, Richard Rodgers and Dorsey Bros. He's also written Japanese opera, among other works.

Nick Kelly (born Giovanni di Salvo), who manages Monte Proser's La Vie En Rose, vaudeur Al Kelly (Abraham Kalish in the City Hall records), and ex-fighter-masseur Packy O'Gatty (ne Pasquale Agati), are profiled by Emory Lewis as "New York's Honorary Irishmen" in this weekend's (15) Cue magazine.

'Blue Chips' Pix

Continued from page 1

others. "David and Bathsheba," the 20th-Fox epic, has completed its first tour of the domestic market with \$7,000,000.

Rundown on the other new product with prospective gross rentals, as cited by execs known to be conservative, reveals: Par's "Sailor Beware," \$4,000,000; Universal's "Bend of the River," \$3,500,000 for sure, possibly up to \$4,000,000; United Artists' "African Queen," \$3,000,000 as a certainty, may climb to \$3,500,000; Par's "Detective Story" and "Place in the Sun," each between \$3,000,000 and \$3,500,000.

"Vadis," with its take of \$10-12,000,000, will be the second biggest money-maker of all times. David O. Selznick's "Gone With the Wind," which M-G distributed, holds the title, having reeled in \$14,000,000 in its initial domestic rounds. Incidentally, there are no authentic records on "Birth of a Nation," so that pic is not considered in the all-time money-making sweepstakes.

Hyped Competition

Factor behind the upbeat revenue for top product is the intensified competition among theatremen, particularly first-run operators. They're hep to the situation whereby only the standout pic make big money, and are offering plenty hefty rentals to land them. Also working handsomely to the distributors' financial benefit is the practice, with a few films, of "pre-releasing." Under this policy, an important pic can be played at advanced admissions across the country, and immediately following these it is sent into general release at regular scales. "Streetcar" was given the "pre-release" treatment and is now swinging into regular runs. It played the Warner Theatre, N. Y., for nine weeks at tilted prices last fall, and opens at the same house March 17 at the standard scale.

Distrib toppers state that the \$7,000,000 listed for "Greatest Show" is the minimum. They feel that this amount is certain to be reached, but to what extent it will be exceeded is impossible to predict, because of the Cecil B. De Mille epic's limited number of engagements so far.

UA's "African Queen" is the greatest which the indie distrib has had since 1948. "Red River" in that year drew \$4,000,000.

SCULLY'S SCRAPBOOK

By Frank Scully

One of the oddest trails to success I've come across is the one blazed by Art Linkletter. About 10 years ago he began asking women shoppers in San Francisco if he might look in their purses and comment on what he found there. It proved amusing to afternoon radio audiences, so amusing in fact, that he decided to try a more daring experiment. He decided to switch from looking into women's purses to looking into children's minds. It worked out amazingly well. Today he examines the children's minds with the same gracious intimacy that he used when picking his way daintily through the purses of their mothers.

It all goes to prove that few things are boorish per se. It depends on how they're done. I used to marvel at his technique with women and their purses. Once he ran into something that usually isn't found in a purse, and he tried to back away from it and yet convey to the radio audience a measure of his surprise. He described it as the strangest-shaped handkerchief he had ever seen: He said he had never seen a handkerchief with an elastic band around the top. Obviously he was describing panties of some sort, but he never used the word.

Today, if while running through children's minds he comes across anything embarrassing, he handles it with equal dexterity and an added degree of humor. He knows from long experience that children will answer him a good deal nearer the truth than adults. It takes years to learn how to clothe a thought and practically force it underground, which is why so many panel shows are so dull. But children are so likely to give him the direct answer, that he has to pick his questions very carefully. "What does your father do?" "He drinks." Left that way, it sounds pretty bad, but Linkletter brings out the fact that Pop is a tea-taster and thus drinks for a livelihood.

It is a very easy thing to say, as the CBS crowd says of Linkletter, that the man is successful because he likes people. Of course he likes them. They're his bread and butter. But does he like them privately as well as publicly? I think he does. He has a steady curiosity about people. He is also curious about what makes them do what they do.

He was, for this reason, a most natural emcee for "People Are Funny." He himself is at least that funny. That doesn't put him among the great wits of the time, but then people, as people, are not very funny in that sense of the word either.

People Are Homo Stultus

Linkletter knows their frailties, and having handled 25,000 species of what Trader Horn called homo stultus in 15 years, he has had to make the best of it when they (1) fainted, (2) flirted, (3) got angry and even (4) off-color. Some even fought other contestants, and since much of this was before television, it was a lost action as far as an m.c. was concerned.

People who are not so funny, those who handle the prosaic facts concerning personalities of show biz, think of Link as a native son of California. Actually, he was born in Moose Jaw, Saskatchewan, which is pretty funny in itself. When he was two years old, however, his family moved to Lowell, Mass., and when he was six, they trekked across country to San Diego. There Link attended high school, and while at San Diego State College, began his radio career. So, to all intents and purposes, he is a local boy who has made good from coast to coast.

He has held all sorts of jobs, including that of a coupon clerk in Wall Street during the horrifying days of the 1939 crash. After that debacle, he signed on a ship going to California by way of Buenos Aires. It took him 15 months to get home, and by that time everybody was used to being broke and millionaires were no longer jumping off skyscrapers.

He thought he'd get something with a little more security, such as a teacher of voice and dramatics. But in his junior year at college he had worked as an announcer of sorts around San Diego, and when the San Diego exposition came up in 1935, he got the job of radio program manager. It went to his head. He thought he was a big shot. He made Lols Foerster think so, too. In fact, he talked her into marrying him. It looked as if he were going to make a career of managing radio programs for expositions, because the next year he got a similar job at the Texas Centennial in Dallas, and later his gift of gab got him the job of top speller for the San Francisco World's Fair.

Big Time, Big Broncos!

In college he was quite a basketball player, a captain, in fact, of a championship team. The sport wasn't up to what it is now, but he was rated about the best the state had at the time. This gave him an "in" as a sportscaster, a profitable field then as now. Ronald Reagan worked at it in the middle west and Tommy Harmon has done well with it to this day.

Linkletter had a degree of exaggeration which went far beyond the bounds of the superlatives which are most sports commentators' stock-in-trade. He was once describing a bucking horse in a rodeo. The horse seemed to have tremendous strength and was heaving the riders as if they were feathers in a sandstorm. "He's huge," cried Linkletter. "Why, he must weigh a couple of tons." People at home began visualizing that rhinoceri had been introduced into rodeos.

Because he had handled everything in the field of special events and seemed to come out of them with fewer scars than most commentators, he fell into this purse-prying program I referred to earlier. It was called "What's Doin', Ladies?" and whether anything was doin' or not, he managed to make the program move, which, for an afternoon radio program, was really terrific.

From Wall Street to G.E.

John Guedel in Hollywood must have caught him first about the same time I did, and being a producer who knew sponsors, he brought him down from San Francisco to L.A. and tied Linkletter up, making him the prodder of "People Are Funny."

Because the "Funny" show took only one day a week and Linkletter is a big, healthy animal, "who must weigh a couple of tons," if I may borrow from his repertoire, one program a week was not enough of a workout.

So Guedel booked him into "House Party" which was first sponsored by General Electric and is now billed to Pillsbury. This show runs a half-hour five days a week and is an audience-participation project. Its gayest feature involves five school kids between five and 10 years old. They get a day off, are allowed to wear their nicest clothes, and teacher goes with them to the broadcast. Each gets a bond and some gifts, and Linkletter either picks them up at school and talks to them on the way to the radio station, or sounds them out in a half-hour's skull session backstage.

Having five kids of his own and the same wife he started out with, Link finds it easy to talk to children and their mothers, and even to school teachers. In fact he finds it easy to talk to anybody.

Parents often learn something by listening to Link interview their spawn. One little boy said his father repaired shoes for a living. They came to California from the east because his father wasn't doing so well there.

"Is he doing better here?" Link wanted to know.

The kid admitted he was, some. Business could be better though.

"What would you do to make it better?" Link asked.

"Oh, I dunno. Lower prices a bit, I guess."

The most terrifying moppet was one who wanted a white bear, "because it has a key to it and you can wind it up and make it walk." This preference for mechanical gadgets over living forms of matter is what killed vaude. And now it's killing childhood.

Broadway

The St. Fabians' daughter, Norma Carol, engaged to Paul Lewis Jacobson.

Al (A. Dick's) Greene a grandfather for a son for his daughter, Mrs. Aldo Ghisoberti.

Waldorf's "April in Paris" soler may tie in with the now-shooting WB film of the same name.

Jesse Block and Eve Sully celebrated their 25th wedding anniversary last night (Tues.) at 21 Club.

The Al Friends' 45th anniversary March 12. Now a Loew manager; ex-Friend & Downing, vaude.

Paul Gordon, Berlin film producer, left Gotham Friday (7) for Mexico and will return Tuesday (18).

Barbara Stanwyck and Nancy Sinatra returning to the Coast tomorrow (Thurs.) after a short N. Y. visit.

Vet musical comedy performer James Carson and his wife in from the Coast, to visit their daughter at Sands Point, L.I.

Frank Freeman, Jr., associate producer at Paramount and son of the studio boss, in town for confabs with the homeoffice brass.

Thomas Quinn Curtiss, expatriate drama scrivener who flew in from Paris to be with his friends, George Jean Nathan and Richard Watts, Jr., returning to France on the 28th.

Phillips, Nizer, Benjamin & Krim admitted six new law partners to the firm: Sidney M. Davis, Eugene M. Kline, Paul Martinson, Gerald Meyer, Seward I. Benjamin and Mortimer Wolf.

Leonard S. Smith named v.p. of Robert S. Taplinger & Associates flackery, supervising New York operations. Smith recently resigned as regional publicity director of National Assn. of Manufacturers.

Frank Sinatra due in from the Coast Saturday (15), prior to opening at the Broadway Paramount March 26. Ava Gardner, his wife, is working on a Metro film currently so will not accompany him east.

Alain Bernardin, manager of the Crazy Horse Saloon which, despite its far West billing is a Gallic bistrot in Paris, plans bringing songstress Julia Rouge and mimic Fernand Raynaud to the States for a tour.

Charlton Heston finally gets off on his trek to England and the Continent Sunday (16). He planned to be in London last month for the opening of "Greatest Show on Earth," but postponed the hop because of the death of King George VI.

The 306th Special Services Co. (an entertainment unit in the Organized Reserve Corps) looking for a Lieutenant who might be interested in transferring from his current outfit. With an upcoming musical due, the 306th is interested only in a Lieutenant who has had choral direction experience and a musical background. Inquire VARIETY.

Show his bunch at Luchow's back beer festival last week inspired Ed Fitzgerald, upon seeing MCA's Johnny Dugan there, to crack, "With a (Jules) Stein on the table," whereupon George Jean Nathan waxed literary, "With a (Henry) Seidel (Canby) on the table." Since Leonard Jan Mitchell took over the 14th St. landmark he has the midtowners commuting more downtown.

Portland, Ore.

Herman King in town to boost the King Bros. pic "Mutiny."

Professor Backwards, Vernon & Dale, and Betty Lou Driscoll held for a second week at Amato's.

Bill Dugan is presenting Margaret Truman in a one-niter concert at the Auditorium, March 23.

Les & Poppy LaMar set to headline the Clover Club show next week. Spot is undergoing a facelifting.

Jack Marshall inked to headline the auto show here later this month. Henry Busse orch will play for the \$19,000 bill.

Edward G. Robinson in "Darkness at Noon" due at the Mayfair Theatre for three days late this month. Mail order biz heavy.

Paris

By Maxime de Belx (33 Bd. Montparnasse; Littere 7564)

Cynda Glenn resting in Maurepas.

Jean Louis Barrault taking his company on tour of Italy and Belgium.

Half day strike on French Radio and Video because the union wants readjustment of salaries.

Joe Hummel, Warner European chief, off on trip to North Africa.

Pierre Braunberger's picture on the life of Andre Gide breaking ground for more biopics of same type.

Genevieve Gultrey (she was Sacha's fourth wife) now has a

radio program on which gives advice to lonely hearts.

Mitty Goldin prepping his new revue due to open March 22. It is penned by Pierre Dac, Francis Blanche and Roger Pierre.

Suzi Solidor, back from Cairo where she was booked at Shepherds hotel, now says there is some hope of getting back her jewelry.

Some producers finding they cannot expect everybody to fall all the time for their wild promises made to obtain cuffs publicity.

Pierre Brasseur will tour Belgium, Holland and Switzerland next season with "Devil and God" for Elvire Popesco and Hubert de Malet.

Lilli and Charles Kaiman, Emmerich Kaiman's children, refusing to give the tunes of their operetta, "Bon Voyage," to the waxers until they have it produced.

Pittsburgh

By Hal Cohen

Paul Gannon spending a few days at home while "Ice Follies" is in town.

Maurice Spitalny named contractor again for summer opera company orch.

Churchill Kohlman, composer of "Cry," has peddled two more tunes to Jack Ostrow.

Betty Clooney pencilled into Lenny Litman's Copa for week beginning Monday (17).

Miltie Steiner's new niter act was put together by Dave Crantz, the Playhouse pressagent.

"Peg O' My Heart" biggest hit in Playhouse history and will hold over two weeks, through April 5.

Joe E. Lewis' two-weeker at Caroussel beginning Monday (17) postponed because of comic's illness.

Francis Mayville has announced a June 30 opening with "Born Yesterday" for his Wagon Wheel Playhouse.

Terry Wayne visiting her mother in Jacksonville, Fla., while Miriam Sage dancers are on vacation from the Copa.

Samuel Rose in town lining up club blocks for "Bagels and Yox" three-day engagement next month at Mosque.

George Corrin, ex-Tech drama student, now designer for director Arthur Sircom at Youngtown, O., Little Theatre.

Ted Goldsmith in town beating drums for "Gentlemen Prefer Blondes," which Nixon gets March 22 for two weeks.

Cleveland

By Glenn C. Pullen

Ethel Smith giving up her electric organ in Hollenden's Vogue Room.

Tony Bennett and Toni Arden topping new stage unit for Loew's State Friday (14).

Ernie Benedict's radio orch moved into Tim Grogan's Country Inn with Minton's.

Ringing circus inked here for three days beginning July 25, first visit in four years.

Lexi Lambert, vocalist with Johnny Singer's orch, breaking in new niter act at Cabin Club.

Bill Boehm, formerly of Alpine Village staff, now singing on Maurelantia on southern cruise.

Lionel Hampton's troupe pacted by Towne Casino for nine days April 2, followed by Sarah Vaughan.

"Death of Salesman" being staged by Play House on heels of Fredric March's film version, now at Tower.

Rosemary Casey, author of "Velvet Glove," in from Pittsburgh to view her drama now in 16th week at Play House.

Buddy Charles, singing foster-son of Muggsy Spanier, teaming up with his Mercury recording niter band in July for experimental tour.

Bad flying weather made dancers Bud & Cece Robinson miss first show in Statler Terrace Room, forcing Stan Fisher to double in brass.

Crooner Stash Carter placed in Mo's Main Street Club by Jerry Crocker and Bill McLean, WERE disk jockeys, his new business managers.

Lisbon

By Lewis Gargo

Les Brosis, French adagio dancers, at the Arcadia.

Noel Coward's "Hay Fever" transferred from the Trindade to the Avenida Theatre.

Rosy Baron, femme ventriloquist, on a return engagement at the Maxime, smart niter here.

The Cristal Night Club features the Ballet Hungaria and Caravana orch with tenor Carlos Rocha and Blue Skies band with crooner Mario Jesus.

Chantoozie Ana Maria Gonzales, from Mexico, left for Paris after three weeks at the Estoril Casino; succeeded by French songstress Jacqueline Francis.

London

Jayne Manners, who arrived from N. Y. last week, opened Colony and Astor cabaret seasons last Monday.

Bill Johnson, who just wound up his role in the London edition of "Kiss Me, Kate," tossed a farewell luncheon at Siegl's Club yesterday.

Agatha Christie's new novel, "Mrs. McGinty's Dead," dedicated to impressario Peter Saunders "in gratitude for his kindness to authors."

Anna Neagle to star in a new Tom Arnold production which opens in Manchester in July and will not come to London until early next year.

Forrest Tucker, who arrived from Hollywood last weekend, planning to Manchester next week for the preem of Republic's "Thunder Across the River."

A bust of Ivor Novello, who died a year ago, is to be placed in the Drury Lane Theatre to commemorate his long association there as author, composer, and actor.

Gigli's concerts at the Albert Hall have proved such successes that Jack Hylton and Harold Fielding, who present them, are putting on an extra show April 13.

Joy Oilphant, daughter of publicists Julie and Jack Oilphant, sails for America on the Liberte March 25 to take up a position with the Beverley Management Corp.

Michael Wilding returned from his honeymoon last week with Elizabeth Taylor to start lensing on his new Wilcox-Neagle film, "Trent's Last Case," with Margaret Lockwood.

R. J. Stopford confirmed as chairman of the National Film Finance Corp. by the Board of Trade prez. He has been acting head since Lord Reith vacated the post a year ago.

Norman Wisdom, who stars in the new edition of "Follies Bergere," opening next month, trying out his act in the road company show, filling the Eddie Witch spot.

Doodles and Spider are booked for month of April at the Falken Theatre, Stockholm, the month of May at Le Drap d'Or cabaret, Paris, and to be followed by a month in the south of France.

Hyman Zahl, Fosters agency, on extensive 10-day trip on the Continent to take in new vaudeville acts for England. Itinerary included Antwerp, Brussels, Copenhagen, Rotterdam, Amsterdam, Dusseldorf, Stockholm, Hamburg and Berlin.

Joey Adams here for three days from Paris and the Continent prior to sailing for America. He and his wife, formerly Cindy Heller, were guests of the Israeli government, who footed the bill for his trip as reward for his bond selling and fund raising for Israel.

The Adams also were received by the Pope in Rome, which was arranged for them by Mayor Impelleri.

Rome

By Helen McGill Tubbs

Ralph Serpe here to set up TV productions for early spring.

Eduardo Cianielli here from Hollywood to play role in Italian film.

Anna Magnani out of "Golden Carriage" for 10 days because of sickness.

Juliette Greco will be followed by Dany Dauberson at the Open Gate Club.

Hollywood writer Kyle Creighton, and wife, will vacation here indefinitely.

Ferruccio Tagliavini here to star in "The Pearl Fishermen" for the Rome Opera Co.

Greta Garbo's "Queen Christina," in both English and Italo versions, doing hefty biz.

Breckpot left for Madrid and Lisbon where booked to sing at several night clubs and private affairs.

Palm Springs

By Marjorie G. Pohl

Steve Cochran staying Howard Manor.

Mr. and Mrs. Gordan MacRae have rented house for six-week desert vacation.

Sally Rand and Willie Shore continue at Chi Chi Starlite Room to packed houses.

Sam Goldwyns, Greer Garson and husband, E. E. Fogelson, staying Raquet Club.

Bing Crosby taped show at Plaza Theatre Thursday (6). Guests included Jimmy Stewart, who is vacationing with Mrs. Stewart, and former Bendix Trophy winner Joe de Bona and Mrs. de Bona.

Sunday (2) Crosby appeared as guest star for Bob Hope's taped show, also at Plaza Theatre, as did Palm Springs Mayor Charles Farrell. Show also benefit for Sister Kenny Foundation. Appearing were Jack Benny, Phil Harris, who

earlier in day taped Benny show at War Memorial Bldg. Benny guests included Frank Sinatra, George Burns, Danny Kaye, Groucho Marx.

Miami Beach

By Larry Solloway

Ed Gardner planned in from Puerto Rico.

The Ted Macks sunning at Casablanca.

Jerry & Turk top new show at Mother Kelly's.

Rivero Quintet into Sans Souci Blue Sails Room.

Lawrence Langner at Casa Marina in Key West.

Andrews Sisters and Herb Jeffries being paged for Copa City date.

Les Paul & Mary Ford cocktail-partied for disk jocks and press at McAllister Hotel.

AGVA's Jack Irving in town to straighten dance teachers' "show appearance" problem.

Billy Eckstine and Count Basie orch played two Auditorium dates here last week, to healthy grosses.

Joey Adams planned in from Israel honeymoon to emcee huge "Stars Over Israel" at the Beach Auditorium, Franklin D. Roosevelt Jr., featured speaker "Jason."

Sandy Scott will produce "Jason" at Dade County Auditorium beginning March 25, with Burgess Meredith, Franchot Tone and Barbara Payton featured. Jean Dalrymple directs.

Lord Tarleton looked like a video refugees' haven this week with Sid Caesar and writer Mel Brooks, Jack Carter, Mario Lewis, Jerry Lester, Hope Miller (with husband, VARIETY's Nat Kahn), Irv Mansfield and Jacqueline Sussan in the sun colony.

San Francisco

By Ted Friend

Cornel Wilde due.

George Mathiesen new production manager for KPDX.

Rudolf Firkusny at Mark Hopkins prior to Opera House concerts.

Arthur H. Hayes, local CBS head, to Washington for conferences.

Gladys Swarthout and Lily Pons a lunch duo in Mural Room of St. Francis.

Humphrey Bogart advancing "African Queen" via press, radio and TV bally.

William Whalen, former chief of N.Y. detectives, in for TV and radio, plugging "The Sniper."

Jerry Zigmund, Paramount Theatre manager, to L.A. for biz slash; ditto Herbert Rosener of Clay & Larkin houses.

Vienna

By Emil W. Maass

Simpl Cabaret set for summer dates at Embassy Theatre, London.

Sleevering and Schoenbrunn studios, enlarged recently, resumed work.

Academy Theatre inked Curd Juergens for lead in Raphaelson's "Jason."

Paul Loewinger Ensemble started work on new film "Love on the Alm Lake."

Oskar Karlwies inked for appearances at Kammerspiele in Jean Guilton's "Too Much Love."

Cissy Kranner, cabaret singer, broke both ankles when stepping off the stage in the Simpl Show.

During the Vienna Music Festival, Yehudi Menuhin will play the Felix Mendelssohn-Bartholdy concerto which he recently premed in N. Y.

Chicago

Mrs. Cobina Wright, Sr., also on the lecture circuit here.

F. Hugh Herbert in again to see his play, "Moon Is Blue."

Oleg Cassini, Coast designer, in for some dress shows here.

Hedda Hopper doing the rounds of the Chi area women's clubs.

Producer Shepard Traube back for look at "Bell, Book and Candle."

Bill Hollander, head of Balaban & Katz advertising, off for Honolulu vacation.

Mr. Fred Crow, manager of the Erlanger Theatre, off for brief California vacation.

Ambassador Hotels to hold high teas when "Moon Is Blue" has 730 curtains starting March 18.

Felix Borowski, Chicago Sun-Times music critic, honored on 80th birthday last week by the Chicago Symphony Orchestra's playing of his "Second Symphony."

Maria Riva in town to visit her mother, Marlene Dietrich, who with Mel Ferrer was making a personal appearance with world preem of "Rancho Notorious" at the State-Lake.

Hollywood

Fay and Sol Lesser to Europe in May.

Hildegard Neff bedded by virus.

The William Saroyans divorced again.

Miriam and Dore Schary's 20th anniversary.

Harry Cohn to Phoenix for a month's rest.

Norman Krasna on siesta at Palm Springs.

Ned Depinet to Phoenix for two-week vacation.

Margaret Sheridan laid up with virus infection.

George Pal in town after Acapulco vacation.

Gary Cooper returned from Florida vacation.

Marlene Dietrich in town to listen to film offers.

Ed Wynn celebrated his 50th anniversary in show biz.

Marilyn Monroe hospitalized with appendicitis.

Al Lichtman in town for confabs with Darryl F. Zanuck.

Johnny Mack Brown returned from eastern personals.

Noll Gurney recovering from surgery in Palm Springs.

Dan Terrell in from N. Y. for Metro exploitation huddles.

William F. Brody's TV studio hit for \$8,000 damage in a fire.

Arthur De Titta celebrating 25th anniversary with Fox Movietone News.

Dick Irving Hyland in hospital recovering from kidney surgery.

Marilyn Monroe checked out of hospital after appendicitis attack.

Barry Sullivan to Phoenix for Arizona's Cerebral Palsy fund drive.

Y. Frank Freeman hosted Binay Ranjan Sen, India's ambassador to the U.S.

Gloria Krieger returning to her hometown, Portland, Ore., for benefit concert.

Fred Matsuo in from Honolulu to round up talent for spring and summer shows.

Burl Ives spending a week in town prior to starting a six-month European concert tour.

Frank Hagney celebrating 35th year in films with role in "Abbott and Costello Meet Capt. Kidd."

Andrews Sisters launched Easter campaign to promote gifts for gals in various branches of armed services.

Dr. J. M. Landre gandering the major lots as director of Netherlands Government Information Services.

Dewey Bloom returning to Canada on Loew's exploitation after recuperating from a recent illness in Mexico.

Edgar Bergen & Charlie McCarthy will be guests of honor at testimonial dinner tossed by the Masquers Club, March 26.

Tommy Sarnoff, youngest son of the RCA board chairman David Sarnoff, who is learning picture production on the MGM lot, awaiting arrival of his parents this week on their winter holiday.

Philadelphia

By Jerry Gaghan

Pfc. Eddie Fisher here last week (4) to help out on WAC-WAF recruiting.

Pressagent Victor Freeston has resigned his post with Woodside Park after 18 years.

Church opposition has stymied Jersey Joe Walcott's plans to open a West Philadelphia grill.

Oscar Hammerstein 2d was in town to case "Three Wishes for Jamie" musical at Shubert.

RCA Victor will present Ezio Pinza to members of the Poor Richard Club at March 19 dinner.

James Melton brings his TV show to Convention Hall (March 21-22) for Philadelphia Lions clubs.

Powelton Cafe converted former Blue Room into dance floor and installed Pete Martin & Martinaires (eight tooters).

Singer Ann Cornell, slated to open New Town Tavern (5), cancelled because of illness. Betty Logan is substituting.

Dallas

By Bill Barker

"Quo Vadis" held over for fourth week at Melba.

Lilly Christine due at Pappy's Showland April 6.

Guy Lombardo orch and show at State Fair Auditorium.

Camille Duplex t a b e d new maitre d' of Baker Hotel.

Walter Hendt pacted for fourth season as Dallas Symphony maestro.

Carmen Miranda in for 10 nights on Mural Room floor of Baker Hotel.

John Chapman, N.Y. Daily News critic, in to o.o. Theatre '52 and lecture in Fort Worth.

Restaurateur Nick DeGeorge hosted Gene Autry at his Town & Country dinery, at opening of a celeb corner, The Movie Room.

OBITUARIES

DONN A. CLAYTON

Donn A. Clayton, 49, acting manager of KSTB, Jamestown, N. D., died March 10 after an auto crash in Stanley Corner, S. D. Details in radio section.

SIR BENJAMIN FULLER

Sir Benjamin Fuller, 79, Australian theatre executive, died in London March 11. Further details in Picture section.

MAURICE ELLIMAN

Maurice Elliman, 76, father of film trade in Ireland, died in Dublin March 2. He was vice chairman of Odeon (Ireland), Ltd., Irish Cinemas, Ltd., and chairman of Gaiety Theatre, Dublin. Born in Riga (then in Latvia), he arrived in Ireland at 16 and opened first cinema in Dublin in 1910. He built up circuit which in 1939 absorbed Irish Cinemas, Ltd. giving him control of Dublin's biggest first-run houses, together with the leading first-runs in Cork and Limerick. After World War II he and his companies became associated with the Rank group in formation of Odeon (Ireland) Ltd.

Of the six sons and two daughters who survive him, four are in the film trade. They are Louis Elliman, managing director Odeon (Ireland); Abe Elliman, general manager Odeon (Ireland); Bertie, Irish manager of Eros and International Films, and Geoffrey, managing director of Amalgamated Irish Cinemas.

BOBBY HEATH

Robin Frear, 62, songwriter and vaude performer whose professional name was Bobby Heath, died in Philadelphia March 4. He penned the lyrics for "Pony Boy," a copy of which was buried in the time capsule at the N. Y. World's Fair in 1940 as representative of the music of our times. Heath was a member of the

ALLEN H. GILBERT

On March 5, 1952, brother of Mrs. Fred Connor of Cleveland, Ohio; Mrs. A. Abernethy of Bethesda, Md., and Mrs. Frank Crabtree of Jacksonville, Fla. Services and burial in Cleveland, Ohio.

Melody Monarchs, vaude team which toured U. S. and London. He performed as a piano accompanist and at one time produced his own vaude revues. He also wrote "All The Pretty Girls In Town," "Just A Quarter Town," "Roll 'Em Girls, Roll 'Em," "When Mr. Cupid Comes To Town," "You Never Can Be Too Sure About The Girls," "In The Sweet Lull Ago" and "You Can't Cry Over My Shoulder."

A son and daughter survive.

LAWRENCE HUNTINGDON

Lawrence Huntingdon, 89, veteran vaudevillian who once had an audience before Queen Victoria, died in West Philadelphia March 1. A native of Chelsea, England, Huntingdon played guitar and sang for the British Queen while still in his teens. At the age of 64 Huntingdon was credited with a nonstop piano playing record of 65 hours and 14 minutes. Before his retirement he appeared for 20 consecutive years as master of ceremonies at O'Donnell's Cafe in Philly. Previously he had managed his three children in a Keith circuit act, known as the Capitol Trio. His wife, son and two daughters survive.

DR. WERRETT W. CHARTERS

Dr. Werrett Wallace Charters, 76, co-founder, first director and life member of Ohio State U.'s Institute for Education by Radio-Television, died March 8 in Livingston, Ala. Dr. Charters came to Ohio State in 1928 as head of the bureau for educational research, a position he held until retirement in 1942. The institute he founded will hold its 22nd annual meeting in Columbus, April 17-20. He authored several books and was editor of a number of teaching publications. Survived by wife, three daughters, son, two brothers and a sister.

JOHNNY BURKE

Johnny (Soldier) Burke, 69, vet vaude performer, died at his home in Teaneck, N. J., of a heart ailment March 9. Burke started in show business around 1910 in an act with his wife, billed as John & Mae Burke. "The Ragtime Soldier Man." He did a drill to his wife giving the orders. During World War I, he con-

celved his present act, and became an immediate hit as a single. He played all the top circuits. He didn't change his act materially in the intervening time between two wars. Survived by his wife.

MERCEDES GILBERT

Mercedes Gilbert, Negro actress, died in New York March 1. She also appeared on radio, TV and in "one-woman theatre" recitals. Miss Gilbert played on Broadway in the original production of "Green Pastures" and in "Mulatto." She also acted in "Lace Petticoat," "Lost," "Bomboola," "Play Genius, Play," "Malinda," "How Come, Lawd?" "The Searching Wind," "Carib Song," and the all-Negro casts of "Lysistrata" and "Tobacco Road." She penned such tunes as "Decatur Street Blues" and "Got the World in a Jug." Her husband survives.

ALLEN GILBERT

Allen Gilbert, 44, veteran producer of burlesque shows, died in New York March 5. Gilbert had produced many shows for the burlesque wheels and in recent years had staged them for traveling carnivals. Gilbert, some years ago, was considered one of the more promising of the younger producers. He was credited with developing or showcasing some of the star strippers of today.

GIACOMO RIMINI

Giacomo Rimini, 63, operatic baritone, died in Chicago March 6. Rimini and his wife, soprano Rosa Raisa, conducted an opera school in Chi after their retirement from the stage. He made his American debut in 1916 and for many years was a leading performer at the Chicago Auditorium and Civic Opera House.

In addition to his wife, two daughters, one by an earlier marriage, survive.

SAMUEL SINGER

Samuel Singer, 81, owner of Club Harlem, Atlantic City, and who recently acquired the Cotton Club, Miami Beach, Fla., died in Atlantic City, March 8. Singer operated Club Harlem, only big-time sepiu show in the resort, for many years. He formerly operated niteries in Philadelphia, and the Cleo, Mercer, N. J. Wife survives.

GEORGE ROTHWELL

George Rothwell, 31, organist and musical director, was killed when he fell from a train between Kildare and Cherryville Junction, Ireland, Feb. 27. He had just completed a stint as musical director for a pantomime at the Gaiety, Dublin, and was on his way to resume appointment as organist at Savoy Cinema, Cork.

MAYETTA J. EVANS

Mayetta J. Evans, 81, playwright, died March 4 in Park Ridge, Ill. She wrote the play, "The Gringo," and many short stories. She was one of the originators of the 47 Workshop of Cambridge, Mass., composed of students from Radcliffe and Harvard colleges.

A brother survives.

CHARLES W. HIEHLE

Charles W. Hiehle, 37, manager of the Hiehle Theatre, Parkersburg, W. Va., died of a heart attack in that city March 4. He was former manager of the Burwell Theatre there. Surviving are his wife, son, parents, a brother, two sisters and a cousin, Joe Laurie, Jr. His father is owner of the Hiehle Theatre.

MARJORIE ZEARS

Mrs. Marjorie Page, 41, silent screen actress known professionally as Marjorie Zears, died in Hollywood March 9 after a beating which police said she had received from real estate salesman who was booked on suspicion of murder. Miss Zears had been a member of Mack Sennett's bathing beauties.

LOU HOFFMAN

Lou Hoffman, 63, vet vaude juggler, died of a heart ailment in Elizabeth, N. J., March 10. Ill for some time, he had been in retirement for several years. Survived by his wife, Evelyn, who toured as one of the Honey Sisters.

PAUL V. MCKAY

Paul V. McKay, 53, veteran theatre owner, died at his home in Montgomery, W. Va., March 2. McKay was a partner of Leonard

Houghton in operation of two houses in Franklin, Pa., one each in Weston, W. Va., and Montgomery, W. Va., and two drive-ins.

WILLIAM C. CUBBIN

William Cottler, Cubbin, 84, amusement pioneer, died Feb. 23 in Douglas, on the Isle of Man, England. A former photographer, he ran an amusement park on the island, created a pierrot pitch and promoted seaside concert parties. Many who later became stars were associated with him in his early days.

PIERRE RENOIR

Pierre Renoir, 66, French actor, died in Paris March 11. He was the son of artist Pierre Auguste Renoir and the brother of film producer Jean Renoir. In addition to his father and brother, another brother, Claude, a motion pic photographer, survives.

FRITS L. D. STRENGTHOLT

Frits L. D. Strengtholt, 50, w.k. European exhib-distrib, died suddenly in Zurich March 5. Strengtholt operated 20 theatres and two distribution companies in Holland. He handled United Artists and Alexander Korda product in that country. He also was a director of French United Artists.

HERBERT LEE MILLER

Herbert Lee Miller, 42, staffer of Rowley Theatres, died in Little Rock, Ark., Feb. 28. He had been associated with Robb & Rowley Theatres, and Rowley United Theatres, in Dallas and Little Rock for 18 years. His wife, mother, brother and two sisters survive.

FLORENCE BAIRD

Mrs. Florence Lally, 58, former vaude actress known professionally as Florence Baird, died in New York March 7 from burns suffered in her apartment. Mrs. Lally was of the team of Bensee & Baird.

JAMES ALLEN MENARD

James Allen (Alyn) Menard, former vaude performer, died in Portland, Ore., Jan. 25. He appeared with the Webb Romalo Troupe and the Five Menards. Two brothers and a sister survive.

HARRY P. CARVER

Harry P. Carver, 76, retired motion pic producer, died in Newport News, Va., March 11. At one time he was general manager of Cosmopolitan Productions, a Hearst enterprise.

Marguerite Delpy, 24, dancer with the Marquis de Cuevas ballet, died in Nice, France, March 5, from injuries received in a plane crash in Nice, March 3, which killed 37 others, including ballerina Harriet Toby, screen actress Lise Topart and legit actress Michele Verly, as reported in VARIETY last week.

Inu Raden (A. Piedro) died Feb. 29 in Chicago. Operator of Chicago dance studio he brought the Devi Dja dancers here in 1939 from Rotterdam. Bali-Java dancers appeared at the Sarong Room in the Windy City until 1946 when spot burned. Ballet took to the road then for concert work.

James Garrow, 80, New York-born former actor-manager, theatre owner, circus performer and playwright, died in Loanhead, near Edinburgh, Feb. 18.

Samuel Marion Grimes, 84, first motion picture exhibitor in Brazil, Ind., died there March 6. He also operated early houses in Sullivan and Linton, Ind.

Mrs. Ellen Fielding Butler, 86, a singer in the 1890s, died in Indianapolis March 7. Her son, Henry Butler, is drama and music critic of the Indianapolis Times.

Evelyn Moore Ploger, 54, former, associate director of the Metropolitan Opera Guild, N. Y., died in Passaic, N. J., March 3.

John Lewis Cass, 51, sound technician at RKO for 19 years, died of a heart attack March 5 at his home in Santa Monica, Cal.

John P. Horrigan, 56, former vaude actor, died March 5 in Los Angeles. He had been in retirement since 1941.

Albert J. Lajos, 40, founding owner of Cinesound Recording Studios, died of uremic poisoning March 2 in Hollywood.

Nelson C. Beck, 85, retired actor, died March 3 in Hollywood, from an overdose of sleeping pills.

Jack Stern, owner of the Park Manor Theatre, Chicago, died

March 2 in that city. Survived by three brothers, Joe, Charles and Henry, all theatre operators, and two sisters.

Charles McGreen, 64, died in Chicago March 2. He was stage doorman at the Chicago Theatre for many years.

Raffaele De Rizzzi, 45, orch conductor and music instructor, died in New York March 3.

Clyde Wellington Grandall, 69, secretary-treasurer of Preferred Theatres Corp., died March 4 in Hollywood.

Dr. Leonard Walker, 71, symph orch conductor, died in Los Angeles March 9.

Walter Leykum, 54, veteran motion picture operator, died in Chicago March 5.

Mother, 80, of James Barton, actor, died March 11 in New Hyde Park, L.I.

Joe Boggs, former vaude trouper, died in Houston March 1.

MARRIAGES

Gretchen Hauser to Lew Brown, Boston, March 10. Groom is pianist for Martin & Lewis.

Myrna M. Altman to Monroe Benton, March 8, New York. Groom is director of news and publicity for WNYC, N. Y. indie.

Dave Willis to Jane Irene O'Shea, Giffnock, near Glasgow, March 1. She is former dance producer and his secretary; he is Scotch comedian.

Peggy Loeb to Sam Bramson, New York, March 1. Bride is a nitery agent; groom is head of the N.Y. cafe, department of William Morris Agency.

Jan Englund to Mark Lowell, North Hollywood, Feb. 3 and just revealed. Both are film players.

Colette Lyons to George Hearst, Los Angeles, March 6. Bride is a singer-actress; groom is publishing son of the late William Randolph Hearst.

Doris Knourek to Budd Blume, March 7, Chicago. He's assistant continuity editor at station WBBM there.

BIRTHS

Mr. and Mrs. Paul Brinkman, daughter, Hollywood, March 5. Mother is screen actress Jeanne Crain.

Mr. and Mrs. Harvey Geller, son, New York, March 1. Father is on promotion staff of London Records.

Mr. and Mrs. Burt Evans, son, New York, March 2. Father is managing editor of People Today mag.

Mr. and Mrs. Julie Stearns, son, New York, Feb. 21. Father is general professional manager of Broadcast Music, Inc.

Mr. and Mrs. Bill Lipton, son, N. Y., March 4. Mother is radio writer; father is radio actor.

Mr. and Mrs. William Brody, daughter, Hollywood, Feb. 29. Father is a film producer.

Mr. and Mrs. Leonard Wechsler, daughter, Pittsburgh, Feb. 20. Mother is the daughter of late Pitt exhib. M. A. Rosenberg, one-time president of National Allied; father is the son of Jerry Wechsler, WB exchange manager in Cleveland.

Mr. and Mrs. George Stern, son, Pittsburgh, March 3. Father is with Associated Theatres.

Mr. and Mrs. Ramsden Greig, daughter, Glasgow, Feb. 28. Mother is daughter of w.k. Glasgow dancer and ballroom maestro Alex S. Warren; father is show scribe and drama critic of Glasgow Evening Citizen.

Mr. and Mrs. James Cudney, daughter, March 5, Chicago. Father is a Chi NBC-TV lighting engineer.

Mr. and Mrs. Harry Spears, son, Los Angeles, March 4. Father is a radio producer.

Mr. and Mrs. Joe Fisher, son, March 1, Chicago. Father is WENR-TV sales manager there.

Mr. and Mrs. Tom Mack, daughter, Hollywood, March 6. Father is a recording director at Coral Records.

Mr. and Mrs. George Pager, daughter, New York, March 2. Mother is daughter of Nat Levy, RKO eastern division manager.

Mr. and Mrs. Joel Holt, daughter, New Rochelle, N. Y., March 8. Mother is former script writer for Young & Rubicam ad agency; father appears as "Video Chef" on WPIX, N. Y.

7 P.M. Legit

Continued from page 1

terest in patronage from Broadway legit, as well as the Lackawanna and Pennsy, have also indicated a willingness to provide extra service for early-performance patrons.

The N. Y. Central has sparked to the idea and is conducting a survey of its commuters. First returns of a questionnaire distributed on all the company's commuter trains recently showed overwhelming support of the early-curtain proposal. Although the circulars were issued on outgoing train on a Friday night and thus tended to minimize the response, 949 replies were given to local station agents within a couple of days.

Other Nights, Too?

Of this partial return the answers showed that 27.02% were regular theatregoers, 65.42% occasional patrons and 7.56% rarely attend legit at all. And although the questionnaire had failed to specify that the proposed 7 o'clock curtain would apply for Monday nights only, the response on that was 93.8% favorable, 5.25% preferring the traditional 8.30 curtain and .95% no opinion. While no space was provided on the form for remarks, many commuters added marginal comments indicating familiarity with the early-performance idea. Most not only favored the early-curtain, but some suggested its extension to other nights and many indicated they would probably attend the theatre more frequently under such circumstances.

With "South Pacific" continuing on the early schedule Monday nights, producer Richard Rodgers last week urged all other managements to adopt a similar setup for their shows. While it was generally agreed that standardization of the arrangement for all shows would clarify the setup for the theatregoing public and probably help business generally, not all producers present at the meeting favored the idea.

It was pointed out that the arrival of daylight saving time might confuse the situation for many playgoers. Another objection to immediate application of the plan was that a publicity campaign would be necessary to educate the public about the new setup. So it was finally decided to start the early-Monday setup Sept. 8 for all shows. However, the plan will not be obligatory, so individual managements unwilling to go along can retain the traditional schedule for their shows.

24-Hour TV

Continued from page 1

at midnight, and declares the station has received thousands of requests in recent months for some type of all-night operation. Such workers usually find their periods of relaxation in the post-midnight hours.

Because of the sleeping and working hours of such an audience, it's believed the "Swing Shift" series will mark the first time they have been tapped for TV. As a result, advertisers will be getting a crack at them via video for the first time, which means that most sponsors will be able to revive filmed commercials they might have used previously during daytime hours and then shelved. By the same token, it's expected that the creation of a new video audience in this way will provide a lucrative new market for set manufacturers and dealers. Most of the swing shift workers, it's pointed out, had not previously purchased receivers because there was no programming available to them.

Interest in the post-midnight feature film oldies was pointed up several weeks ago when WCBS-TV, flagship station of the CBS video web in N.Y., cancelled its "Late Late Show" on all but two nights a week. Station was swamped with requests by workers and show biz entertainers that the series be revived, on the plea that the post-midnight hours offered them their only chance to relax before their TV sets. NBC-TV, incidentally, will air the new "Dagmar's Canteen" show on Saturday nights from 12:15 to 12:45 a.m.

Met and TV soprano Marguerite Piazza has left Columbia Artists Mgt. She'll be handled for concerts by J. Graves McDonald, with film bookings by William Morris.

Their first American tour...

One of the all-time classics of show business!

HANDS ACROSS THE SEA: "For a long time," Burr Tillstrom was saying, "I couldn't understand how people who merely had seen Kukla, Fran, and Ollie on television could acquire such a strong feeling of personal possession toward them. It made us happy, but we didn't know what caused it. Now I can appreciate it, because I feel the same way about Les Mains d'Yves Joly. I feel they're mine—mine to boast about to other people." Moreover, Tillstrom; maybe you saw them first, but they're ours too, now.

THE HANDS of Yves Joly and his colleagues are the Blue Note's, too, of course, and they deserve to be all Chicago's, for they represent a stimulating breath of something fresh, imaginative, and exciting on the show business scene. Joly is the leader of a quirkish quartet of Parisians who perform behind a screen. Above it, only their upthrust hands are visible, in a program of gloved ballets whose variety is infinite and whose imagery is amazing. A wealth of expressive power seems to have been lying unused for generations between man's forearm and fingertip, until Joly's omnific octet of hands put it in action and brought it to the Blue Note by way of Paris and New York.

WRIGGLING WRISTS, palpitating palms, and dancing digits transform themselves, singly and in group formations, into beautiful abstractions or satirical reflections of reality. Blossoming flowers shed their roots, soar slowly aloft and splash open in skyrocket bursts of fireworks. A clash between a bully and a weakling mounts into a crescendo of violence before tobogganing into ironic calm. Puppet rivals for the hand of a lady disassemble her into the figurative equivalents of a rag and a bone and a hank of hair, then destroy each other in the fashion of gingham dog and calico cat. Creatures of the deep swim thru a dreamy drama at the bottom of the sea. Abstract patterns shatter, reform, repeat and vanish in dactyl designs that are dazzling.

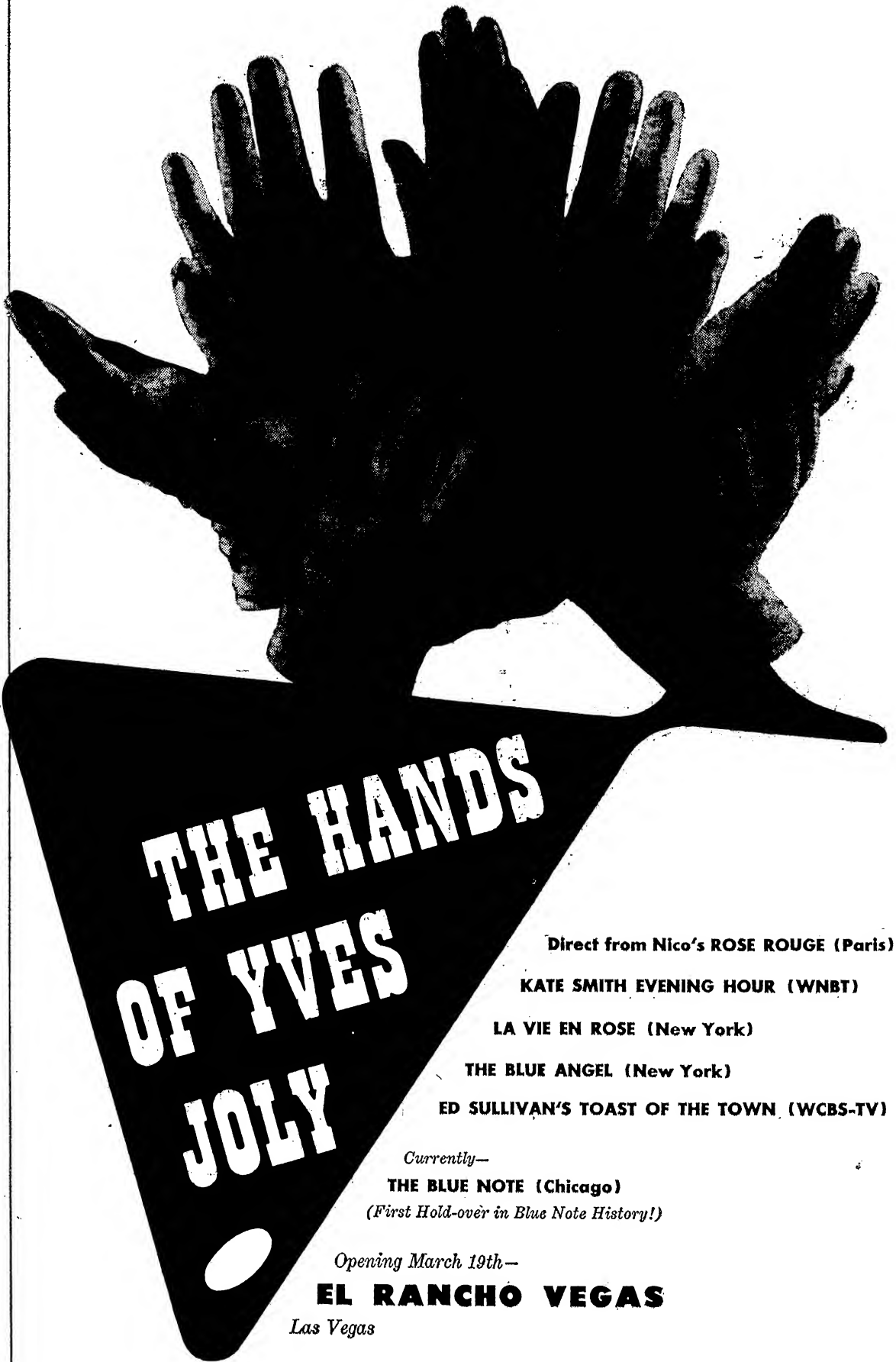
SOMETIMES these facile fingers work with props, sometimes alone. Sometimes they cavort silently, sometimes to jumping jazz music. The Blue Note, despite this booking of an act like no other in its history, still is a music shop, and Joly's jivers operate at their fleetest and fanciest to the accompaniment of "le jazz hot." Step in some night and stake a claim in a troupe that will make you proud to say: "That's my act." If Burr Tillstrom can do it, so can we.

—Will Leonard
Chicago Tribune

Watch for them in

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KATE SMITH EVENING HOUR (WNBT)

LA VIE EN ROSE (New York)

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VOL. 186 No. 2

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52D ST. GOES FROM BOP TO BUMPS

Video Going In for Long Runs, Via WOR-TV's 'Repeat Performance'

Unique new video concept of "repeat performances," whereby the same Broadway plays will be presented in full on five successive evenings, will be launched on WOR-TV, N. Y., April 14.

WOR-TV will be testing whether there will be audiences for a stanza that has been beamed earlier the same week. WOR prexy Theodore C. Streibert said yesterday (Tues.) that rather than seeing ratings fall from Monday to Friday, "it might well be that audiences would build as the week progresses due to word-of-mouth plugging." Warren Wade, indie packager who is producing the series, added that old films have been re-played repeatedly on video with steadily mounting audiences.

New ailer, titled "Broadway TV Theatre," is part of the live-programming hypno being given WOR-TV with the Tom O'Neil-General Tire & Rubber takeover of the operation. General Tire is bankrolling the series, via the D'Arcy agency, but is dickering with several potential backers on a plan to split costs with another sponsor.

Streibert said that the dramas had been picked for the cross-the-board schedule because they are the strongest single element in video fare. Idea of using plays full-length, sans editing (except for blue-pencilling in line with the new tele code), he viewed as attracting properties which some playwrights previously have withheld from TV.

At the same time, since WOR-TV is purely local and no kinescoping (Continued on page 14)

Martin & Lewis Write Show Biz History In 16½-Hour Telethon

By LEONARD TRAUBE

Martin & Lewis broke all their past house records by a fairly sensational margin when they boffed over a gross of \$1,148,419.25, according to a count made one-half hour after they finished their 990-minute stint over WNET, N. Y., for the town's projected Cardiac Hospital. At 4:20 p. m., Saturday (15), when their heart telethon was coming down to the wire in their 16½-hour run on the NBC flagship, the big scoreboard in studio 6-B stood at \$1,240,219.45, the difference being in last-minute accumulation. When the mail money is counted, the figure should be considerably upped, less, of course, the uncollectibles and phoney pledges.

By any kind of reckoning, it was one of the greatest show biz shows in TV history. As a strictly local diffusion, it is hard to see how it could ever be topped, without color added. For viewer interest, it compared favorably with the outstanding public affairs telecasts of our time—the Kefauver Committee hearings, the United Nations Se-

(Continued on page 39)

Kefauver's 2G Stint

Washington, March 18.

Sen. Estes Kefauver receives \$2,000, plus 2% of the net, for his anti-crime talk which appears as an episode of "Captive City," he told newsmen last week.

The Tennessee solon is not keeping any of the take. It is all turned over to the Cordell Hull Foundation for World Peace.

Free Commercial By Romo Vincent Ires Ed Sullivan

First instance in which a performer has been barred from a television show for unauthorized mention of a product was revealed last week when Ed Sullivan notified Television Authority exec sec George Heller that Romo Vincent henceforth was persona non grata on "Toast of the Town."

Sullivan also sought to have the union take action against all members who depart from script in order to plug an outside product.

In his letter to Heller, Sullivan said, "On Sunday night (9) comic Romo Vincent departed from material which we had approved at dress rehearsal, to work in... and lib reference to Knickerbocker Beer. I have notified his agent, Jack Davies, that as a result, Vincent will never again be booked on our show."

"I believe TVA should notify all (Continued on page 53)

Sez Pop to Jr. Goldwyn, 'Use TV to Get Widest Audience for NATO Pic'

While Sam Goldwyn's entire film career has focused around theatres he advised his son, Lt. Samuel Goldwyn, Jr., that the widest dissemination for the NATO story film, which the latter recently shot in Europe, can be gotten only via TV. As result, CBS kicks it off this Friday (21), ABC has it on TV March 25, and NBC-TV has yet to playdate it.

Goldwyn brought the film over from Paris this week for final editing. He returns to General Eisenhower's headquarters, where he is attached, today (Wed.) by air. His wife, daughter of the late playwright Sidney Howard, accompanied him to N. Y. on a flying trip, but there was no time to fly west to visit the elder Goldwyns. Film runs 40 minutes and was narrated by CBS' Edward R. Murrow. NBC may not date it for a while because of the Murrow identification.

N.Y.'S SWING ST. NOW STRIP ROW

By HERM SCHOENFELD

New York's 52d Street—more specifically that moldering midway of strip and clip joints clustered off the corner of 8th Avenue—isn't going down-grade anymore. This sector of the street hit bottom several years ago and has stayed there ever since—a casualty of puritanism, the police and its own putrid talent.

The girlie stands, however, won't lock up and quit the street no matter what the opposition. If anything these mantraps are now battenning on a new boxoffice boom with a growing clientele of uniformed service men, well-wheeled defense workers and, as usual, the male backwash from the neighboring Broadway area.

There's no doubt that the peel parlors have one vital factor operating on their side. They capitalize on a fable which won't be denied even if the stags must hike over to Union City, N. J., the eastern capital of burlesque since the decline and fall of the Minsky empire in New York. But 52d Street is more convenient even if the exposure is somewhat less. At any rate, the strip joints, faded and jaded as they may be, are still supplying the only type of entertainment that can't be duplicated on television for free.

The single new current attraction on the street can now be found at the Club Samoa where Lili St. Cyr is edifying students of the (Continued on page 53)

TV Knocks Off N.Y. Pix-Going by 24%

Attendance at film theatres by television set-owners in the metropolitan N. Y. area is 24% less than that of non-TV owners, according to the latest survey of TV's effect on competing media. Survey was conducted for Puck, the comic weekly, by Prof. Harvey Zorbaugh of New York U. and Prof. C. Wright Mills of Columbia, in an attempt to determine TV's effect on the reading of Sunday comics.

Report found that radio listening in TV homes is down 49%, as compared to non-TV homes, with book reading off 17%. Magazines and daily and Sunday newspapers, however, have enjoyed slight rises in readership. Survey revealed that mag reading is up 4% in TV homes, compared with non-TV, while daily and Sunday newspaper reading is up 5%.

Survey found that TV set-owners attend film theatres an average of 1.7 times per month, compared with 3.1 times for non-TV owners. By the same comparison, radio listening in non-TV homes is two hours and 39 minutes for an average (Continued on page 14)

'Streetcar' in Lead to Sweep Top 4 Acting Oscars; 'Place Sun' Best Pic

Hollywood, March 18.

"A Streetcar Named Desire" may sweep the performance division of the Academy Awards this year, DAILY VARIETY's fifth annual straw poll revealed today, with Marlon Brando, Vivien Leigh, Karl Malden and Kim Hunter winning the acting Oscars. It would be the first time in industry history that one film captured all four awards for work in front of the cameras.

Top "behind-the-camera" awards, however, will go to "A Place in the Sun," the poll showed, the Paramount picture easily winning the trophies for Best Picture, Best Directed Picture and Best Screenplay. Best Song award figures to be "In the Cool, Cool, Cool of the Evening," from "Here Comes the Groom," putting Paramount into a tie with Warner Bros. in the eight categories checked annually by the straw poll, each emerging with four Oscars.

The unprecedented dominance of "Streetcar" in the performance division is threatened in the two male actor categories where the leads of Brando and Malden are comparatively slim. A last-minute surge of votes could provide an upset in either race. Brando's victory is threatened by Arthur Kennedy ("Bright Victory"), Humphrey Bogart ("The African Queen"), and Fredric March ("Death of a Salesman"), who are bunched closely together behind him. Malden is being pressed by Peter Ustinov ("Quo Vadis"), who came up fast in latter days of the polling.

Other "Streetcar" thespes, how- (Continued on page 22)

TV a la Mode

Minneapolis, March 18.

As a novel method for promoting the sale of television sets, a local dealer, Ken Johnston's, is tossing free TV parties right in the prospective purchasers' homes.

Telephone call to the establishment not only will bring a TV set for a free demonstration, but also strawberries and ice cream gratis to make the party complete.

Revolution K.O.s Havana's Needed Yank Tourist Biz

By FRANK CAMARDA

Havana, March 18.

The Cuban revolution just about puts the kiss of death on the already staggering tourist trade, according to bistro and restaurant owners.

What was set up to be the biggest season, with new attractions sure to attract Yank travelers, got off to a rousing start in December, early for the season.

Tales of tall prices, the closing and opening of niteries and restaurants as the gastronomical workers and management feuded over wages, and a number of gangland shootings complete with tommy-guns, up and down the main drags, began filtering north, and people stopped filtering south of Miami Beach.

Trade was hurt badly through the usually lush months of January and February, and just when (Continued on page 61)

\$2 Top Legit Circuit Seen Looming in Midwest As St. Louis Bid Catches On

St. Louis, March 18.

Experiment of \$2 legit inaugurated by Louis and Joseph Ansell in their midtown Empress Theatre here, and already adopted by Kansas City, is attracting much attention in the midwest. There is a possibility that a circuit may be formed, including St. Louis, Kansas City, Minneapolis, Detroit and Cleveland, for the 1952-53 season.

Idea is for name players to visit each of the cities for a single or two-week stand, with each theatre maintaining a stock company, such as is being done here now. Plan also calls for scenery, etc., being shipped from city to city.

Louis Ansell said the circuit may include half a dozen cities or more, depending on a powwow planned for here next summer.

Reading of Intimate GBS-Terry Letters Strange 'Theatre'

Buffalo, March 13.

Just where the current rash of readings in the American theatre will end is anybody's guess. To the brilliant performance of the First Drama Quartet, the inspired solo recitals of Charles Laughton, and the unique Dickens histrionics of Emyln Williams, is now added this three-hour presentation of the Bernard Shaw-Ellen Terry letters, whimsically billed as "the drama New York is waiting for" and "love and laughter as only they could live it and write it."

"Affair" fails to live up to its billing, and the premiere, which was carried off in an atmosphere of straw-hattism both fore and aft the footlights, turns out to be a one-toned, overlong performance and an invitation to tedium. These letters are among the most idealistic flowery conceits of the English language. To reduce them to the mundane marketplace of the public rostrum is almost sacrilegious.

There is little of the dramatic in them, their chief appeal being in the interchange of the lofty disembodied idealism which marked the strange relationship between (Continued on page 60)

Federal Grand Jury Indicts Buchman For Contempt; Arraignment Fri.

Washington, March 18.

Sidney Buchman, Hollywood scripter-producer, was indicted yesterday (Mon.) by the D. C. Federal Grand Jury for contempt of Congress. Grand Jury cited Buchman on two counts, failure to appear before the House Un-American Activities Committee in response to a subpoena on both Jan. 25 and 28. Buchman was ordered to appear in district court next Friday morning (21) for arraignment.

The ex-studio exec spurned the House Committee on the ground he had already answered every possible question during his Hollywood witness stint last September, and was being summoned merely to be asked again the one question he had refused to answer. Later concerned his associates in the Hollywood Communist cell in which he freely admitted past membership.

Still pending as a civil suit of statutory rights filed Jan. 28 by Buchman's attorneys in the last-minute effort to quash the Committee's subpoena. Suit, to test in civil court the validity of the Congressional subpoena, is not likely to be decided until after the verdict of the trial court which will try Buchman on the criminal charge of contempt. William Hitz, Assistant U. S. Attorney, who will prosecute Buchman, told VARIETY the Government was given 60 days to answer Buchman's suit. He will move for dismissal.

Case will go to motions court, where it is likely to be continued until termination of the criminal case.

The criminal court, though not required to test the validity of the subpoena, may be asked to determine that issue, as well as the one of contempt. If so, its decision would automatically resolve the suit of Buchman vs. the House Committee.

Hitz has successfully prosecuted numerous contempt of Congress cases, including those of the Hollywood 10.

Commies' 2 Anti-U.S. Plays In Vienna NSG But One Is Written by Howard Fast

Vienna, March 18.

Two anti-American dramas are currently playing in Vienna, both under Russian sponsorship. One is Howard Fast's "30 Pieces of Silver" in a production of the local Communist party's Scala Theatre. Second is a legit called "Missouri Waltz," by Soviet playwright Nicolai Pogodin. It is put on for cuff audiences by a dramatic troupe at the official Soviet Information Center.

While enjoying rave notices from the Red press, both have been estimated as fairish theatre and bad writing by other papers. The Scala, deriving most of its patronage from forced ticket sales to workers in Russian controlled factories, does not much care whether productions do business or not. The Info Center stage is only sporadically occupied, with Russ films filling in between dramatic productions.

The Fast play, which has reportedly had production in Prague and Warsaw, purports to show under what conditions of terror present-day Americans live. Its tragic hero is a small-time Washington

(Continued on page 61)

Oliviers' B'klyn Tour

Something of a scoop, in getting Sir Laurence Olivier and Vivien Leigh to make their first TV appearance since arriving in N. Y. for the two "Cleopatra" legiters, was scored this week by Fred W. Friendly, co-producer with Edward R. Murrow of CBS-TV's "See It Now." And all it's going to cost the web is taxi fare for the Oliviers from Manhattan to Brooklyn.

Friendly plans to do a live remote pickup Sunday (23) from one of the modernistic buses which the British government sent to N. Y. for promotion purposes. Bus will tour Brooklyn and, at one stop enroute, Sir Laurence and Miss Leigh will step out of it to lecture the Brooklynites on British culture. That's when they'll be on camera.

Hagen Gets D.C. Subpoena; Rep. Walter Seeks to Clear H'wood With New Report

Washington, March 18.

Uta Hagen has been subpoenaed to testify on Thursday (20) before the House un-American Activities Committee. Understood the Committee wants to quiz her on connection with a number of Commy front organizations, including several groups cited by the U. S. Attorney General. Star has been booked to open in Washington May 5 in "Tovarich."

Meantime, it was learned that Rep. Francis E. Walter (D., Pa.), a leading member of the House Committee, plans to introduce a resolution at the committee's next executive session, calling for a supplement to the committee's annual report for 1951.

Walter has stated that the section dealing with the film industry was unfairly rough to the industry. He believes Hollywood has done a considerable amount to clean house. The supplement he favors would give Hollywood credit for what it has accomplished in the way of a cleanup.

Walter is expected to run into some protests and objections when he offers his recommendations. There has been a behind-the-scenes row inside the Committee on the issue of a supplement to the report. Some members of the Com-

(Continued on page 63)

Cooper Under Knife

1½ Hours for Hernia

New Orleans, March 18.

Gary Cooper underwent an operation for a hernia Friday (14) at Foundation Hospital here. Actor was in the operating room for an hour and a half, hospital spokesman saying that the operation was successful, with no complications. Cooper flew here Thursday night (13) from Nassau, via Miami.

The item, leading afternoon sheet, played up the Cooper operation with a banner line and art on page one. The actor will be bedded for at least a week, hospital attaches said.

FRANK FAY SUBS BERLE, POWELL TOO DEMANDING

Frank Fay has been signed to substitute for Milton Berle on "Texaco Star Theatre" for two weeks starting April 1, when Berle leaves on vacation. He'll get \$6,000 weekly.

Deal was originally set with Dick Powell, but during continuation of negotiations, Powell wanted his own choreographer and director, with Texaco paying the freight. Sponsor refused to go along with these conditions and deal was called off.

Myron Kirk, Texaco account exec, then picked up Fay.

Summer TV Polit. Spread Seen Blitz To Other Show Biz

Television coverage of the two major national political conventions this summer is expected to be a crusher to most show business patronage during those periods. The Kefauver hearings last year demonstrated how harmful such programs can be to film and legit boxoffice.

Fact that the Democratic and Republican gatherings will be televised on national networks, plus local outlets that want to pick them up, is figured likely to make

(Continued on page 23)

Jersey G.O.P. Chief Files \$1,000,000 Libel Suit Vs. Robt. Montgomery

Trenton, N. J., March 18.

Robert Montgomery was named top defendant in a \$1,000,000 libel suit filed here yesterday (Mon.) by New Jersey State Republican chairman John J. Dickerson. Suit charges that Montgomery, in a series of news commentary shows on NBC from Feb. 13 to 28, attacked his character and reputation by use of "false, malicious and defamatory matter."

Also named as defendants by Dickerson, who is mayor of Palisades Park, N. J., were the NBC web and Trent Broadcasting Corp., operators of WTTM here. Montgomery's shows dealt with the current probe of gambling in Bergen County, of which Dickerson is also a member of the county board of freeholders. Suit asks \$200,000 damages on each of five counts.

ANNA NEAGLE TO STAR IN NEW ARNOLD LEGIT

Glasgow, March 11.

Anna Neagle, British pic star, will have the leading role in a new Tom Arnold musical play, scheduled to open here in September. It is described as a musical trilogy of England. The show, which will mark Anna Neagle's return to the stage, is set for a London season in Queen Elizabeth's Coronation year (1953). It opens at the Palace, Manchester, July 29, prior to its Glasgow preem. Subsequently, it will tour Birmingham, Liverpool, Newcastle.

Robert Nesbitt will devise and stage the play, so far untitled. Anna Neagle will have three leading men.

The opening at the Palace, Manchester, will mark Miss Neagle's return to that house since 21 years ago her name went up in lights at this same theatre.

'Desert Fox' Cancelled Out of 2 Scot Cinemas

Glasgow, March 11.

"Rommel—Desert Fox" (20th), booked for two cinemas at Clydebank, near here, has been cancelled. Following objections by the Clydebank branch of the British Legion, the town's magistrates requested the theatre managers to have the film withdrawn.

Action was taken because the magistrates feared disturbances. Clydebank was heavily blitzed in 1941 and a very strong anti-Germans feeling remains. Film portrays Rommel in a not unfavorable light.

That's Progress

Hollywood, March 18.

When Alan Ladd checked over the Warner lot over the weekend for confabs with producer Henry Blanke and director Gordon Douglas on his upcoming "The Iron Mistress," it was the first time in 15 years that he'd been on the lot.

He was a grip earning \$40 a week when he left. He returns drawing \$150,000 per pic against 10% of the gross.

Mike Todd Gets Cinerama Leave to Set Al Fresco - Season at Jones Beach

Michael Todd asked for a leave from (Lowell) Thomas-Todd Productions, which is concerned with the current development of Cinerama (three-dimensional-effect system) in order to concentrate on his Jones Beach, N. Y., outdoor entertainment season. It would comprise 10 weeks, from June 25 until Labor Day, and the accent would be on a cultural music pitch, with a cast of 400 playing at 50c-\$4.80 to an 8,200-capacity audience.

Amphitheatre is across a lagoon which becomes a setting for a "Verdi in Venice" music spectacle at night, and an aquadance in the afternoon. Abe Lastfogel (William Morris agency) has proposed Esther Williams for the stellar draw, if available between Metro pictures, to do the afternoon spec, but Todd meantime has signed the Dick Pope watercade from Cypress Gardens, Fla. This is a troupe of water-skiers, aquamarine acrobats and other aqua troupers who do a strong year-round gross in Florida. The longhair spec in the Jones Beach amphitheatre has N. Y. Park Commissioner Robert Moses enthused and highly cooperative. The Sunday night concerts will be more "popular," devoted to name composers like Richard Rodgers, Irving Berlin and others conducting or performing.

Incidentally, Todd is playing "insurance company" with himself via a sliding scale deal with cast and musicians that, if he gets rained out, there will be salary readjustments. The 10 weeks were selected because a 10-year average indicates only 6.7% rainouts. It was brought up by the extraordinary rains during 1950 but even then the weather reports indicate it rained chiefly in the spring and after Labor Day.

Million dollars sought by Cinerama for the installation and equipment of theatres for the presentation of three-dimensional-effect films was completely raised this week, according to the Wall St. investment firm of Gearhart, Kinnard & Otis. Coin was obtained as the result of the issuance of 5% convertible debentures. Bonds, selling at \$100, are due March 1, 1957, and can be converted into Cinerama stock.

According to a member of the

(Continued on page 63)

GUEDEL 16 PRIZES TO ENGLEBACH, MURRAY

Hollywood, March 18.

Dee Englebach, producer-director of NBC's "Big Show," and CBS-TV star Ken Murray won \$1,000 each in top prizes offered by John Guedel's "Dinky Foundation," for having delivered the best public service pitch inside the format of an entertainment show. Groucho Marx and Art Linkletter, partners of Guedel, presented the awards at a Hollywood Ad Club luncheon, with the recipients accepting from N. Y. via phone.

Award went to Englebach for a plug for CARE, in which a dramatization of a report from Helsinki on rehabilitation of Finnish citizens via CARE packages was staged on "Big Show." Murray received his award for his Red Cross blood donor pitch, in which Lew Ayres donated a pint of blood before the TV cameras. Red Cross attributed a 30% hike in blood donations the following week directly to the Murray show.

Runners-up, special awards and honorable mention (all gold cups) went to "Father Knows Best," the Phil Harris-Alice Faye show, "Halls of Ivy," "Fibber McGee and Molly," "Old Gold Amateur Hour," "Life Can Be Beautiful," and the Charlie McCarthy-Edgar Bergen show for radio, and for video to "Goodbye Playhouse," "Ruggles," "Suspense," Bob Hope and "See It Now."

Red Spy Pix Cycle Ready For Release

Wave of films depicting Communism as the villain, or which otherwise give Americanism a big play, is headed for national circulation shortly. Characters in some of the upcoming pix, although not so identified, bear resemblance to persons who actually have been involved in national and international events concerning the Reds.

Leo McCarey's "My Son John," Paramount release, has as its pivotal character a U. S. Government employee involved in a spy ring. He allegedly somewhat resembles Alger Hiss. Another character in the film, which swings into distribution shortly, looks like a reasonable facsimile of Judy Coplan.

Same distrib now is releasing "Anything Can Happen," Perleberg-Seaton production, starring Jose Ferrer, which points up the freedoms and opportunities that America affords.

At Metro, Dore Schary's personal productions for the 1952 sked will include "The Hoaxers," described as a factual history of the Communist movement since its inception. Herman Hoffman, Schary's assistant, is now working on the feature, originally titled "The Big Lie."

Russia of Future

United Artists has a science fiction indie pic coming up, which focuses on Russia in the future. It's titled "Red Planet" and was made by Melaby Pictures, headed by Anthony Veiller and Donald Hyde.

Louis de Rochemont has completed editing his latest, "Walk

(Continued on page 61)

'Madam' Wow in London, Especially Politico Digs; Berlin Tunes Acclaimed

London, March 18.

Enthusiasm tempered with occasional bitterness was first-nighters' reaction to the preem of the hit American musical comedy, "Call Me Madam," at the Coliseum Saturday (15). "Smarming over Washington's rising ascendancy in the global political sphere, the audience drew much comfort from the way the Howard Lindsay-Russel Crouse book pokes fun at American diplomacy.

Despite the show's international overtones, or possibly because of them, "Madam" was almost unanimously hailed as a winner. Jack Hylton's production received a stirring ovation, with unqualified bouquets tossed to stars Billie Worth and Anton Walbrook. Former has the Ethel Merman role, while Walbrook has the original Paul Lukas part.

The Irving Berlin score won particular plaudits. His two-part song number, "You're Just In Love," was rated an outstanding lyric and served as a fitting highlight of the musical, which clicked from the outset. Elegantly staged and wardrobe, the import also scored with its colorful dance routines. Shani Wallis, as Princess Maria, proved a surprise hit.

In appraising "Madam's" values, newspaper critic felt that the musical did not measure up to the lyrical qualities of "Oklahoma," but bracketed the musical above "Kiss Me, Kate" and "South Pacific." While praising the entry, the

(Continued on page 63)

Winchell Setback May Delay Return to ABC

Walter Winchell, ABC gabber, is still being checked by his medicos, who have not yet given the word whether he'll be able to make his 9 p.m. broadcast Sunday (23). Winchell was in ABC's N. Y. studios last Sunday (16), but was taken ill shortly before airtime. His script was read by staff announcer Richard Stark.

Relapse followed his return the previous week after a five-week layoff due to a virus infection. His syndicated column in the N. Y. Mirror and other papers is being taken over, per usual, by Mirror editor Jack Lait as of today (Wed.).

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'FORGET THE PAST,' ASK MAJORS

Pix Picketing Poses Trade Dilemma; Can't Fight Local Dissident Groups

Sporadic picketing of the Victoria Theatre, N.Y. first-run where Columbia's "The Marrying Kind" opened last Thursday (13), served to spotlight the industry's virtual inability to cope with such demonstrations, however mild, film execs complained this week. Big factor behind the dilemma is that placard-bearers protesting the Judy Holiday-starring pic were representatives of only a local neighborhood chapter of a national veterans organization. A film outfit—Col in this instance—lacking knowledge of the intentions of similar units across the country, could hardly take any steps toward warding off picketing by any of them. On the other hand officials at the national (rather than local) headquarters of a vets association likely would be amenable to discussion of the issues with film reps before authorizing demonstrations of protest against persons connected with a film, execs point out.

A few members of a downtown Manhattan chapter of the Catholic War Veterans appeared unheralded outside the Victoria on the night of the film's opening, protesting Miss Holiday's alleged left-wing associations. The star in the past has unequivocally denied any Communist sympathies. The pickets (Continued on page 22)

CBS 'See Goldwyn Now' Show Proves Happiest Meld Yet of TV, Pix

Hollywood, March 18.

Those feuding media boys, television and pix, saw a "Romeo and Juliet" type romance blossom this week, but unlike the Shakespearean counterpart, there's a happy payoff in sight for both sides. Television, in the person of Ed Murrow, gets what looks like a socko show in his lensing of production work on Samuel Goldwyn's "Hans Christian Andersen" for the Murrow "See It Now" show on CBS-TV. Pic biz fares even better in the behind-the-scenes treatment of film production, in what is a tremendous boost for Hollywood, and is being touted around the film colony as the canniest example yet of Goldwyn's showmanship.

Murrow brought a crew of 10 to the Coast for filming of the 15-minute "tailpiece," and the videoites worked closely with film personnel to get the job done. When televised in three or four weeks, it will give Murrow's vast audience an insight into the painful preparations and meticulous attention to detail that goes into making a top film.

"What I'm hoping for," Murrow explained, "is a piece that will make the inner workings of film production understandable. I think (Continued on page 22)

FAIRBANKS O'SEAS TRIP TO INCLUDE GOVT. BIZ

Trip to Europe and Asia on which Douglas Fairbanks, Jr., will leave New York Friday (21), will be on "considerable U. S. Government business." Actor-producer said yesterday (Tues.) that he was not at liberty to enlarge on that statement or explain his Government mission.

Fairbanks, who arrived in New York from the Coast Monday, will also be active on affairs of his Dougfair indie production unit. He's going to England, France, Switzerland, Italy and Ceylon.

In London he'll huddle on financing and production problems with H. Alexander MacDonald, Dougfair v.p., who arrived in England last week. During the rest of his tour he'll scout locations for a TV series and prep film, "Elephant Walk," in Ceylon.

Mayer East This Week

In a switch of plans, Louis B. Mayer is now expected in N. Y. from the Coast this weekend. He was originally due last week.

It's reported the former Metro production topper may close a distribution deal for his upcoming indie pix while in east.

Drive-In Season Looming Biggest In Car History

With some 250 drive-ins reopening in the northeast U.S. this month and in April, the question of whether the frills of pony rides, playgrounds and free laundries have a definite value in luring the patron, is again popping up. Some maintain that these extra features are highly essential in day-to-day operation, while others feel that showmanship should stress the picture on the screen—not popcorn and free rides.

Walter Reade Theatres, with six ozothers in the New Jersey and New York territories, believes in a diversified entertainment layout as a means of encouraging steady attendance from the family trade. Circuit has pony rides in all of its fresh-airers and will soon preem a ferris wheel at its Eatontown, N. J., drive-in. Wheel, it's understood, probably will be free for the (Continued on page 14)

Reade Circuit Seeking Legit, Dance Troupes As Ballet Co. Clicks

Success of recent ballet attractions presented without films, has prompted the Walter Reade circuit to seek additional bookings in the ballet, concert or legit field for its theatres in New Jersey and upper New York State. Roy Blumenheim, aide to Walter Reade, Jr., is contacting legit and concert managers for stage fare suitable for the chain's houses.

Penelled in for the Christmas season is the Trapp Family Choir, set for Reade situations in Morris-town, N. J.; Plainfield, N. J., and Kingston, N. Y. Blumenheim is also weighing roadshows of "Oklahoma" and "Mr. Roberts" and the dance troupe of Pearl Primus.

Ballet Russe de Monte Carlo already has clicked at the Reade theatres, selling out in Perth Amboy, N. J., on Feb. 2 and in engagements at Trenton, N. J., and Kingston, N. Y., last season. Perth Amboy, a heavy-industry town, had not played an attraction of this calibre or cultural level for years. Walter Reade, Jr., disclosed that the ballet not only scored at the b.o., but resulted in a fine public reaction and clamor for more.

GINSBERG GOING BACK INTO PIX PRODUCTION

Henry Ginsberg, former Paramount studio topper, is going back into film production, he disclosed in New York yesterday (Tues.). He has been a television consultant with NBC since leaving Par and will continue in that post on a non-exclusive basis, he said.

Ginsberg stated he was planning to go into independent film production. He revealed he had made a bid for "The Shrike," hit legit starring Jose Ferrer, but had been topped. Louis B. Mayer is reported high bidder for the Joseph Kramm play at \$150,000.

Ginsberg returned to the Coast last night.

SEEK OUT FROM ANTI-TRUST ONUS

Washington, March 18.

The majors appealed to the Supreme Court yesterday (Mon.) to get them out from under the continuing charge that they have "a proclivity to unlawful conduct" which can be a "substitute for proof in a new case."

High Court has twice ruled this "proclivity" existed—in the Crescent case in 1944 and in the big anti-trust decision in 1948.

Case appealed by the distributors is an anti-trust verdict won by the Boulevard drive-in theatre of Allentown, Pa., and sustained by the U. S. Third Circuit Court. The petitioning distributors—Paramount, RKO, 20th-Fox, UA, Loew's, Universal, Columbia and Warners—refused to sell first-run to the Boulevard, preferring the independently-owned downtown theatres of Allentown.

This is the first case to reach the High Court, in which the majors have been clipped with an anti-trust verdict because they sold to roofed-over indie houses in preference to an indie-owned drive-in.

In supporting the lower court, the Third Circuit found a conspiracy among the distributors and (Continued on page 22)

Krim-MCA Talks Resume on Coast

Arthur Krim, president of United Artists, heads for the Coast from the N. Y. homeoffice in about 10 days with his agenda, including further talks with Lew Wasserman, board chairman of Music Corp. of America, on lining up MCA clients for independent pic production.

Discussions began some time ago of a plan by which six or seven MCA-ers, including Gregory Peck, Marlon Brando, Alan Ladd, Cary Grant and James Stewart, would each appear in one indie film annually, for release by UA. They'd receive a percentage of the ownership instead of straight salary.

Wasserman's trek to London to open new MCA offices, and other matters which demanded Krim's attention, resulted in suspension of the confabs.

COMPO May Woo Depinet to Stay On As Prexy; Skouras, O'Donnell Fade

Balaban, Raibourn West

Paramount prexy Barney Balaban and v.p. Paul Raibourn will plane from New York to the Coast tonight (Wed.). They'll go into a number of studio problems and attend the Academy Awards presentations tomorrow night.

Raibourn may make a side trip to Par's Chromatic Television Tube lab in Oakland, Cal., for a day. He and Balaban will be back in New York early next week.

Pix Shutterings Seen Hurting Chi Property Values

Chicago, March 18.

Shuttering of film houses is adversely affecting other property values throughout the city, according to Henry Kennedy, v.p. of McKee & Poague, one of Chi's largest real estate firms. Kennedy pointed out that theatres are a valuable draw to merchants nearby, and without the traffic resulting from the pic patrons, many retail stores are closing. While blaming teevee for much of the theatre shuttering, he also said that nabe changes, inroads of industry and obsolescence of pic houses, were also major factors.

This statement was backed by a film exec who claimed that attendance was greater in outlying sections where every other family has a teevee set. However, most of these areas are recently developed and theatres are newer and better kept. Most operate on (Continued on page 22)

RKO's Schwartz on Coast

RKO Theatres prexy Sol A. Schwartz arrives on the Coast this morning (Wed.) to visit the company's properties and attend Academy Awards tomorrow. He's accompanied by Matty Polon, out-of-town film buyer for the circuit.

They'll go to San Francisco Friday (21) and return to New York over the weekend.

With both Spyros Skouras and Robert J. O'Donnell apparently unavailable for the presidency, Council of Motion Picture Organizations may be forced to make another pitch to Ned E. Depinet to continue in the post temporarily. Everyone else suggested so far has proved unacceptable to one or more of the 10 COMPO constituent organizations that must give unanimous approval.

Skouras, who was abroad when elected to the presidency by the COMPO membership at its New York meeting last month, has now definitely declined. He has stated that the pressure of business makes the COMPO post out of the question at the moment, but that he may find his way clear to accept it later.

O'Donnell, who is currently abroad, is unable to assume the prexyship because of a combination of business pressure and health.

Among suggested names on which exec v.p. Arthur L. Mayer has been unable to get unanimity of approval is Ronald Reagan, prez of the Screen Actors Guild, and Cecil B. DeMille. Problem of finding other candidates is further complicated by the illness of Jack (Continued on page 18)

N.Y.-Manila Phone Call Heads Off Strike of Pix Help in Philippines

Long-distance telephone call between New York and Manila staved off a strike last week of all film employees in the Philippines. Call was between a Father Hogan, an American-born Catholic priest who was said to be leader of the distribution and theatre workers, and John G. McCarthy, director of the international division of the Motion Picture Assn. of America.

McCarthy urged Father Hogan to keep the employees at their jobs until Ted Smith, of the MPAA foreign staff, could get to Manila. Smith is in Indonesia, where he (Continued on page 18)

National Boxoffice Survey Biz Holds Steady; 'Show' First Again With Terrific Total; 'Vadis' 2d, 'Queen' 3d, 'Belle' 4th

Comparatively good theatre weather is overcoming the adverse influence of Lent and the U. S. income tax deadline for a fairly bright biz picture nation-wide this week. Surprise snowstorms and rain in some key cities covered by VARIETY will cut overall total, but they are not having much influence on top product.

For fourth week in succession, "Greatest Show on Earth" (Par) is boxoffice champ, this time by a very wide margin. Cecil B. DeMille circus opus is winding up week with \$502,000 in representative keys, greatest total amassed by a single picture in years. It is far ahead of any other champ for a non-holiday week. Pic is big to terrific in a vast majority of playdates.

"Quo Vadis" (M-G), now principally on extended-run, is finishing second by a healthy edge. Third place goes to "African Queen" (UA), same as last week. "Belle of N. Y." (M-G) will be fourth while "Sailor Beware" (Par) is taking over fifth slot.

"Viva Zapata!" (20th) is edging up to sixth position, with "Bend of River" (U) seventh. "Bugles in Afternoon" (WB) is capturing eighth money. "Pandora" (M-G) will be ninth while "Phone Call From Stranger" (20th) is climbing to 10th place as a result of additional bookings. "5 Fingers" (20th)

and "Salesman" (Col) round out the Golden Dozen in that order.

"Hoodlum Empire" (Rep), "Retreat, Hell!" (WB) and "Invitation" (M-G) are the runner-up pix in that sequence.

"Marrying Kind" (Col) shapes as one of the big newcomers, based on its first round at N. Y. Victoria. "Steel Town" (U) also looms a potentially strong new entry, being trim in Detroit and fine in Frisco. "Rancho Notorious" (RKO), which was nice opening week in Chi, is mild there on holdover and modest in Pittsburgh. "Something To Live For" (Par) is rated sharp in Buffalo. "Green Glove" (UA) looks fancy in Denver.

"Mutiny" (UA), thin in L.A., shapes strong in Philly and fine in Portland, Ore. "Tembo" (RKO), also new, is doing okay in Philly. "Deadline" (20th) is rated good in N. Y.

"Lavender Hill Mob" (U) continues fancy in N. Y. and Denver. "Waco" (Mono) looms okay in Philly with an assist from stage-show.

"Las Vegas Story" (RKO) looks big in Seattle and oke in Denver. "David and Bathsheba" (20th) is disappointing this round on popscale dates.

(Complete Boxoffice Report on Pages 10-11.)

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UPT-ABC Merger Effect on Rival Exhibs, B'casters Debated Before FCC

Washington, March 18.

Effect of United Paramount Theatres-ABC merger on the competitive situation in broadcasting and theatre industries was given the FCC yesterday (Mon.) at hearings on the Paramount anti-trust and related issues.

[Details on ABC proxy Robert E. Kintner's testimony yesterday (Tues.) are in the Radio section.] ABC witnesses testified that if the merger is approved, AB-PT will operate 319 first-run and 325 other theatres of the approximately 20,000 theatres in the country in 297 cities in which ABC has owned-and-operated or affiliated AM stations.

UPT theatres in these markets, according to ABC testimony, will have competition from 544 first-run and 3,249 other houses. In none of the 297 cities does UPT have the only theatre and in 277 there is first-run competition to UPT. In the remaining 20 cities, all under 25,000 population, UPT has the only first-run theatre, but ABC has no radio or TV affiliates in these markets.

Of 479 cities in which AB-PT would have radio or theatre interests, it was shown, there would be 181 in which ABC has broadcast interests and UPT has no theatre interests, 176 in which UPT has theatre interests and ABC has no broadcast interests, and 122 cities in which AB-PT would have radio, TV and theatre interests.

In 14 of 51 cities in which the only AM station is an ABC affiliate, the testimony showed, UPT has theatres, but there is at least one theatre competitor in each of these cities.

In none of five cities where ABC owns a TV station does UPT own more theatres than the competition, and ABC is not affiliated with any TV station in any city where UPT has the only theatre.

In an exhibit comparing the size of ABC with companies which

(Continued on page 23)

30-Day Delay on Ruling In Autry's Suit Vs. Rep Over Old Pix to Video

Los Angeles, March 18.

Decision in Gene Autry's suit to prevent Republic from releasing his old pictures to television won't be handed down for at least 30 days. After three days of testimony in Federal Court, Judge Ben Harrison gave the opposing attorneys their briefs containing final arguments and citations of the laws bearing on the case. Verbal testimony occupied only three days. Autry is represented by Martin Gang and Republic by Herman Selvin.

Judge Harrison made it clear that the crux of the case is the interpretation of the contract between the cowboy actor and the studio, and that the suit will be decided on that basis.

Autry, himself, was the first witness. He told of his rise from a jobless railroad dispatcher during the depression to his present status. The late Will Rogers, he said, advised him to get a job on radio, so he went to N. Y. and waxed platters for a record company. Through his records, he said, he contacted his first sponsor, Sears, Roebuck & Co. He was earning \$15,000 a year in 1934, when he was signed by Mascot Pictures. Between 1938 and 1951, he testified, he earned commercial tieup royalties amounting to \$1,599,734.

His attorney, Gang, introduced documents to show that Autry had

(Continued on page 20)

MPAA's Spiegel in N.Y. From Germany on Leave

Marc Spiegel, Motion Picture Assn. of America rep in Germany, arrives in New York by ship today (Wed.) for three weeks of home leave.

Spiegel has been serving pro tem in Paris for the past three months, filling a manpower vacuum there. He may be transferred to the post permanently, a decision which will be made by MPAA execs while he is in New York. In event of a switch, MPAA would seek another man for Germany.

More Nostradamus

Nostradamus, most reliable of film prognosticators, is due for another run at Metro. Production of the shorts on the medieval monk who allegedly prophesied 20th century events is slated to be resumed next season.

Carey Wilson, who produced the original series, will be exec producer on them and again will do the narration. He's now winding production on "Scaramouche."

Deal Still on For DuMont Buyout Of Par Interest

Deal for DuMont's buyout of Paramount's interest, much gone into during a Federal Communications Commission hearing recently, isn't dead yet. While there are no formal negotiations in progress, it's understood that members of the Par and DuMont boards have been continuing to go into the possibility.

Par owns approximately 28% of DuMont's outstanding shares. Both companies have told the FCC that they want to part company, but haven't been able to come to terms. Film company paid about \$250,000 for the shares. Figures as high as \$12,000,000 have been talked by Par as their current worth.

Par-insiders privately maintain that if Dr. Allen B. DuMont, prez of the outfit, really wanted to make a deal, it could be accomplished. Par execs assert that they are ready to offer fair terms with a minimum of cash, and the rest in notes, if the film company can be assured that the operation will be such as to make reasonably certain DuMont's ability to pay off on the paper.

Par's interest in the TC firm has long been an issue with the FCC, which recently took considerable testimony on it as part of the current package hearings on films and tele. FCC has maintained that Par's holdings constitute control, which both Par and DuMont have denied.

The point is primarily important because of the FCC rule that no one owner can have more than five tele stations. Par already has one and DuMont three. If the FCC agreed that Par does not control DuMont, or if there were a sale of Par stock in DuMont back to the latter company, they could between them hold six additional stations, rather than just one more, as at present.

New England Exhibs Frown On Old Films Sold to TV

Boston, March 18.

Increasing practice of some Hollywood producers in selling their old product to TV is deplored by Norman Glassman, prez of the Allied-affiliated Independent Exhibitors, Inc., of New England. His attitude reflects the feeling of the IENE membership, which has asked the Council of Motion Picture Organizations to intercede with the "disloyal" filmmakers.

Following an IENE meeting held here last week, Glassman declared that the industry isn't against TV, "but exhibitors cannot see any reason why a theatremen should sit idly by and watch the life-blood of his business being used in direct competition to himself."

"It doesn't seem intelligent for a producer to create an 'at home' audience on the one hand, and then expect to sell his new product to a theatre with a lost patronage on the other hand. Old or new films, good or bad, we in New England are definitely opposed to motion picture films being made available to TV."

'QUO VADIS' LAUREL

Metro's "Quo Vadis" was voted the best film of 1951 by N. Y.'s Foreign Language Press Film Critics.

Citation was presented to M. L. Simons, M-G exhibitor relations staffer,

Less Majesty

Hollywood, March 18.

Universal-International asked the Texas Chamber of Commerce for a small map of that state, dated 1850.

The map, eight-by-six feet, arrived promptly, accompanied by a reprimand: "There are no SMALL maps of Texas."

Exclusive Channels Bids Hurt Further by UPT's Testimony Before FCC

Washington, March 18.

In view of the testimony coming out of the Paramount anti-trust hearings before the Federal Communications Commission, observers here are wondering if the edge hasn't been taken off the motion picture industry's bid for exclusive channels for theatre TV. What, they're asking, can the industry offer the FCC as justification for channels after one of the biggest theatre operators publicly throws cold water on the future of the medium?

Although he did his best to soft-pedal implications of previous testimony regarding cancellation of large-screen equipment orders by Balaban & Katz Corp., Leonard Goldenson, proxy of United Paramount Theatres, Inc., told the Commission last week he could foresee only few events of "real theatrical value" which can be brought to motion picture houses via TV.

"I regard the real possibilities of theatre TV," said Goldenson, "as a non-theatrical and non-entertainment in the off hours of the theatre." And several times he stated in replies to questions: "Theatre TV is only an incident to the theatre program."

While declaring that UPT will make no commitments for additional large-screen installations until the FCC decides the channel issue, Goldenson pointed out that UPT has cancelled no orders for equipment, although its subsidiary, B&K, has cancelled orders for

(Continued on page 23)

HEINEMAN, YOUNGSTEIN 3-MONTH TREK FOR UA

William J. Heineman and Max E. Youngstein, United Artists veepees, have mapped a travel schedule which will take them more than three months to fulfill. Heineman, who's sales topper, and Youngstein, former ad-pub head who has taken on an expanded role in management, intend to visit every domestic branch of the company, conferring with exhibs and hinterland UA personnel on market conditions and sales policies.

They'll cover the entire field via a series of hops out of the home-office. They were in Boston yesterday (Tues.) on the first of the series.

Another extensive traveler for UA is Arnold Picker, v.p. in charge of foreign operations. He returned recently from a tour of South America and left N. Y. yesterday for a tour of branch offices in England and the Continent.

McCarthy Set for Month's Europe Jaunt for MPAA

John G. McCarthy, director of the international division of the Motion Picture Assn. of America, will probably go to Europe in April. A proposal that he go to Latin America this month has been shelved temporarily.

McCarthy would handle problems concerning American films in France, Spain, Belgium, the Netherlands, Italy and possibly other countries. He'd probably be gone about a month and would include a visit to the international film festival at Cannes.

Eric Johnston, MPAA proxy, may join McCarthy during all or part of the tour.

Markley UPT Veepee

Sidney M. Markley, exec assistant to Leonard Goldenson, United Paramount Theatres president, has been elected a v.p. of the corporation.

Markley, a lawyer, joined UPT in 1946 upon his release from military service.

Pay-as-You-TV No Threat to Exhibs Sez Goldenson; Sees Limited Effect

Washington, March 18.

William Dieterle heads for Israel early in April to scout locations for Columbia's "Salome." Pic will star Rita Hayworth. It's a Bible yarn with a Palestinian background.

Dieterle, who'll direct, will be accompanied by an art director on the jaunt to Israel. Only back-grounds will be shot there.

WB \$15 Stock Offer Gets Wall Street Frown; Too Low?

Warners' offering to buy up stockholders' shares at up to \$15 per share, in line with its capital shrinkage program, has some Wall Street professionals doing a burn this week. Their beef is that the WB board, in allocating \$10,000,000 for the acquisitions, should have voted a purchase price well above the \$15 which was decided upon.

Doubtless some financial-area operators had figured on a higher offering price, because of the day-to-day trading quotations on the WB issue over recent weeks. It was selling at slightly over \$15 prior to the board action, leading investors to anticipate that the price to be set down in the offer to tender stock likely would be approximately \$16, or even \$16.50.

Another factor behind the expectation of a bigger price was WB's recent sale of numerous theatre properties, from which capital gains profits were realized. The Wall Streeters, in view of this, had figured the board would have been more generous in proposed tender deal with stockholders.

In any event, some stockholders in the N. Y. financial district now have it figured that WB will fall short of its goal of picking up \$10,000,000 in stock at \$15. They feel many investors will balk at selling at that price.

Value Line, widely-circulated investment advisory publication, this week advised WB stockholders not to sell. The outfit notes that the book value of the stock was \$21.48 a share and that further retirement of stock, under the capital reduction policy, would further enhance the asset value behind the remaining stock. It's in view of the big asset value that the stockholders were advised to retain their holdings.

Alliance's 12 Ozoners

Chicago, March 18.

Alliance Theatres building another ozoner near Vincennes, Ind., to be completed next month. This makes two outdoor houses for the circuit there.

Chain is also taking over drive-in at Terre Haute, Ind., making 12 ozoners for the firm.

L. A. to N. Y.

William Bendix
Edgar Bergen
Ward Bond
George Breakston
Leo G. Carroll
Yvonne De Carlo
Marlene Dietrich
Howard Dietz
Paul Douglas
Douglas Fairbanks, Jr.
Kurt Frings
William Gargan
L. Wolfe Gilbert
Edmund Goulding
Jane Greer
Katharine Hepburn
Skip Homeier
Robert Joseph
Robert Keith
Norman Krasna
Edward Lasker
John Lavery
Irving P. Lazar
Al Lichtman
Living Mills
John Nash
Lloyd Nolan
Arthur Schwartz
Louis D. Snader
Ed Sullivan
Dan Terrell

Pay-as-you-see television is no threat to the motion picture theatre, in the opinion of Leonard Goldenson, proxy of United Paramount Theatres. Testifying before the Federal Communications Commission last week, Goldenson said he believes women hold the key to the question of whether the family goes to the theatre or not "and they're not going to pay to stay at home" for Phonevision or any other system of subscription TV.

Goldenson gave three main reasons for his belief that subscription TV will be limited in its effect on the theatre. First, he said, women want to go out, show off their hats, etc. Second, the gadgets which scramble the TV picture can be unravelled so that the program comes in free. Third, the feature film isn't suitable for the home, because of interferences which break the discipline necessary for concentration on the picture.

Amplifying his third reason, Goldenson told about a private preview attended by 50 persons for the Bing Crosby pic, "Going My Way." Distractions at the screening, he said, caused the observers to go way off in their judgment of the potential of the film. Yet, he said, the film grossed \$10,000,000.

Can't Compete

Nor is Goldenson worried that "free" TV will hurt the theatres through broadcasting of feature films. Competition will determine whether first-run product will be sold to TV stations, he said, but he doubted that TV will be able to compete with the theatres for price of piz.

But he conceded that he might have to alter his answer in five or six years, because by that time competition on both sides may change the situation.

Television can't hurt the better pictures, said Goldenson. In Chicago, which is saturated with TV sets, "A" pic are doing as well as they did before TV, he pointed out. "A" theatres and "A" pictures, he added, are doing as well today as they ever did, including the peak levels of 1946.

Goldenson said he saw nothing inconsistent in his testimony with his report to UPT stockholders in 1950 that "television is competing with us for the public's leisure time and entertainment dollars. Studies we have made indicate that the boxoffice is off less in non-TV than in TV areas. It is impossible to determine the extent of television's effect."

Goldenson said that if the merger of UPT and ABC is not approved by the Commission, UPT will still pursue its TV applications for stations in Boston, Detroit, Des Moines and Tampa.

N. Y. to L. A.

Barney Balaban
Henry Ginsberg
Barry Jones
Elia Kazan
Alan Jay Lerner
Steve Previn
Paul Raibourn
Allen Rivkin
J. Milton Salzberg
Sol A. Schwartz
Glenn Wallach
Allen M. Widem

N. Y. to Europe

Jacques Abram
Ernie Anderson
Fred Berle
Valerie Cardew
Betty Ann Davies
G. S. Eyssell
Lt. Samuel Goldwyn, Jr.
Barry Gray
Katharine Hepburn
Burl Ives
Mike Jablons
Milton Kirschenberg
Vittorio Mattea
Mary Merrill
William Pizer
Sylvia Rayman
David E. Rose
Ramon Vinay
Emlyn Williams
Herman Wouk

Europe to N. Y.

Gino Cervi
Edward J. Danziger
Richard Ney
Marc Spiegel

DUES SWITCH CUTS COMPO COIN

U Directorate Nod on Decca Merger Not Likely Without Stockholder Okay

A member of the Universal board opined this week that the directorate would not approve the proposed merger with Decca Records, without putting the question to the stockholders. That eliminates the possibility of effecting the meld without changing the hostility of J. Arthur Rank.

Rank, who is second only to Decca in the size of his stock holdings, has indicated coolness to the merger idea. Plan, therefore, of Decca prez Milton R. Rackmil and some members of the U high command has been to employ a method of amalgamating interests which would not legally require stockholder okay.

This could be accomplished via a loophole in the Delaware law, under which U is incorporated, that would permit it to buy the assets of Decca. However, the U board member, who preferred to remain anonymous, suggested that idea in the head. He said he felt the liability on the board members (they are individually subject to minority stockholder suits) was so great in such an important move, that he wouldn't vote approval before learning the will of the shareholders.

Plan of purchase of assets will probably be used, nevertheless, since a plain majority could be construed as mandating the board to go through with the merger. In the alternate plan, which entails an exchange of stock, two-thirds approval of the stockholders is required.

Rank owns about 15% of U, as against Decca's 30%. Under the two-thirds scheme it is conceivable that Rank could rally a sufficient number of independent stockholders to upset the merger; when it

(Continued on page 18)

Guinness to Compete Vs. Self With Bow of 'Suit'; 'Mob's' Unusual U.S. Click

When "The Man in the White Suit," new J. Arthur Rank film starring Alec Guinness, opens at the Sutton, N. Y., March 31, the star will be in the unusual position of competing against himself. Guinness, a fave with U. S. audiences and presently best-known English thesp appearing in British films, is currently being seen in "Lavender Hill Mob," now in its 22d frame at the Fine Arts, N. Y. "Mob" has been continuing strong and has shown no signs of slacking off.

Latter has also proved an unusual click throughout the country. It has already played about 300 art house situations and is beginning to break into general house runs. It's the first Rank product in years to gain top billing in big-seaters.

Harry Fellerman, sales topper of Universal's special films division, has closed a deal with Warner Bros. circuits in upstate New York and Connecticut for "Mob." In addition, he's dickered with other chains for the film. Fellerman is setting percentage deals equal to those received for top American product, and the film has been guaranteed favored play dates.

FINAL UA '51 PROFIT REPORT DUE SHORTLY

Final report on the extent of United Artists' profit for 1951 is due within the next few days. The earnings statement originally was expected from Price Waterhouse & Co. on March 15, but some delays were experienced in obtaining final figures from a few foreign offices.

Completion of the auditors' statement showing an in-the-black operation, means the new management group headed by prexy Arthur B. Krim will take possession of 50% of UA's stock.

20th Sues Illinois Exhib On Conspiracy Charge

Chicago, March 18. Twentieth-Fox filed suit in Chi Federal District Court last week against the Sun Theatre Corp., claiming its Wheaton, Ill., house, the Wheaton, had conspired with the Glen, Glen Ellyn, Ill., to keep the distributor from getting a fair and equitable price for its product. Each spot is the sole location in the town.

Sun had filed a \$480,000 action against 20th—among other majors—last month for anti-trust deeds.

Radio, TV's Free Space Trims Pix, Sez Ohio Survey

Columbus, March 18. Although pix houses spend much more coin for advertising in newspapers, and usually at a higher rate, than radio and television, the amount of free space is much more in favor of radio and TV, according to a survey conducted by Robert Wile, secretary of the Independent Theatre Owners of Ohio.

Wile's survey covers one newspaper in each of eight cities in Ohio of more than 100,000 population: Cleveland, Cincinnati, Columbus, Toledo, Dayton, Akron, Canton and Youngstown. His evident aim is to point out the disparity that exists in certain communities, and get action from the industry to obtain what he feels is a fairer shake. The survey was taken from roughly the middle of January to middle of February.

In two cities, Cleveland and Toledo, radio and TV actually pay higher newspaper advertising rates than do films; in two others, Columbus and Akron, the rate is the same; and in the other four, film advertisers pay a higher rate than radio-TV.

On the other hand, in only two cities, Akron and Toledo, did news space for films exceed that given to radio and tele.

Here's a city-by-city rundown of Wile's findings:

Cleveland (Plain Dealer): Total

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More Pitt Houses to Try Alternate Art Policy

Pittsburgh, March 18. Quick click of the art policy at Warners' nabe house, the Squirrel Hill, in the last couple of months, has set a number of other local exhibs dreaming about foreign pix on a limited basis, and some of them are already doing something about it.

Harris circuit has decided to use its Denis theatre, in the class Mt. Lebanon neighborhood, as a testing ground, and will play art films there every Monday and Tuesday night on a two-showings-an-evening schedule. "Tight Little Island" will launch the experiments.

At the same time, Morris Finkel is plotting the same thing, but on a one-night-a-week schedule, at his Shadyside, which is also in a class neighborhood. Shadyside was until recently operated by WB, but reverted back to Finkel few months ago.

A lot of other naves, particularly the indies, are keeping an eye on the experiments, figuring maybe they may have until now left untapped a reservoir that has been gushing for Warners in a neighborhood spot that was dying on its feet.

INCOME LAGS AS NEW PLAN PENDS

As a result of its unanimously-voted switch in dues collection methods, the Council of Motion Picture Organizations is faced with the problem of diminishing revenue until the new system is placed into effect. All-industry outfit's board on Feb. 22, at a N. Y. meeting, decided to abandon the previous assessments schedule which had exhibs paying the equivalent of 1/10 of 1% of their film rentals, and the distribis matching these sums dollar for dollar. In place of this, assessments determined on the basis of each theatre's seating capacity were voted.

The rub now is that a substantial amount of time is required to set up the machinery for the new system. In the interim, a number of exhibs have ceased their contributions to COMPO's support entirely. They stopped the percentage payments and are marking time until the new method starts working. COMPO is not on the brink of financial hardship at present, but long delays in making the switch would threaten difficulties.

Local Setups
Trueman Rembusch, head of the budget committee, is now at work on plans to appoint a local committee chairman in each exchange area, with the local topper to acquaint exhibs with the new system and otherwise start the contributions rolling. Each chairman will name his own committee, but the likelihood is that exchange groups to work on COMPO's fiscal operation will be the same as those who handled the "Movietime" tours in each territory.

At the outset, theatre-men may send their checks directly to COMPO in N. Y. or deposit them with the local committee for forwarding to the national headquarters. Organization's ultimate aim is to bill all member theatres directly on a quarterly, semi-annual or annual basis, whichever is preferred by the theatre-men.

Rembusch has had only the past few weeks to get started on the conversion. His co-committeemen are widely separated geographically and this tends to make the job more difficult.

Movietime Offers Stars For Spring, Fall Tours

Top-name personalities are being offered local exhib organization by Movietime, U. S. A. for a renewal of the star tours this spring and fall. For example, the Movietime Down South Committee has been notified by Hollywood that one or more of the following personalities might be available for appearances in Tennessee: Robert Cummings, Richard Carlson, Mel Ferrer, Robert Ryan, William Holden, Robert Young, Kirk Douglas, Glenn Ford, Douglas Fairbanks, Jr., Louis Hayward and Alan Ladd.

Expense of the tour is shared by the exhibs whose towns are visited. Including transportation, hotels and meals, it averages about \$50 to \$75 per day per person. Touring group visiting a small community usually consists of a star, starlet and director.

Meanwhile, nine Hollywood personalities this week began a tour of the Oklahoma City exchange territory as the first of a new series of Movietime tours skedded for this spring by the Council of Motion Picture Organizations. They'll spend all week visiting as many cities as possible and making appearances before civic groups, charitable organizations and schools.

Troupe includes Harold Shumate, William Lundigan, Chill Wills, Tim Holt, Regis Toomey, Paula Raymond, Laura Elton, Virginia Hall and Irene Martin. Several of the group are expected to stay over for two days to attend the annual convale of the Oklahoma Theatre Owners.

Allied Prez Burned at Arbitration Delays by Distribis; Suits Threatened

Texas Oil, Cattle Back New Westerns Outfit

Dallas, March 18. Gordon Hatt, local oil man, is head of Rio Grande Productions, which is slated to make two westerns starring James Millican. The film company is financed by Texas oil and cattle interests.

First pic will be an original, "Prairie Man," based upon a story by John Clement. Shooting is expected to start late this month with most of the filming on locations in the state.

Wald-Krasna Unit Still Stalled At RKO; Former Ill

Hollywood, March 18. Jerry Wald-Norman Krasna indie unit at RKO continues stalled, with Wald confined to his bed and Krasna currently in New York. Wald is suffering a serious attack of ulcers, which have required blood transfusions, and is expected to go to Phoenix under doctor's orders for a recuperative stay.

Krasna arrived over the weekend with his bride, Erle (formerly Mrs. Al Jolson). They'll be in New York about a week. It's part honeymoon and part a research trip for Krasna on "Exclusive Model," a script on the fashion industry, which he is prepping.

Unit's plans for a heavy slate of pic production this year have been stymied by inability to get approvals from studio topper Howard Hughes on about a half-dozen scripts and projects now before him. W-K pact runs until the end of this year. It is expected that they will exit RKO at that time, since the delays in getting approvals have prevented them from making the number of pix they planned and thus the capital gains on which the deal was predicated have not been fully realized.

Production team has a variety of deals in prospect. They range from moving the unit as is to another studio, to salary deals and to an exchange of stock merger with one of the smaller lots.

Col to Get First Distrib Bid on De Rochemont 'Farm'

Columbia Pictures will get first look for distrib rights at "The Animal Farm," Louis de Rochemont full-length cartoon feature currently in production in London in association with Halas and Batchelor Cartoon Films, Ltd. Although de Rochemont outfit is not committed to Col for "Farm," it will offer pic first to Col in light of its tie with the company on other deals. Col will distribute de Rochemont's "Walk East on Beacon" and another upcoming pic.

Meanwhile, Lothar Wolf, de Rochemont aide and associate producer of "Beacon," left last week for England to check the progress being made on "Farm." According to Borden Mace, prexy of the RDR Corp., the de Rochemont organization, two or three reels of the film will be brought back to the U. S. to show distribis for the purpose of arranging a deal.

Pic, based on the late George Orwell's social satire, is being financed with frozen pounds earned by the producer's "Lost Boundaries." Work on the project was begun last March when Orwell's widow, now Mrs. Sonia Blair, gave an option to de Rochemont with the proviso that she would have the okay on the script, to assure the preservation of the spirit and intent of Orwell's book.

Distributor delays in getting the industry together on proposals to establish an arbitration system has Allied States Assn. doing a slow burn. Wilbur Snaper, president of Allied, said in N. Y. yesterday (Tues.) that his outfit wants company execs to hustle into action or, "we might as well forget the whole thing."

Film toppers received Allied's ideas on conciliation of trade disputes about six weeks ago. There's been time enough for them to study the recommendations, said Snaper, adding: "We don't want to analyze arbitration into oblivion."

Both Allied and TOA suggested that the pic outfits call the arbitration meeting. The two theatre associations also said that their respective proposals were offered, in effect, as a basis for discussion and were not to be construed as outright demands.

Snaper's speed-up plea was accompanied by a warning that failure to devise an arbitration system will have the distribis facing the greatest spate of law suits in the trade's history. He said that his office has been flooded with complaints from across the country and that theatremen have tossed hints at possible courtroom bouts or requests for Department of Justice intervention.

The Allied topkick asserted that many indie theatre owners are victims of discriminatory practices and that they're fighting for their existence "and don't care who gets hurt" in their effort to correct alleged abuses. There's even sentiment in exhibition circles for moves looking to the classification of production-distribution as a

(Continued on page 14)

De Sica Likes Dubbing On His Italo Pix; Set For Filming Stint With RKO

Deal reportedly has been set between Howard Hughes and Vittorio De Sica, director of the prize-winning Italian films, "The Bicycle Thief," "Shoeshine" and "Miracle in Milan," for the latter to make a picture for RKO. Film will be made in Hollywood, Italy or in both places, depending on the final story selection. Although De Sica, who arrived in New York last Wednesday (12), and his personal rep, Marcello Girosi, would not admit that a deal had been concluded, insiders acknowledge that an agreement has been reached, with De Sica set to receive a six-figure sum.

With Girosi acting as interpreter at a trade press confab Friday (14), De Sica reported that he had no definite commitment with Hughes, although they had reached "an agreement in principle." Italian director, following a stopover in Chicago, is slated to arrive on the Coast next Monday (24) to open talks with the RKO topper. Meanwhile, he will attend a series of receptions being held in his honor both in New York and Chi. On Monday (17) the N. Y. Film Critics, at a luncheon at 21, presented him with a plaque for his "Miracle in Milan," which was

(Continued on page 14)

KRAMER WINDS FIVE PIX IN FIRST YEAR AT COL.

Hollywood, March 18. Stanley Kramer celebrated his first anniversary on the Columbia lot with a total of five pictures completed, two more in production and 15 stories lined up for future filming. In addition, he completed "High Noon" to wind up his old commitment with United Artists.

Kramer's second-year program calls for "The Library," "The Cyclists' Raid," "Member of the Wedding" and three others to be named later. His contract with Columbia calls for 30 features in five years.

Sully. None of the performances

Sully. None of the performances is particularly good. Usual supply of outdoor values is provided by Armand Schaefer's production, and William Bradford's camera does well by them. Broa.

Island of Procida
(ITALIAN)
Topflight meller; strong entry
for Italian-language houses

Cosolare Films release of Luciano Doria's production. Stars Claudia Gora, Vera Carmi, Carlo Ninchi, Franca Marzi. Directed by Mario Cecchi Scerifano. Music by Giacosa; camera, Tonino Delli Colli; editing, Franco Carbone; producer, Luciano Doria. March 14, '62. Running time, 94 mins.

Paul.....Claudio Gora
Mania.....Carlo Ninchi
Elena.....Franca Marzi
Fanny.....Vera Carmi
Father.....Giulio Danneberg
Director.....Mario Gallina
Ombra.....Agostino Salvietti
Doctor.....Annibale Betrone
Father.....Giovanni Pettinato
Marciano.....Fausto Guerzoni
Morabito.....Pio Camarero
Giacomo.....Paolo Reale
Antonio.....Franco Carbone
Michele.....Giovanni Pettinato
Esposito.....Armando Guernieri
Giustetta.....Janella Montini

(In Italian; English Titles)

Neatly-constructed prison-life meller, this proves one of the best of recent production from Italian studios, despite the absence of better-known Italo names. The ability of producer Lucian Dorio and director Mario Sequi to sustain interest in what starts out like a routine penitentiary yarn, goes far in making this swift-moving entertainment. "Island of Procida" shapes as a very strong grosser at Italian-language houses, and has possibilities in certain art theatres.

Production introduces various prison types as it traces the life of a promising young surgeon, sent up for 20 years because he murdered his unfaithful sweetheart. His embittered banding bars until called on to run an emergency operation on a child landed on a remote penitentiary island by a biplane crash. The medico is attracted to the child's older sister and is regenerated through their mutual love. Odd part is that although he twice proves a hero in the pen, he is forced to serve out his full sentence, with their ultimate marriage a culminating note after he is released.

There is the usual jail break, moderate affair contrasted with comparable U.S. pix, but the near assault sequence between one of the escaping jailbirds and an innocent gal supplies dramatic suspense.

The jailed medico is played to the hilt by Claudio Gora. Giulio Donnini portrays a realistic, human prison chaplain. Vera Carmi, a comely blonde, makes a fine femme lead. Carlo Ninchi, as the sex-crazed prisoner, is excellent while Franca Marzi heads a good supporting cast.

Sequi's direction goes far in making the routine story by L. Giacosi worthwhile. Dorio has given it fully adequate production value. Camera work of Tonino Delli Colli while not so good in several of the bound sequences, is fine on close-ups. *Wear.*

**Les Loups Chassent
La Nuit**
(Wolves Hunt At Night)
(FRENCH)

Paris, March 7.

Pathe-Consortium release of CICC-Foma Roma production. Stars Jean-Pierre L  mont, Carla Del Poggio, Fernand Ledoux. Directed by Bernard Aumont. Scenario by F. Thuret. Borderie; camera Jacques L  mare; editor, Taverna. At Le Rialto, Paris. Running time, 97 MINS.

Cyril..... Jean Pierre Aumont
Th  r  ne..... Carla Del Poggio
Mol..... Fernand Ledoux
Padro..... Marcel Herrand
Miguel..... Roland L  

This film concerns itself with international sabotage and skulduggery. Productionwise it is a better than the usual European attempt at this sort of film. Plot is stock one, with the usual high-powered brutality and spontaneous love and sacrifice. This type of picture is made much better in the U.S. It could do for lower half of distributors in some U.S. houses, being exploitable via Jean Pierre Aumont's name.

Laid in Venice, production concerns a secret service agent on to locate the gang that has been sabotaging French military planes. Into this comes a cynical character who falls for the secret service man (Aumont). Then follows a brief idyll along Venetian canals and in gilded old bedrooms.

Direction of Bernard Bodoigne manages to keep pic moving. Good bits of business give the film a nice filling out. Aumont does not have the necessary presence and brilliancy to give the secret service agent a sick veneer. Carla Del Poggio gives the role of the disillusioned girl too much dramatic fervor. Fernand Ledoux is fine as the kooky journalist.

Mosk.

It's payable April 18, to stockholders of record on March 28.

TRADE EYES 'ESSENTIAL' STATUS

Iowa Address

Iowa exhibitors obviously take their travail with the distributors seriously. Here's a "Lament a la Gettysburg" from an unnamed Iowa theatre operator as it appeared in the bulletin last week of Allied Caravan of Iowa, Nebraska and Mid-Central:

"Some years ago, the distributors brought forth upon this industry a new policy, conceived in secrecy and dedicated to the proposition that all exhibitors are fair game.

"We are now engaged in a great mass of calculations, testing whether this exhibitor or any exhibitor can long endure. We are met on the battlefield of percentage. We are asked to dedicate a large portion of our income to a final resting place with those who spend their lives that they may spend our money.

"It is altogether anguish and torture that we should do this, but in a larger sense we cannot evade, we cannot escape, we cannot underestimate this policy. The 'blind checkers,' clever and sly who compute here, have gone far beyond our poor power to add and subtract.

"Our patrons will little note nor long remember what we play here, but the 'powers-that-be' can never forget what we report here. It is rather for us to be dedicated to the great task remaining before us—that from these vanished dollars we can take increased devotion to the few remaining; and that we here highly resolve that this year will not find us in the percentage bracket."

Even Charles Jones, editor of the bulletin, was moved to remark, "Oh, come now. Is it really that bad?"

'Show,' Tying N.Y. Music Hall Longrun Mark, May Touch All-Time Coin High

Not only will "Greatest Show on Earth" (Par) equal the N. Y. Music Hall longrun record of 11 weeks made by "Random Harvest" (M-G) in 1942-43, by going into its 11th week tomorrow (Thurs.), but the total grossed by the circus opus will come near the all-time money high of \$1,392,000. This total was run up by "Great Caruso" (M-G) in 10 weeks last year (May-June-July).

"Show" will have grossed \$1,279,000, or close to that, by the time the 10th week closes today (Wed.), with \$1,369,000 probable for the full run of 11 weeks, predicated on the possibility that it would do at least \$90,000 in the final session, regarded as a conservative advance forecast.

The Cecil B. DeMille production, which will not round out its 11th week until March 26, will easily top the money total registered by "Harvest," which was \$1,090,000. Although obviously the lower scale, then prevailing at the Hall, is partly responsible for that picture not grossing more, "Harvest" had the benefit of the year-end (1942-43) holiday week, whereas "Show" had only Lincoln's Birthday and Washington's Birthday as added hypos. Also, in was admittedly hurt by the worst snowstorm of the year in N. Y.

The unusual feature of the run by "Show" has been the steady

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Oboler Seeking Backing, Major Distrib Deal On New 3-Dimensional Pic

Possible financing and a distribution deal from a major film company is being sought by indie producer-director Arch Oboler for three-dimensional pic. Oboler, currently in New York, will launch his first three-dimensional effort on the Coast on May 15 with "The Lions of Gulu," a yarn with an African background. Pic will be done in the Natural Vision process, which requires two cameras during filming, two projectors for screening, and the use of polarized specs. by the audience.

While Oboler attends to the casting of "name" players for "Lions," Sid Pink, his personal rep, is holding talks with film execs about the handling of Oboler's three-dimensional films. Whatever the outcome, of these confabs, Oboler declares that he is set to begin his project on the May date. Financing, he said, is no problem, since he can use the same sources which backed his former indie production, "Five," and the upcoming "The Twonky." His prime coin source is A. D. Nass, Jr., son of the founder of C.I.T., the automobile financing company.

New Process Setup
Oboler indicated that from now on he would make all his indie productions in the three-dimensional

(Continued on page 20)

Plenty More Tarzan

Hollywood, March 18.

Tarzan will continue his tree-climbing activities under the Sol Lesser banner for 20 more years. Producer closed a deal with the Edgar Rice Burroughs estate covering that period.

Contract includes the use of all the late author's unpublished jungle stories in future "Tarzan" pictures.

UA, Col Pub-Ad

N.Y. Staffers Get 10% Wage Hikes

Homeoffice pub-ad staffers at United Artists and Columbia obtained 10% wage hikes, union shops and double severance pay in case of economic layoffs, as a result of the final inkling this week of new pacts between the companies and the N. Y. Screen Publicists Guild, affiliated with District 65, Distributive, Processing and Office Workers of America.

Both pacts are set to run for one year, expiring on Dec. 31, 1952. Wage increases are retroactive to Jan. 1, 1952. Official signing of the contracts mark the first break in the six-month talks between the SPG and five film companies, which in addition to UA and Col include Warner Bros., 20th-Fox and Universal.

UA pact is regarded by unionites as the "best deal" from a security standpoint. In the light of recent layoffs and job eliminations, all units were adamant in seeking agreements which offered job protection. UA pact calls for the arbitration of all discharges for cause. Contract agrees to the right of the company to make layoffs, but stipulates that if there are layoffs because of a decrease of work, the work must be eliminated and there must be no speedup or overloading of the remaining em-

(Continued on page 22)

1st Rep Candidate Up For Music Hall Run

Radio City Music Hall, N. Y., which has been viewing a flock of product recently, has nothing set as yet to follow Metro's "Singing in the Rain," the Easter pic. Among films under consideration is Republic's first candidate for the Rockefeller showcase, John Ford's "The Quiet Man."

Prexy Russell V. Downing and Hall execs have also been looking at several 20th-Fox entries. They are "Belles on Their Toes" and "Wait Till the Sun Shines, Nellie."

WOULD BOLSTER TAX OFFENSIVE

Major move looking to re-classification of the film industry from "non-essential" to communications status, along with the press and radio-TV, is being considered by film execs and theatre operators, on the heels of the Treasury Dept.'s announced opposition of any cuts in the Federal 20% admission tax. Department's report, which was issued in Washington last Wednesday (12), stated that the trade would have a low priority rating in any future tax reduction program, because of its relatively non-essential character.

Both the Council of Motion Picture Organizations and the Theatre Owners of America recently mapped plans to combat the Federal levy in addition to local ordinances, with committees appointed to acquaint Congressmen with the downbeat finances of many theatre-men and the need for tax relief.

Some exhibitors now feel, as a result of the Treasury's report, that the only hope for that relief is via the shift in classification. Newspapers and radio-TV are free of any federal levies such as on theatre admissions.

(On another front, the industry for long has sought the re-classification, since it would give films

(Continued on page 20)

WB Plans Tinting 75% of Product

Hollywood, March 18.

Approximately 75% of the yearly output at Warners will be made in color, as a result of the installation of laboratory equipment capable of processing eight features annually in Warnercolor. The other tints will be in Technicolor.

First production to get the Warnercolor treatment was "The Lion and the Horse," followed by "Carson City." Same process will be used on "The Miracle of Our Lady of Fatima" and "Springfield Rifle."

Universal Sked

Universal has skedded for release during the current year 18 or more Technicolor films, all-time high for the company. At this rate, every other pic placed in circulation by U will be a tinted product. Further increase in many-hued attractions is contemplated, the company noted, if the present favorable market for big outdoor action pictures continues, the feeling being that color adds greatly to films of this type.

RKO ASKS COURT OUT ON JARRICO'S CLAIMS

Hollywood, March 18.

First legal action against Hollywoodites who refused to answer the "are you a Communist?" question of the House Un-American Affairs Committee was instituted in Superior Court here yesterday (Mon.) by RKO. Screenwriter Paul Jarrico is the defendant.

RKO's request for declaratory judgment stated the studio discharged Jarrico and discarded all manuscripts written by him for "The Las Vegas Story." Company asked the court to determine that RKO is not required to meet Jarrico's demands for damages and is not obligated to Jarrico in any way, either for screen credit or otherwise.

Company bases its action on the fact that Jarrico refused to tell the Committee whether he was a member of the Communist Party because to do so "might tend to incriminate" him. RKO stated that after discharging Jarrico company hired another writer to do a new screenplay, and that the picture was made from this new script, which contained nothing created by Jarrico. It also charged that because of this the studio suffered a delay in production.

Balto Sunpapers Fight to Oust Pix Censors; Cite 'Bitterness' Due to Cuts

Baltimore, March 18.

Baltimore Sunpapers, which recently came out editorially for elimination of the State Board of Motion Picture Censors, continue their campaign this week with a series of four feature articles. Series, by Frank Porter, reviews the history and describes the policies of the board and touches on the public's attitude toward censorship.

Porter points out that since the film censorship law was enacted in 1916, scarcely a month has gone by without it being the centre of bitter public controversy. And yet, he notes, few if any film patrons are aware of what have been forbidden to see. The Sunpapers, in preparing the film censorship articles, made inquiries on 32 recent films to Sydney R. Traub, prexy of the censor board.

Six of the films were altered by the board while the other 26 were passed intact. The board furnished Porter with copies of Form 11, the document issued by the censor to the distrib ordering him to make certain deletions before a film is shown to the public. The six films scissored include "Bitter Rice," an Italian import; "A Place in the Sun," "A Streetcar Named Desire," "The Well," "Born Yesterday" and "Texas Carnival." "The Well" was never shown in Baltimore because producer Clarence Greene refused to let it appear with the 15 deletions ordered by the board. Single deletions of minor nature were made in "Born" and "Carnival."

Porter, in his initial article, quotes from the reports and reveals the cuts made. For example, from "A Place in the Sun," the board ordered the following: "In scene revealing George and Anne dancing in her bedroom, eliminate all scenic matter and dialog appearing almost immediately after

(Continued on page 18)

Gelling Move Brings Pix Step Closer to High Court Ruling on Censorship

Film industry moved a step closer this week to getting a clear-cut decision from the U. S. Supreme Court on the legality of film censorship. Only barrier remaining is for the High Court to decide whether or not the industry's test case is within its jurisdiction. If the court so rules, it will be asked to outlaw motion picture censorship on the grounds that it is a violation of constitutional guarantees governing freedom of expression.

Sparked by the Motion Picture Assn. of America, industry is depending on the W. L. Gelling case. In a surprise move last week, Judge H. N. Graves of the Texas Court of Criminal Appeals reconsidered an earlier decision and agreed to sign the appeal papers of the Marshall, Tex., exhibitor who was convicted of defying a local censorship board by showing 20th-Fox's "Pinky." Had Judge Graves remained adamant in refusing to okay the appeal, Gelling's attorney, Robert H. Park of Beaumont, Tex., and the MPAA were prepared to resort to another technical move. Under the law, they were permitted to request a Supreme Court Justice to sign the appeal papers.

Associated with Park in the appeal are Herbert Wechsler, Co-

(Continued on page 20)

'Latuko' Sequel

Hollywood, March 18.

Edgar Queeney, who filmed the African documentary, "Latuko," is coming out with a sequel about another African tribe, "Wakamba." Picture, currently in the Technicolor plant, will be ready for release in June.

Both documentaries were filmed under the auspices of the American Museum of Natural History.

Casting Switch

Hollywood, March 18.

While plenty of mature film femmes insist on teenage roles, it's different with Susan Whitney, currently in "The Miracle of Our Lady of Fatima" at Warners.

Susan is only 11 years old, but winds up as a woman of 45 in the final sequence.

Chi Palace Indie Setup May Snarl Loop Bookings

Chicago, March 18.

As predicted last week, RKO has dropped its lease on its flagship, the Palace, after continued trouble with the motion picture operators union. Otto Eitel, head of the Bismarck Hotel, lessor of the property, announced formation of the Chicago Palace Corp., which will handle the theatre, with Roland Stonebrook as manager. House is scheduled to relight April 8.

What makes the Loop booking situation more complex and interesting is the fact that the house will not be bound by the terms of the Jackson Park decree, which limits showing to two weeks and also prohibits clearance in defendant theatres. It's assumed that the new corporation will bid for "The Greatest Show On Earth" and other roadshow pictures, formerly shown either at the 1,073-seat Woods or 3,400-seat Oriental, now showing "Quo Vadis."

One of the new company's directors is Arthur Wirtz, head of the Chicago Stadium and other stadia throughout the country, in addition to his "Hollywood Ice Revue." Cole Bros. Circus and boxing interests. With some attractions too large for the Chicago Stadium (18,000 pews), Palace might be used for some smaller events, perhaps concerts.

New firm is angling with James Coston, former Warner Theatre division manager, and now operator of his own circuit, to take over booking of the pictures.

With the passing of the house into independent ownership, it raises an important point, likely to be seized upon by the Balaban & Katz circuit, that they are the real sufferers of the JP decree, since no other houses, except the Grand, is now bound by the decision. Except for the consent of Judge Michael Igoe, B&K Loop locations cannot play pictures for longer than two weeks and cannot grant booking time. Circuit has an appeal pending in Chi Federal Appeals Court from the decision and it's likely that it will be amended.

Leytes Prepping Film Production in New York

Josef Leytes, director of "Faithful City," Israeli-made picture recently taken for distribution by RKO, is in New York making plans for production of a film in Gotham. He hopes to get the project before the cameras by summer.

A native of Poland, Leytes has worked extensively in England and Israel, mostly on documentaries until he turned out "Faithful City." He has applied for first papers and now plans to become a U. S. citizen.

UA Gets 'The Slasher'

"The Slasher," Arthur Gardner-Jules Levey production, has been acquired for release by United Artists, v.p. William J. Heineman disclosed yesterday (Tues.).

Adam Williams, Meg Randall and Edward Binns have the leads.

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special method of
presentation has created
a pre-sold patronage
rarely known before—
Now with public demand
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Rainstorm Bops L.A. Albeit 'Zapata!' Sturdy \$52,000; 'Trees' Modest 21G, 'Boots' Small 14½G, 'Mutiny' Dim 11G

Los Angeles, March 18.

"Viva Zapata!" is providing the bolsters here this session, with first-run otherwise mild. "Rainstorm" hurt trade generally. "Zapata!" looks fine \$52,000 in four theatres, best for this unit in months.

So-so \$21,000 shapes for "Big Trees," playing in three houses while "Boots Malone" looks small \$14,500 in two sites. "Hong Kong" with "Flaming Feather" is light \$14,000 in two spots while "Mutiny"—"Waco" is equally slim at \$11,000 in three locations.

"Greatest Show on Earth" is holding at nice \$26,500 in two houses, fourth frame. "Belle of N. Y." may below hopes opening week, is down sharply at \$14,000 in second stanza, two sites. "Quo Vadis" is closing its three-week run at the Four Star with okay \$6,500 in final eight days.

Estimates for This Week
Los Angeles, Chinese. Uptown. Loyola (FWC) (2,097; 2,048; 1,719; 1,248; 70-81.10)—"Viva Zapata!" (20th). Fine \$52,000. Last week, "Hoodlum Empire" (Rep) and "Pabulous Senorita" (Rep), \$17,700.

Hollywood, Downtown. Wilbert (WB) (2,756; 1,757; 2,344; 70-81.10)—"Big Trees" (WB) and "Here Come Nelsons" (U). So-so \$21,000. Last week, "Bend of River" (U) and "As You Were" (Lip) (2d wk), \$24,300.

Loew's State. Egyptian (UA) (2,404; 1,538; 70-81.10)—"Belle of New York" (M-G) and "Treasure Lost Canyon" (U) (2d wk). Down to \$14,000. Last week, okay \$24,000 but way below hopes.

Hillstreet. Pantares (RKO) (2,752; 2,312; 70-81)—"Boots Malone" (Col) and "Harem Girl" (Col). Small \$15,000 or near. Last week, "Hunchback Notre Dame" (RKO) and "Cat People" (RKO) (reissues) (5 days), \$13,400.

Los Angeles Paramount. Hawaii (F&M-G&S) (3,398; 1,106; 60-85)—"Hong Kong" (Par) and "Flaming Feather" (Par). Light \$14,000. Last week, "Detective Story" (Par) (3d wk-6 days) L.A. Par, \$5,000; "Sailor Beware" (Par) (7th wk-6 days), Hawaii, \$2,100.

Hollywood Paramount (F&M) (1,430; 60-81.20)—"Detective Story" (Par) (4th wk). Off to \$5,500 in 8 days. Last week, \$6,300.

Orpheum. Beverly Hills (Metropolitan-WB) (2,213; 1,612; 85-15.50)—"Greatest Show" (Par) (4th wk). Nice \$26,500. Last week, \$32,400.

Ritz. Vogue. United Artists (FWC-UA) (1,370; 885; 2,100; 70-81.10)—"Mutiny" (U) and "Waco" (Mono). Thin \$11,000. Last week, Ritz and Vogue only, "Phone Call Stranger" (20th) and "Dark Man" (Indie) (m.o.s) (2d wk-6 days), \$3,400.

Four Star (UA) (900; 90-81.50)—"Quo Vadis" (M-G) (3d wk). Hit \$6,500 in 8 days. Last week, good \$6,300.

Fine Arts (FWC) (477; 80-81.50)—"Lavender Hill Mob" (U) (10th wk). Off to \$1,900. Last week, nice \$2,800.

Wiltshire (FWC) (2,296; 80-81.50)—"African Queen" (UA) (12th wk). Near \$6,800. Last week, fast \$7,700.

'Show' Heads Hub B.O., Tall \$43,000; 'Bend' Big 18G, 'Pandora' Fair 21G

Boston, March 18.

Although Hub is beset with strikes on two feeder bus lines and near epidemic of measles among school students, downtown majors are doing surprisingly well. "Greatest Show on Earth" at Met, is way out in front with "Bend of River" at Memorial fine. "Pandora and Flying Dutchman" is only fair. "Retreat, Hell!" in second frame at Paramount and Fenway looks okay.

Estimates for This Week
Astor (B&Q) (1,200; 50-95)—"Cry, Beloved Country" (Indie). Not too staunch at \$8,000. Last week, "Invitation" (M-G) (2d wk), \$4,800.

Beacon Hill (Beacon Hill) (682; 65-81.20)—"Tom Brown's School Days" (UA) and "Shadow of Doubt" (Indie) (2d wk). Tepid \$3,000 after \$4,000 for first.

Boston (RKO) (3,000; 40-85)—"Scandal Sheet" (Col) and "Weird Woman" (Indie). Only so-so \$8,000. Last week, "The Mummy" (RKO) and "Mummy's Curse" (RKO) (reissues) split with "Treasure Lost" (Continued on page 24)

Broadway Grosses

Estimated Total Gross
This Week \$459,700
(Based on 24 theatres)
Last Year \$484,100
(Based on 17 theatres)

'5 Fingers' Fancy \$14,000, Cleve.

Cleveland, March 18.

Stage partnership of Tony Bennett and Toni Arden is bracing "For Men Only" for a trim take at State although not up to house's previous vaude bookings. Best straight-filmer is "5 Fingers," very strong at the Allen, "David and Bathsheba," back for first pop-priced run at Hipp, is rated lean. "I Want You" shapes mild at Palace.

Estimates for This Week
Allen (Warner) (3,000; 55-80)—"Five Fingers" (20th). Big \$14,000. Last week, "Bugles in Afternoon" (WB), \$12,000.

Hipp (Scheffel-Burger) (3,700; 55-80)—"David" (20th). Lean \$10,000 on pop-price run. Last week, "Viva Zapata," (20th), bright \$16,000.

Palace (RKO) (3,300; 55-80)—"I Want You" (UA). Mild \$11,000. Last week, "Las Vegas Story" (RKO), \$9,000.

Ohio (Loew's) (1,244; 55-80)—"African Queen" (UA) (m.o.). Neat \$5,500 in 5 days of fourth downtown week following \$6,500 last fold.

State (Loew's) (3,450; 55-80)—"For Men Only" (Lip) plus Tony Bennett, Toni Arden onstage. Okay \$20,000. Last week, "Belle of N. Y." (M-G), fair \$14,500.

Stillman (Loew's) (2,700; 60-81.50)—"Quo Vadis" (M-G) (17th wk). Fine \$6,500 for final week after \$7,000 last stanza. "Greatest Show" (Par) opens roadshow run Wednesday (19).

Tower (Scheffel-Burger) (500; 55-80)—"Viva Zapata" (20th) (m.o.). Lively \$3,500. Last week, "Man in Saddle" (Col) (m.o.), \$2,200.

Mpls. Marks Time But

Minneapolis, March 18.

Holdovers continue to get the bulk of biz here, with the fourth-week "Bend of River," "Quo Vadis," in its third stanza, and "Death of a Salesman" and "Sailor Beware," rounding out second second cantos, still riding high. Of the newcomers, David and Bathsheba, playing its first regular scale date here, and "Viva Zapata" are creating the best boxoffice stir. Latter is especially sturdy.

Estimates for This Week
Century (Par) (1,600; 85-81.25)—"Quo Vadis" (M-G) (3d wk). Fine \$12,000. Last week, \$17,000.
Gopher (Berger) (1,000; 50-76)—"Viva Zapata" (20th). High praise for this one. Sturdy \$7,500. Last (Continued on page 24)

'Bend' Fast \$25,000, Det. Ace; 'Town' Good \$15,000, 'Zapata' Okay 18G, 2d

Detroit, March 18.

"Bend of River" is sending a steady stream into the Michigan for a good week currently World preem bally of "Steel Town" at the Palms is upping biz slightly above average. Three strong holdovers, "Greatest Show" at Madison, "Quo Vadis" at Adams, and "Viva Zapata" at Fox, complete the bright Detroit picture this week. "Show" is especially big for fourth round.

Estimates for This Week
Fox (Fox-Detroit) (5,000; 70-95)—"Viva Zapata" (20th) and "Harem Girl" (Col) (2d wk). Oke \$18,000. Last week, \$28,000.
Michigan (United Detroit) (4,000; 70-95)—"Bend of River" (U) and "Hong Kong" (Par). Nice \$23,000.

'Show' Sockeroo \$27,000, Seattle; 'Vegas' Big 10G

Seattle, March 18.

"Greatest Show on Earth" on roadshow policy shapes gigantic at Paramount this stanza to easily pace the field. "Salesman" looks big at Music Box. "Quo Vadis" still is great in fifth Music Hall session.

Estimates for This Week
Colliseum (Evergreen) (1,829; 65-90)—"Las Vegas Story" (RKO) and "Texas City" (Mono). Big \$10,000 or over. Last week, "Mutiny" (UA) and "Bride of Gorilla" (Indie) (2d wk-3 days), \$3,000.

Fifth Avenue (Evergreen) (2,368; 65-90)—"5 Fingers" (20th) and "Trail Guide" (RKO) (2d wk). Off to \$5,000. Last week, modest \$7,500.

Liberty (Hamrick) (1,650; 65-90)—"Belle of N. Y." (M-G) and "Sell-out" (M-G) (2d wk). Oke \$7,000. Last week, \$11,700.

Music Box (Hamrick) (90-81.25)—"Salesman" (Col). Big \$6,500. Last week, "Lady Possessed" (UA) and "Stormbound" (Rep), \$2,600 at 65-90c scale.

Music Hall (Hamrick) (2,282; 90-81.50)—"Quo Vadis" (M-G). (5th wk). Great \$14,000. Last week, \$16,300.

Orpheum (Hamrick) (2,699; 65-90)—"Invitation" (M-G). Slow \$6,000. Last week, "Retreat Hell" (WB) and "Colorado Sundown" (Rep), \$8,500.

Palomar (Sterling) (1,350; 65-90)—"Bend of River" (U) and "On Dangerous Ground" (RKO) (2d run). Good \$3,500. Last week, "Room for One More" (WB) and "Model and Marriage Broker" (20th) (2d run), \$3,000.

Paramount (Evergreen) (3,049; 90-81.25)—"Greatest Show on Earth" (Par). Colossal \$27,000. Last week, "Sailor Beware" (Par) and "Waco" (Mono) (3d wk), \$7,400 at 65-90c scale.

'Show' Big Noise In L'ville, \$30,000

Louisville, March 18.

"Greatest Show on Earth" at Rialto, with 75c-99c scale, is the big noise on the local main stem currently. Getting in six shows Saturday (15), it looks gigantic \$30,000. Other houses are doing fairly well, but in partial eclipse due to the big top pic. "Bugles in Afternoon" is nice at Mary Anderson.

Estimates for This Week
Kentucky (Switow) (1,100; 54-75)—"Bend of River" (U) (3d wk). Nice \$3,500 in view. Last week, \$4,500.

Mary Anderson (People's) (1,200; 54-75)—"Bugles in Afternoon" (WB). Nice \$8,000. Last week, "Retreat, Hell!" (WB), \$9,000 in 10 days.

Rialto (Fourth Avenue) (3,000; 75-99)—"Greatest Show" (Par). Looks one of biggest things to hit town in many months. Huge \$30,000 looms. House is scaled at 75c-99c, under prices at many cities. Circus front and sawdust lobby part of bally. Last week, "Flaming Feather" (Par) and "Cloudburst" (UA), \$9,000.

State (Loew's) (3,000; 45-65)—"Invitation" (M-G) and "Mr. Imperium" (M-G). Likely nice \$11,000. Last week, "Meet Danny Wilson" (U) and "Here Come Nelsons" (U), \$10,000.

Strand (FA) (1,200; 54-75)—"Hunchback Notre Dame" (RKO) and "Cat People" (RKO) (reissues). Modest \$3,500. Last week, "Treasure Lost Canyon" (U) and "Jim Forbidden Land" (Col), \$4,000.

Last week, "Room for One More" (WB) and "Fort Defiance" (UA), \$15,000.

Palms (UD) (2,900; 70-95)—"Steel Town" (U). Trim \$15,000. Last week, "Flaming Feather" (Par) and "Overland Telegraph" (RKO), \$14,000.

Madison (UD) (1,900; 90-81.25)—"Greatest Show" (Par) (4th wk). Big \$19,000. Last week, \$21,000.

United Artists (UA) (1,900; 70-95)—"Big Country" (M-G) and "Light Touch" (M-G). Low \$7,000. Last week, "Love Better Than Ever" (M-G) and "Waco" (Mono) \$6,000.

Adams (Balaban) (1,700; 90-81.25)—"Quo Vadis" (M-G) (3d wk). Steady \$19,000. Last week, \$22,000.

'Bugles' Fairish \$9,000, Cincy; 'Bend' Brisk 8G, 'Quo Vadis' Wow 26G, 2d

Cincinnati, March 18.

Two holdovers are piling up the lion's share of downtown coin this stanza. "Quo Vadis" retains top spot by a wide margin in second round, with "Greatest Show" still strong in fourth week. "Bend of River," in second week, continues in fast current at Keith's. "Bugles in Afternoon," is fairish stride at Palace, "Invitation" at Grand looks moderate.

Estimates for This Week
Albee (RKO) (3,100; 90-81.25)—"Quo Vadis" (M-G) (2d wk). Still plenty hotsy at \$26,000 after wow \$34,000 getaway. Holds another round.

Capitol (Mid-States) (2,000; 90-81.25)—"Greatest Show" (Par) (4th wk). Solid \$14,000 on heels of \$17,000 third sesh.

Grand (RKO) (1,400; 55-75)—"Invitation" (M-G) and "Shadow in Sky" (M-G). Moderate \$7,000. Last week, "Indian Uprising" (Col) and "Family Secret" (Col), \$6,000.

Keith's (Mid-States) (1,542; 55-75)—"Bend of River" (U) (2d wk). Fast \$8,000 after great \$12,500 opener.

Lyric (RKO) (1,400; 55-75)—"Slaughter Trail" (RKO) and "Stronghold" (Lip) split with "Femal Sex" (Indie) and "Outcast Girl" (Indie). Mild \$4,000. Last week, "Man Queen" (UA) (m.o.) (2d wk), \$4,500.

Palace (RKO) (2,600; 55-75)—"Bugles in Afternoon" (WB). Fairish \$9,000. Last week, "I Want You" (RKO), \$8,000.

Estimates for This Week
Aldine (WB) (1,303; 50-99)—"Cloudburst" (UA). Damp \$6,000. Last week, "Lady Possessed" (Rep), \$5,000.

Boyd (WB) (2,360; 50-81.50)—"Greatest Show" (Par) (4th wk). Nice \$14,000. Last week, \$20,000.

Earle (WB) (2,700; 50-81.10)—"Waco" (Mono) with stagelash headed by Maxine Sullivan. Fair \$12,000, 6 days. Last week, "Shadow in Sky" (M-G) plus Tony Bennett onstage, \$16,000.

Fox (20th) (2,250; 50-99)—"Viva Zapata!" (20th) (3d wk). Good \$12,000. Last week, \$15,000.

Goldman (Goldman) (1,200; 50-99)—"Sword's Point" (RKO). Sharp \$16,000. Last week, "Bend of River" (U) (3d wk), fine \$9,000.

Mastrbaum (WB) (4,360; 90-81.50)—"Quo Vadis" (M-G) (6th wk). Stout \$17,000. Last week, \$21,000.

Midtown (Goldman) (1,000; 50-99)—"Mutiny" (UA). Strong \$8,000. Last week, "Love Better Than Ever" (M-G), \$6,500.

Randolph (Goldman) (2,500; 50-99)—"Belle of N. Y." (M-G) (2d wk). Down to \$12,000. Last week, modest \$16,000.

Stanley (WB) (2,900; 50-99)—"Sailor Beware" (Par) (5th wk). Off to \$9,000. Last week, big \$14,000.

Stanton (WB) (1,473; 30-99)—"Tempto" (RKO). Oke \$8,500 or near. Last week, "Scandal Sheet" (Col) (2d wk), \$5,500.

Trans-Lux (T-L) (500; 85-81.20)—"Detective Story" (Par) (18th wk). Solid \$5,000. Last week, \$5,700.

Weather Sloughs St. Loo; 'Bugles' Lusty \$15,000
St. Louis, March 18.
Best weather here in months over the past weekend sloughed trade at mainstem houses, with biz very spotty as result. "Pandora" is just good at Loew's. "Bugles in Afternoon" is rated fine at the huge Fox while "Rashomon" looks solid in two houses.

Estimates for Last Week
Ambassador (F&M) (3,000; 60-75)—"David" (20th) (m.o.) and "Phone Call Stranger" (20th). Opened today (Tues.). Last week, "Las Vegas Story" (RKO) and "Retreat, Hell!" (WB), mild \$10,000.

Fox (F&M) (5,000; 60-75)—"Boots Malone" (Col) and "Scandal Sheet" (Col). Opened today (Tues.). Last week, "Bugles in Afternoon" (WB) and "Hold Line" (Mono), fine \$15,000.

Loew's (Loew) (3,172; 50-75)—"Pandora" (M-G) and "Family Secret" (Col). Good \$14,000. Last week, "Belle of N. Y." (M-G) and "Sellout" (M-G), \$16,000.

Missouri (F&M) (3,500; 60-75)—"Streetcar" (WB) and "Inheritance" (Indie). Fair \$13,000 or over. Last week, "David" (20th) and "As You Were" (Lip), NSG \$10,000.

Pageant (St. L. Amus.) (1,000; 75-90)—"Rashomon" (RKO). Good \$5,500. Last week, "Laughter" (Mono), \$5,000.

Shady Oak (St. L. Amus.) (800; 75-90)—"Rashomon" (RKO). Fine \$6,000. Last week, "Laughter" (Mono), fair \$4,500.

'RETREAT' HEP \$9,000, PROV.; 'WANT YOU' 8G

Providence, March 19.

All deluxers received an unexpected windfall this week when teachers in public schools here struck for higher wages and the pupils were given a holiday. Reflecting better biz are the Majestic "Retreat Hell!" and RKO Albee's "I Want You." Strand opened big Monday (18) with "Greatest Show on Earth."

Estimates for This Week
Albee (RKO) (2,200; 44-65)—"I Want You" (RKO) and "Can't Beat Irish" (Mono). Good \$8,000. Last week, "Las Vegas Story" (RKO) and "Waterfront Women" (Indie), same.

Majestic (Fay) (2,200; 44-65)—"Retreat Hell!" (WB) and "Cloudburst" (UA). Very steady \$9,000. (Continued on page 24)

Chi Okay; 'Stranger' Smash \$18,000, 'Bugles' Loud 17G, 'Queen' Stout 19G For 3d, 'Hoodlum' Happy 12G in 2d

Chicago, March 18. The Lent downbeat is being overcome partly by good product and strong holdovers. "Phone Call From Stranger" (Par) looks best of new product with smash \$18,000 week. "Bugles in Afternoon" and "Sellout" at Roosevelt noon bright \$17,000.

"Quo Vadis" in fifth week at Oriental is gunning for okay \$37,000 with school groups helping matinee trade. "African Queen" at the Woods is seeking staunch at third frame of \$19,000. Also strong in third stint is "Rashomon" at Ziegfeld. "Sailor Beware" plus Denise Darcel, onstage at the Chicago shapes brisk for second week. "Hoodlum Empire" and "Stronghold" at United Artists are staying solid in second round. "Rancho Notorious" and "Family Secret" at State-Lake is only fair in first holdover stanza.

Estimates for This Week
Chicago (B&K) (3,900; 55-98) — "Sailor Beware" (Par) plus Denise Darcel in person (2d wk). Brisk \$32,000. Last week, \$50,000.
Grand (RKO) (1,500; 55-98) — "Phone Call From Stranger" (20th). Sock \$18,000 seen. Last week, "David and Bathsheba" (20th) \$8,000 at pop scale.

"Oriental" (Indie) (3,400; 98-\$1.25) — "Quo Vadis" (M-G) (5th wk). Stout \$37,000. Last week, \$42,000.
Roosevelt (B&K) (1,500; 55-98) — "Bugles in Afternoon" (WB) and "Sellout" (M-G). Loud \$17,000 over. Last week, "Retreat Hell" (WB) and "It's Big Country" (M-G) (2d wk), \$10,000.

State-Lake (B&K) (2,700; 55-98) — "Rancho Notorious" (RKO) and "Family Secret" (Col) (2d wk). Not too bad \$12,000. Last week, \$18,000.

United Artists (B&K) (1,700; 55-98) — "Hoodlum Empire" (Rep) and "Stronghold" (Lip) (2d wk). Snappy \$12,000. Last week, big \$18,000.
Woods (Essaness) (1,073; 98) — "African Queen" (UA) (3d wk). Crisp \$19,000. Last week, sock \$25,000.

World (Indie) (587; 80) — "Dance Music" (Indie) and "Titan" (Indie) (4th wk). Okay \$3,000. Last week, same.

Ziegfeld (Lopert) (480; 98) — "Rashomon" (Indie) (3d wk). Strong \$4,000. Last week, \$4,500.

Bend' Boffo 12G Pacing Pitt Biz

Pittsburgh, March 18. "Bend of River" at the Fulton and "Belle of New York" at the Penn are leaders here this week, and would have been even bigger if it hadn't been for the flash snowstorm Saturday night (15) which hurt everybody. "Bend" is stand-out with sock session. Fine notices failed to help "Rancho Notorious" at Stanley but "Snow White" is holding up fine in second stanza at the Warner. "So Long at the Fair" is still strong at Squirrel Hill in holdover.

Estimates for This Week
Fulton (Shea) (1,700; 50-75) — "Bend of River" (U). Looks like best thing this house has had in some time and should stick around for a while. Sock \$12,000 looms. Last week, "Lady Pays Off" (U) and "Cimarron Kid" (U), not bad at \$5,500.

Harris (Harris) (2,200; 50-85) — "Okinawa" (Col) and "Rose of Cimarron" (20th). Fair \$5,000. Last week, "David and Bathsheba" (20th), back at regular scale following previous successful run at upped prices, big disappointment at only \$4,000.

Penn (Loew's) (3,300; 50-85) — "Belle of New York" (M-G). Teed off big but the snowstorm over the weekend gave it a setback. Fair \$13,500 or over. Last week, "African Queen" (UA) (2d wk), fell off at finish to get \$11,000.

Squirrel Hill (WB) (900; 50-85) — "So Long at the Fair" (UA) (2d wk). Doing much better than anticipated at \$3,000 this session. May hold again. Last week, \$4,000.

Stanley (WB) (3,800; 50-85) — "Rancho Notorious" (RKO). Not up to hopes. Looks modest \$9,000. Last week, Gene Nelson-Connee Boswell stage show boosted "Silver City" (Par) to fine \$23,500.

Warner (WB) (2,000; 45-80) — "Snow White" (RKO) (2d wk). Strong \$7,500. Last week, great \$14,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Show' Colossal \$35,000 Tops D.C.

Washington, March 18. Main stem biz is holding at a fairly steady pace, with the March 15 tax deadline not pinching as much as expected. Sock films are living up to hopes, with others trailing unsteadily. "Greatest Show on Earth" at the Warner is spectacular, despite tilted scale and fact that it is day-dating with Ambassador, a first-run company nabe. "The Sniper" at Trans-Lux, launched by a fancy benefit preem, is solid, but not up to hopes. On holdover, "African Queen" in second stanza at Palace, and "Five Fingers" in third at Playhouse, are very steady.

Estimates for This Week
Capitol (Loew's) (3,434; 55-90) — "Belle of N. Y." (M-G) plus vaude. Pleading \$22,000 or near but not up to hopes for hinter musical. Last week, "Red Skies Montana" (20th), plus vaude, very slow \$17,000.

Columbia (Loew's) (1,174; 90-\$1.50) — "Quo Vadis" (M-G) (m.o.) (7th wk). Remarkably steady \$7,000 for second consecutive week. Stays, with next week marking three months on F Street.

Dupont (Lopert) (372; 50-85) — "The Sinners" (Indie). Mild \$2,500. Last week, "Bonnie Prince Charlie" (Indie), \$3,000.

Keith's (RKO) (1,939; 44-85) — "Las Vegas Story" (RKO). Slow \$8,000, with crux pans hurting. Last week, "Bend of River" (U) (3d wk), firm \$8,500.

Ontario (K-B) (1,404; 44-74) — "Death of Salesman" (Col) (2d wk). Off to okay \$6,000 after strong \$8,500 over hopes for opener. Picketing by American Legion still hurts.

Palace (Loew's) (2,370; 44-74) — "African Queen" (UA) (2d wk). Fine \$20,000, and may hold. Last week, sock \$28,000.

Playhouse (Lopert) (485; 55-\$1) — "Five Fingers" (20th) (3d wk). Still fine at \$7,000 after big \$8,500 last week. Holds again.

Warner (WB) (2,174; 90-\$1.25) — "Greatest Show" (Par). Sensational \$35,000 in day-date with a company neighborhood. Last week, "Big Trees" (WB), slow \$9,000 at regular scale.

Trans-Lux (T-L) (654; 50-85) — "The Sniper" (Col). Brisk \$7,000, but not up to hopes. Last week, "Two Tickets Broadway" (RKO) (3d wk), so-so \$3,500.

'Stranger' Fair \$15,500

Denver; 'Glove' Big 23G

Denver, March 18. Biz is lagging here this stanza, with "Green Glove" top newcomer, fine at three theatres. "Phone Call From Stranger" looks mild in two spots while most holdovers are dragging. "Quo Vadis" goes out of Paramount after five record-breaking weeks. "Greatest Show on Earth" still is terrific in third round at the Denham.

Estimates for This Week
Aladdin (Fox) (1,400; 40-85) — "Green Glove" (UA) and "Five Women" (UA), day-date with Tabor, Webber. Fine \$9,000. Last week, "First Time" (Col) and "Magic Carpet" (Col), \$8,000.

Broadway (Wolfberg) (1,200; 40-85) — "Just This Once" (M-G) (2d wk). Fair \$7,000. Last week, \$9,000.

Denham (Cockrill) (1,750; 90-\$1.25) — "Greatest Show" (Par) (3d wk). Huge \$21,000 or over. Last week, \$14,000.

(Continued on page 24)

'Belle' Loud 12G, Buff; 'Live For' Lively \$11,500

Buffalo, March 18. "Belle of N. Y." and "Death of Salesman" shape as strongest newcomers, both doing nicely this week at the Buffalo and Lafayette respectively. Biggest money goes to "Greatest Show" in final nine days of fourth week at the Center. "Something to Live For" is sharp at Paramount.

Estimates for Last Week
Buffalo (Loew's) (3,500; 40-70) — "Belle of N. Y." (M-G) and "Longhorn" (Mono). Trim \$12,000. Last week, "Westward Women" (M-G) and "Shadow in Skies" (M-G), \$13,000.

Paramount (Par) (3,000; 40-70) — "Something to Live For" (Par) and "Dark Man" (Indie). Sharp \$11,500. Last week, "Bugles in Afternoon" (WB) and "Murder Without Crime" (Indie), \$11,000 in 8 days.

Center (Par) (2,100; 90-\$1.25) — "Greatest Show" (Par) (4th wk). Dandy \$13,000 or over in final 9 days. Third week was \$15,000.

Lafayette (Basil) (3,000; 40-70) — "Salesman" (Col) and "Man Bait" (Lip). Neat \$12,000 or over. Last week, "Cimarron Kid" (U) and "Strange Door" (U), fairish \$10,000.

Century (20th Cent.) (3,000; 40-70) — "Sword's Point" (RKO) and "Dalton's Women" (Indie). Snug \$11,000. Last week, "Las Vegas Story" (RKO) and "Cloudburst" (UA), ditto.

'Hoodlum' Hotsy \$9,500 in Balto

Baltimore, March 18. Some new entries in current list of extended-runs are sparking trade a bit here this round. "Hoodlum Empire," strongly sold in advance by the Mayfair, is drawing well while good activity is also reported for "Lone Star," at Loew's Century. Remainder of list just fair.

Estimates for This Week
Century (Loew's-UA) (3,000; 20-70) — "Lone Star" (M-G). Pointing to pleasant \$12,000. Last week, "African Queen" (UA) (3d wk), at \$5,800.

Hippodrome (Rappaport) (2,240; 20-70) — "Belle New York" (M-G) (2d wk). Holding at moderate \$6,500 after \$10,800 getaway.

Keith's (Schanberger) (2,460; 50-\$1.25) — "Greatest Show" (Par) (4th wk). Maintaining nice pace at \$11,000 after big \$13,700 in third week.

Mayfair (Hicks) (980; 20-70) — "Hoodlum Empire" (Rep) (2d wk). Starts second sesh tomorrow (Wed.) after big \$9,500 opener.

New (Mechanic) (1,800; 20-70) — "Return of Texan" (20th). Light \$5,000. Last week, "Viva Zapata!" (20th) (2d wk), didn't hold well at meagre \$4,900.

Stanley (WB) (3,280; 25-75) — "Bugles in Afternoon" (WB) (2d wk). Started second round today (Tues.) after fairish \$8,000 for first. Town (Rappaport) (1,500; 20-70) — "Salesman" (Col). Uneventful \$7,000. Last week, "Bend of River" (U) (3d wk), \$4,800.

'Zapata' Neat \$12,000, Indpls.; 'Victory' Okay 8G, 'Show' Fat 14G, 3d

Indianapolis, March 18. Biz is moderate at most first-run situations here this stanza. "Greatest Show on Earth," holding up well in third week at Circle, continues to pace city "Viva Zapata!" at Indiana, is best new entry. "Pandora and Flying Dutchman," at Loew's, is modest while "Bright Victory," at Keith's, is okay.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 90-\$1.20) — "Greatest Show" (Par) (3d wk). Holding at nice \$14,000 after great \$17,000 second round.

Indiana (C-D) (3,200; 50-76) — "Viva Zapata!" (20th) and "Waco" (Mono). Neat \$12,000. Last week, "Retreat, Hell!" (WB) and "Hold That Line" (Mono), \$13,000.

Keith's (C-D) (1,300; 50-76) — "Bright Victory" (U) and "The Vatican" (Indie). Oke \$8,000 first-run at this usual moveover spot.

Loew's (Loew's) (2,427; 50-76) — "Pandora" (M-G) and "It's Big Country" (M-G). Modest \$10,000. Last week, "Invitation" (M-G) and "Tall Target" (M-G), \$8,000.

Lyric (C-D) (1,600; 50-76) — "Red Skies Montana" (20th) and "Thundering Trail" (Indie). Nice \$6,000. Last week, "New Mexico" (UA) and "Satan's Cradle" (Indie), \$5,000.

N.Y. Steady; 'Marrying Kind' Wham \$32,000, 'Deadline'-Vaude Good 78G, 'Boots'-Stage 53G, 'Show' 103G, 10th

Despite Lenten influences, the U. S. income tax deadline and one of year's ace TV shows, Broadway deluxers are doing well this stanza. Launching of three new important pictures, favorable weather and usual moderate pickup on St. Patrick's Day nearly balanced the adverse factors. The Martin-Lewis telephone hunt until about 5 p.m. Saturday although Saturday trade was big.

Outstanding newcomer is "The Marrying Kind" at the Victoria. The star of "Born Yesterday," Judy Holliday, is credited with the real draw, which is bringing a sock \$52,000 the first week.

The plaudits of many critics for "Deadline—U. S. A." is not being reflected greatly at the Roxy. With a solid stagelash topped by Gloria De Haven and Noonan & Marshall, the bill does not look to get more than \$78,000, regarded as only good. "Boots Malone," plus Ella Fitzgerald, George de Witt and Al Donahue band onstage, shapes fair \$53,000 in first Paramount week. "Greatest Show on Earth" with stagelash is equaling its ninth week business in the current round (10th) at the Music Hall. It is holding an 11th session, to equal the all-time mark set by "Random Harvest" in 1942-43.

"Streetcar," playing a return date at popscale, started out mildly at the Warner last Sunday (16). "Belle of N. Y." is down considerably from a good first week with okay \$15,000 in prospect for second State stanza. "Snow White" continues smoothly with about \$14,000 probable for the present (4th) frame at the Criterion.

"Hoodlum Empire," which landed a nice \$18,500 in its first round at the Globe, dipped sharply on initial holdover week to \$10,000. "Royal Journey," continues in surprisingly strong fashion at the bandbox Guild, with \$5,000 for third stanza. "African Queen" still is very big with \$30,000 registered in fourth session at the Capitol.

Estimates for This Week
Astor (City Inv.) (1,300; \$1.25-\$1.80) — "Quo Vadis" (M-G) (20th wk). This week began yesterday (Tues.). The 19th week (11th of present continuous-run policy) was about \$17,000 after nice \$19,000, over hopes, for 18th week.

Bijou (City Inv.) (589; 80-\$1.80) — "Cry Beloved Country" (Indie) (8th wk). Down to about \$7,000 this week after \$8,000 for seventh round.

Baronet (Reade) (430; 74-\$1.20) — "Navajo" (Lip) (5th wk). Fourth week ended yesterday (Tues.) continued steady at \$2,900 after okay \$3,100 for third.

Capitol (Loew's) (4,820; 70-\$1.80) — "African Queen" (UA) (5th wk). Fourth session ended yesterday (Tues.) held at \$30,000 after big \$35,000 for third week. My Son, John" (Par) is due in next.

Criterion (Moss) (1,700; 50-\$1.80) — "Snow White" (RKO) (reissue) (4th wk). Off to about \$14,000, after big \$19,500 for third round.

Globe (Brandt) (1,500; 50-\$1.80) — "Hoodlum Empire" (Rep) (3d wk). Second round ended last night (Tues.) dipped to \$10,000 after \$18,500 for first week. Stays only two extra days, with "Smoke Jumpers" (20th) due in Friday (21).

Fine Arts (Davis) (468; 90-\$1.80) — "Lavender Hill Mob" (U) (23d wk). The 22d stanza ended Monday (17) continued very strong with \$5,500 after \$5,600 for 21st week.

Guild (Guild) (565; 74-\$1.50) — "Royal Journey" (UA) (3d wk). Holding at fine \$5,000 after \$7,500 for second round.

Holiday (Zatkin) (950-50-\$1.80) — "Rats of Tobruk" (Indie). First week ending today (Wed.) running in about same groove as other pix here recently, with not more than \$4,000 likely. Last week, "Kisenga" (Indie), \$3,500.

Mayfair (Brandt) (1,736; 50-\$1.80) — "Sailor Beware" (Par) (7th wk). Continues very solid with \$19,000 after \$23,000 for sixth frame. Stays. Normandic (Normandie Theatres) (592; 95-\$1.80) — "Something to Live For" (Par) (2d wk). Initial holdover week ending tomorrow (Thurs.) is holding at \$8,000 or close after sock \$10,000 opener.

Palace (RKO) (1,700; \$1.20-\$4.80) — All-vaude, two-day topped by Olsen & Johnson, Jose Greco troupe and Jackie Miles (2d wk). Initial week ended Sunday (18) got moderate \$23,500, not profitable.

In previously, second week of vaude headed by Lauritz Melchior, Ben Blue was only \$19,500.

Paramount (Par) (3,684; 70-\$1.80) — "Boots Malone" (Col) with

Ella Fitzgerald, George de Witt, Al Donahue orch, Richard Hayes onstage (2d-final wk). First stanza ended last night (Tues.) was fair \$53,000. In ahead, "Woman Is Dangerous" (WB) with Georgia Gibbs, Buddy Lester, Jerry Wald orch (2d wk), \$47,000. "Meet Danny Wilson" (U) with Frank Sinatra, star of pic; Frank Fontaine, June Hutton, Buddy Rich orch heading stagelash opens March 28.

Park Avenue (Reade) (583; 90-\$1.50) — "Just This Once" (M-G). Opened Monday (17). In ahead, "Woman in Question" (Col) (4th wk) dipped to \$4,500 after fine \$5,200 for third.

Parls (Indie) (568) (\$1.20-\$1.80) — "The River" (UA) (28th wk). The 27th round (first at continuous-run lower scale) ended Sunday (16) pushed to \$8,000 after \$5,500 for 26th week, which was on higher scale and two-a-day.

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40) — "Greatest Show on Earth" (Par) and stagelash (10th wk). Held at \$103,000, okay after same for ninth week. Stays for 11th week to equal old longrun mark made by "Random Harvest" (M-G). "Singin' in Rain" (M-G) with annual Easter stagelash now set to open March 27.

Rivoli (UAT-Par) (2,092; 90-\$1.80) — "Viva Zapata!" (20th) (6th wk). Held at \$15,000 after nice \$18,000 for fifth week.

Roxy (20th) (5,886; 80-\$2.20) — "Deadline—U. S. A." (20th) with Gloria De Haven, Noonan & Marshall, Norma Miller Dancers heading stage bill. Initial week ending tomorrow (Thurs.) looks good \$78,000, but on disappointing side in view of fine reviews from most crits. Planned to run this combo three weeks. In ahead, "5 Fingers" (20th) with Dorothy Lamour, Florence Desmond onstage (3d wk), nice \$68,000.

State (Loew's) (3,450; 55-\$1.80) — "Belle of New York" (M-G) (3d wk). First holdover round ended last night (Tues.) held at \$15,000 after good \$21,000 opening week, way over expectancy. "Flesh and Fury" (U) is due in next.

Warner (WB) (2,756; 85-\$2) — "Streetcar Named Desire" (WB). Back for popscale run, opening very mildly Sunday (18). In ahead, "Bugles in Afternoon" (WB) (2d wk-5 days), off to \$6,000 after fair \$16,000 opener.

Sutton (R&R) (561; 90-\$1.50) — "Tales of Hoffmann" (Indie) (13th wk). The 12th round ended Monday (17) dipped to \$4,200 after nice \$4,500 for 11th week. "Man in White Suit" (U) set to open March 31.

Trans-Lux 60th St. (T-L) (453; 90-\$1.50) — "Magic Garden" (Indie) (7th wk). Sixth round ended Monday (17) held at \$2,500 after \$3,000 for fifth week. "Murder in Cathedral" (Indie) opens March 25.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50) — "Love Is Better Than Ever" (M-G) (3d wk). Second round ended Sunday (16) slipped to \$2,500 after good \$5,200 opener. "Young and D'mned" (Indie) opens here March 24.

Victoria (City Inv.) (1,060; 55-\$1.80) — "Marrying Kind" (Col). First week ending today (Wed.) shapes to hit socko \$32,000 or near. Holds, natch! In ahead, "Death of Salesman" (Col) (12th wk), \$8,500 after highly profitable run.

**'Show' Greatest Thing
In Toronto, Record 45G;
'Fingers' Smash \$10,000**

Toronto, March 18. "Greatest Show on Earth" has broken house record at the Imperial, 3,373-seater and largest theatre in Canada, with a terrific \$45,000 opening stanza. Previous house high was set 10 years ago by "Bells of St. Mary's." All-round biz is generally on the upbeat, with "5 Fingers" and "Room for One More" leading the other newcomers.

Estimates for This Week
Crest, Downtown, Glendale, Scarborough, State (Theatre) (893; 1,039; 955; 470; 698; 694 35-60) — "Indian Uprising" (Col) and "St. Benny, Dip" (UA). Lively \$14,500. Last week, "Calling Bulldog Drummond" (M-G) and "Corky Gasoline Alley" (Col), \$10,000.

Eglinton (FP) (1,080; 40-80) — "5 Fingers" (20th). Big \$10,000. Last week, "American in Paris" (M-G) (2d wk), \$8,500.

Imperial (FP) (3,373; 75-\$1.15) — (Continued on page 24)

IN THIS YEAR 1952 COLUMBIA HAS

ASTONISHING!
A STAMLEY KRAMER COMPANY production
MARCH
My Six Convicts
From the Book of the Month sensation!

INCOMPARABLE!
JUDY HOLLIDAY
APRIL
The Marrying Kind
matching her Academy Award "Born Yesterday" performance!
introducing **ALDO RAY**

SUSPENSEFUL!
Topical!
Top Secret!
Top Grosses!
Louis de Rochemont's
WALK EAST ON BEACON
starring **GEORGE MURPHY**
From P. M. Tolan

ROMANTIC!
AUGUST
The Golden Hawk
starring **Rhonda Fleming** **Sterling Hayden**
Based on Frank Yerby's novel
in golden color by **Technicolor**

AWAITED!
Rita HAYWORTH **Glenn FORD**
Affair in Trinidad
A Backwith Production
NOW SHOOTING

THRILLING!
JULY
IMMORTAL DUMAS ADVENTURE!
ANTHONY DEXTER
in **The BRIGAND**
An Edward Small Production
Color by **Technicolor**

COLORFUL!
JUNE
NO WHITE MAN DARED FOLLOW HIM!
Brave Warrior
starring **JON HALL**
COLOR BY **TECHNICOLOR**

Compare

ALL COMPANY LINE-UPS FOR 1952

THIS TO SAY IN TERMS OF PRODUCT

HEARTWARMING!

A STANLEY KRAMER COMPANY
production

CHARLES BOYER
LOUIS JOURDAN

*The
Happy
Time*

KURT KASZDAR

NOW
SHOOTING

OUTSPOKEN!

A STANLEY KRAMER COMPANY
production

THE
SNIPER

Adolphe
MENJOU - FRANZ

MAY



ENCHANTING!

LORETTA
YOUNG

PAULA

Kenil - Alexander
SMITH KNOX

JUNE

WORTH WAITING FOR!

Rita
HAYWORTH

PREPARING

Salome

The temptress
of all time!

A Beckworth Production

RIOTOUS!

Mickey ROONEY

SOUND OFF

"Supercine Color"

MAY

FABULOUS!

Thief of
Damascus

starring

PAUL HENREID

in color by

Technicolor



GRIPPING!

A Day To Live in Violence!

CRIPPLE
CREEK

starring

GEORGE MONTGOMERY

color by

Technicolor

A Resolute Picture

AUGUST



SPECTACULAR!

CORNEL
WILDE - TERESA
WRIGHT

CALIFORNIA
CONQUEST

color by

Technicolor

JULY



AND YOU'LL PLAY COLUMBIA ALL THE WAY!

Trend to Outside Experts on Single Pix Promotion in 20th, Par Moves

Both 20th-Fox and Paramount are turning heavily now to assignment to outside promotion experts of overall supervision of publicity and exploitation on single films. Companies see the scheme as advantageous, in that it is both economic and provides fresh enthusiasm and new ideas for each pic. Economy derives from the fact that pub-ad departments get maximum manpower for extra push when they need it, without the necessity for carrying outside staffs between pix. Also by concentrating expenditures, distribs are able to get higher-priced and frequently more effective help than they could by adding employees on a year-round basis.

More important, however, according to 20th-Fox pub-ad chief, S. Charles Einfeld and Par topper Jerry Pickman, is that the "project officer" system makes for better campaigns, in that the outside exec generally has but one pic to worry about and brings to his task new verve and freshness of ideas.

"Every sizeable independent has a fulltime publicity man working on each picture he makes," Einfeld pointed out. "We have equally big or bigger pictures going into release at the rate of one each week-and-a-half. There are no more B's, so each one needs handling."

"It's virtually impossible for a department which also has many routine chores to do, to handle large-scale pictures as fast as they come at us. Even if the staff had the time, it would be pointless to expect that anyone could continue to generate enthusiasm and ideas on such a rapid-fire schedule. We take some of the pressure off by bringing in the 'project officers' to handle some of the films."

Varying Deals
Both Par and 20th have varying deals. In some cases the "project officers" are hired as individuals and go on the payroll, while in other cases publicity organizations are employed at an overall fee. In some instances, the outsiders have complete supervision of publicity and exploitation, handling part of the actual work themselves and feeding ideas to the company staff to work on. In other cases, the outside flacks just handle special aspects of a campaign, such as the contacting of organizations.

Lynn Farnol office has been working for both 20th and Par, on some pix doing the overall job and on others just special angles. It handled "Greatest Show On Earth" for Par and currently has "My Son John" and "Anything Can Happen" for that company and "Wait Till the Sun Shines, Nellie" for 20th.

Other specialists for 20th are Blake McVeigh, doing "Pride of St. Louis"; Leo Pillott, "Red Skies of Montana"; Aileen Brenon-Helen Morgan-Anita Colby organization, "With A Song in My Heart," and the Harry Sobel office, "Belles On Their Toes."

Working for Par is Samuel Friedman, "My Son John," and the Dorothy Gulman-Milke O'Shea office, "Carrie."

ABBOTT & COSTELLO SET FOR 15-CITY P.A. TOUR

Hollywood, March 18.
Abbott & Costello are set for a 15-city personal appearance tour through the U. S. and Canada in April in connection with the Warners release of "Jack and the Beanstalk." They'll start April 6 in Costello's hometown, Paterson, N.J. They return here after the tour to prep "Abbott & Costello Meet Captain Kidd," with Charles Laughlin co-starring, for Warners.

Ferrer to Host Midnight N.Y. Preem for 'Anything'

Paramount will preem "Anything Can Happen" at the Mayfair, N. Y., April 3, with a midnight show and a 24-hour grind. Jose Ferrer, who is starred in the filmization of the best-selling book, will host the midnight screening for Broadwayites.

Ferrer will also light the giant spectacular over the Mayfair, a full half of which will be given to display of his name. The round-the-clock showing which will follow the midnight preem will be for the first day only.

Dietz Says M-G Planning Increased TV Plugging

Metro intends to gradually step up the use of television as a medium for promotion of its films, ad-pub v.p. Howard Dietz said in N. Y. yesterday (Tues.). He stated that 20-second and one-minute clips will be prepared for M-G's pix which lend themselves to such promotion. M-G has used TV in past, but only sporadically.

The new plan, said Dietz, is to test the effectiveness of TV spots on local stations at the outset and to increase the commercial sponsorships as the results justify.

Majors Race With Extra Coin Outlay On Their Big Films

Rivalry among the distribs in the field of promotional aides for their exhibitor accounts is waxing plenty hot, as various of the film outfits apparently are bent on outdistancing each other in campaign services. Within the past few days, National Screen Service in a tie-up with Metro held its first press preview of ad accessories, Paramount completed preparation of a pressbook which, it was claimed, contained "every conceivable exhibitor aid," and 20th-Fox issued a "showmanship guide book" which ranks as "one of the most comprehensive" of the type, said 20th.

The new promotion material from these outfits, plus campaigns laid out recently by other distribs, demonstrate that the companies are spending extra coin to push their big productions. There's much industry thought that it's almost impossible to substantially raise grosses on second-rate pix with any amount of ad-pub coin. But the successful films in the current market, it's felt, are worth increasingly more elaborate promotion.

The new approaches by NSS and M-G, Par and 20th are lavish and wide in scope. NSS had the press over to Toots Shor's, N. Y., to unveil the assortment of accessories for "Quo Vadis," which were created in association with M-G. It was clearly one of the most extensive ambitious displays of the type on the books, taking into account the lobby and front dimensions of theatres of all sizes.

Music Promotions
Campaign book put up by 20th is for "With a Song in My Heart" and contains eight full pages devoted exclusively to music promotions, including tie-ins with disk jockeys, music shops and platter distribs. Complete ad campaign is accompanied by publicity stories and mats on various members of the cast and exploitation ideas.

Par's pressbook, a 48-page job for Cecil B. DeMille's "The Greatest Show On Earth," devotes one entire section to theatre fronts, reports on display material available to exhibs and offers numerous publicity features and photo layouts plus complete ad campaigns and individual ads. Par declares it's one of the heaviest budgeted pressbooks ever prepared by the company.

Both Par and 20th were reaching out on another front the past week. Looking to excite interest in the radio-TV, newspaper and agency fields, Par was set with long text ads in Tide and similar mags on "Something to Live For." Bold-faced type addressed to account execs offered a big paying job and an all-around dream setup. The teaser copy then went into the ad business background of the film.

In behalf of "Deadline—USA," 20th arranged for the N. Y. Daily Mirror to circulate posters around the city, tied in with the daily's contest pitch for news tips and photos from readers. Last week the film outfit inserted a series of run-of-the-paper ads for the pic, with the copy spotlighting current headlines, such as the shooting of Arnold Schuster, Brooklyn man who spotlighted bank robber Willie Sutton for the police.

More Writers Working

Hollywood, March 18.

Writer employment is up over the Dec. 15 checkup, Screen Writers Guild Bulletin revealed, with total of 504 members working for majors, Indies and vidpic producers as of Feb. 16. December figure was 477.

Upebat is confined to the majors, with 25 writers and two producer-writers were added to staffs. Warners led the list with 13 new scribes on the payroll.

Ratner as Aid On COMPO Campaign

Victor Ratner, who winds up April 1 as v.p. in charge of sales promotion and public relations for Macy's, N. Y., has been tentatively set as coordinator of the industry promotional advertising planned under sponsorship of the Council of Motion Picture Organizations. Whether Ratner gets the overall job hinges pretty much on the ads he comes up with for the first two companies on the schedule for COMPO placements, Paramount and 20th-Fox.

(Ratner may rejoin the Columbia Broadcasting System, from which he went to Macy's. See story in Radio-TV Section.)

Idea of hiring Ratner is to get continuity in the COMPO-sponsored ads. Move is dictated by the advertising plan, as it now stands. It calls for each of the larger companies to choose a month during which it would undertake a space spurge. Ad copy would be part industry institutional and part direct plug for a specific picture or pictures of the distrib placing the advertising.

It was feared that if each company prepared its copy purely on its own, the overall campaign would not be so effective as if there were some continuing theme from month to month. Hope is that Ratner will be able to provide the necessary ideas and coordination. He'd get paid by the individual companies, not COMPO.

Jerry Pickman, Par's pub-ad chief, and S. Charles Einfeld, 20th's topper, have both agreed to give Ratner a shot at trying ads for them. Their own departments are also going ahead with copy and layout ideas. All or part of the Ratner campaigns could be encompassed in the ads. If use of his services proves feasible, Ratner probably will be hired by the other companies to handle their COMPO campaigns.

Einfeld is also taking advantage of Ratner's availability to have him try to come up with some ad and promotional ideas for other pictures.

Allied Prez

Continued from page 5

public utility and subject to Government control, said Snaper.

He added he has no illusions about an effective arbitration system serving as a panacea, but promised it could remove a great deal of the intra-mural "friction" which now exists.

Snaper singled out "pre-release" policies on important pix as especially distasteful to smaller operators. He declared that under this scheme first-run ops have initial crack at big product at advanced admissions. These pix then are taken off the market for a spell only to be returned later to the same first-runs and played at regular scales. Snaper's complaint is that the subsequent-run houses find they're "left with only the crumbs" as a result of the extended exhibition in showcase houses.

Snaper stated that the business today must rely substantially on the relatively few big h.o. winners and to have them virtually played out before they reach the second-run houses is an injustice.

Allied's prez also blasted distribs for refusing to give to lesser-calibre theatres the same 10%-of-gross-as-profit guarantees which large theatres get in certain deals. These provide for a share of the gross on the basis of 70% to the distrib, 30% to the exhib, with the condition that the latter is assured that 10% of the total take will be net profit after expenses. The distribs, said Snaper, offer only the argument that they disagree with the exhibs' statement on overhead.

TV Long Runs

Continued from page 1

is involved, it's possible to ink plays for which pic companies have film rights. Network stanzas which need kinnies for some outlets avoid doing plays belonging to Hollywood studios because the question of whether a kine infringes on film property rights has not been settled. Because of this, WOR was able to get Bayard Vieller's "Trial of Mary Dugan," for which Metro has the pic rights, for its kickoff vehicle. Wade has optioned Barbara Payton and Franchot Tone to star in "Dugan." Second offering will be "Three Men on a Horse" with Wally Cox or Orson Bean sought as star. "Angel Street" is mentioned as another possibility.

Repeat pattern will prove economical, WOR feels, since actors get paid proportionately less for a full week than they would for a one-shot performance, and rehearsal is relatively less. Further, set costs are amortized over five performances and writing costs will be nil since Wade intends to telense each drama as originally written, except for minor directorial changes. Production nut, although not disclosed, is reportedly around \$7,000 weekly.

Wade will hew to the playwright's opus and will not add scenes, which other tele dramas do to add cinematic values to legitimate staging. The former NBC-TV and WPIX (N. Y.) program exec feels "what was a hit on Broadway should be a hit on the tele screen without suffering under 'adaptation'."

He added that the repeat concept should slow down television's terrific consumption of material and at the same time open up the field for properties not yet available. He claims to have all 26 properties which the series will present already booked.

Program will have Richard Lukin as TV director and Robert Bolger as stage director, and may involve some repertory players. As in stock companies, directors will be rehearsing one show in the morning and working on the current opus at night. Strip will be aired at 7:30-9 p. m., which won't conflict with the indie's sports shows after its 9 p. m. news. However, during the summer there will be some weeks when fewer editions of "Broadway" will be aired due to Brooklyn Dodger night games.

De Sica

Continued from page 5

chosen by the crix as the best foreign pic of 1951.

Neo-Realistic

De Sica described himself as "a Latin seeing America for the first time." He said he would devote his time to absorbing American customs and reaching an understanding of the country and the people. His interest in making an American picture, he said, was a desire not to limit himself to the Italian neo-realistic school. This school, he explained, was born out of necessity, and was arrived at accidentally and almost simultaneously by all the Italian film makers. He said it was a result of a reaction to 20 years of fascism and the extreme poverty in Italy following the war.

De Sica said he's in search of a suitable story to launch his American film-making venture. When a story idea presented itself, he said he would confer with his Italian writer, Cesare Zavattini, and then both would get together with an American scripter and devise the final screenplay. "I expect to have complete artistic freedom," he said.

Italian megger believes that his pix would have appeal for mass audiences if they were dubbed in English. Admitting that the pix would lose some of their artistic force in dubbing, he said the best method would be to have extended first-runs with English subtitles for the highbrow audiences, and then dub the films for the mass market. In Italy, he said, dubbing had reached a stage of perfection where it is barely discernible.

De Sica has another Italian language set for the U. S. market. In the pic, "Umberto D," the director said he gets away from the poverty of children and the streets, and discusses the poverty of the middle class, who "are equally poor

but carry their poverty with more dignity."

U. S. audiences will soon see De Sica in "Tomorrow Is Too Late," an Italian language pic, in which he makes one of his infrequent returns to acting. Pic, a Venice Film Festival prize-winner, opens at Loew's State, N. Y., during Easter.

TV--Pix-Going

Continued from page 1

age weekday evening, compared to TV's hour and 12 minutes. TV's daily newspaper reading is an hour and eight minutes, compared with non-TV's hour and 19 minutes, while TV's Sunday newspaper reading is an hour and 23 minutes, compared with non-TV's hour and 38 minutes.

On another basis, the survey reported that 56% of TV owners reported less exposure to films, 38% less to radio, 30% less to daily newspapers, 30% less to magazines, 19% less to Sunday newspapers and 16% less to books. Sample for the survey was drawn up by the U. of Chicago's National Opinion Research Center, which also conducted the interviews.

Milwaukee Sampling

Milwaukee, March 18.

Survey on film attendance conducted by the Milwaukee Journal, based on a sampling of 2% of the population, discloses that almost half the people (47.2%) with television sets have not been to a picture in the six-month period prior to January, 1952. In contrast to this, less than a third (30.6%) of those without sets did not attend a film theatre within the six-month period.

Survey, part of the paper's consumer analysis of the Greater Milwaukee market, will not be officially published until next month. It also discloses that 9.9% of the families with TV sets indicated they went to films within a week of date questioned, while 18% of those without video receivers went to pictures during the same period.

Of families having TV sets, 80% visited neighborhood theatres, while 20% patronized the downtown houses. The more expensive downtown houses got a bigger play from the non-TV owners, getting 22.3% as compared to the 77.7% who visited the nabes.

Drive-In Season

Continued from page 3

first couple weeks, but an admission fee will likely be imposed later.

Opposed to all this carnival atmosphere is J. J. Thompson, who heads Jersey's Eastern Drive-In Circuit. Operating six "under-the-stars" theatres in the northern sector of the Garden State, he feels that "the picture's the thing," and points out that his chain doesn't use pony rides and kindred furbelows. In his opinion, what's on the screen is the basic foundation of his loop's business.

Open All Winter

Reade's Eatontown ozoner, incidentally, is believed to be the only drive-in in the northeast which remained open throughout the winter. "In-car" heaters were provided patrons, and performances were held nightly except in unusually inclement weather, such as blizzards and sleet storms.

Eastern Drive-In Circuit opened the season Thursday (13) when its Route No. 29 Drive-In, Union, N. J.; Totawa Drive-In, Singac, N. J.; and Brunswick Drive-In, New Brunswick, N. J., re-lighted. Loop's Route No. 4 Drive-In, Paramus, N. J., preemed Friday (14), while the Shore Drive-In, Farmingdale, N. J., and Route No. 10 Drive-In, Morris Plains, N. J., unvell tomorrow (Thurs.).

First Reade ozoner to reopen will be the Woodbridge, N. J., Drive-In. Preem is set for Friday (21). Circuit's Atlantic Drive-In, Pleasantville, N. J., follows April 12 and the Lawrence Drive-In, Trenton, a week later. No dates have been set as yet for the Toms River, N. J., Drive-In or the 9-W Drive-In, Kingston, N. Y.

Preems of the Eastern and Reade ozoners are typical of scores of other drive-in openings being made this and next month in the northeast. Observers feel that the season may well be the biggest in history, for the general public has become educated to the habit and more cars than ever before will be on the road this summer.

Flat Rejection of British Film Biz Plan of New Tax Setup No Surprise

London, March 18.

Flat rejection of the picture industry's formula for a revised system of admission tax was a disappointment, but not a surprise. With the need to garner as much revenue as possible from the industry, the Chancellor of the Exchequer could not afford even the modest sacrifice of \$3,000,000 that would have been involved.

Overriding this aspect, however, was the important fact that the industry's tax plan would have involved some increase in earnings on American product, and the Chancellor has already warned that dollar payments in this direction are due for urgent reconsideration.

If the Chancellor had accepted the industry alternative, which would have left exhibitors with a gross gain of \$3,000,000, their contribution in film rentals, on product booked on a percentage scale, would have shown a slight upward trend. And as about 75% of films on screen here are of American origin, the bulk of additional film rentals would have gone to swell the receipts of U. S. distributors in Britain.

The rejection of the tax formula in the budget statement still permits for continued negotiations between the industry and the treasury with a view to an alternative being introduced during the committee stage of the finance bill. Exhibitors are hopeful that some agreement will be reached by then.

Scot Exhib Leaders Made Plan
The principal architect of the rejected scheme was Sir Alexander B. King, prominent Scottish indie exhibitor with a long record as the industry's outstanding tax campaigner. His proposal incorporated the American percentage principle, but starting off with complete tax exemption for all admissions up to and including 14c. Admissions in higher brackets would be calculated by deducting 8c. from the gross with a 50% duty on the balance. Main virtue of this scheme would have been a substantial measure of relief for the smaller theatres who have been hard hit by the current scales which slice off nearly 40% from gross revenue.

All the main features of the Budget, with the exception of minor adjustments in income tax, will result in a further rise in the cost of living. Exhibitors fear that this will soon be reflected in a further drop in attendances and will hypo the current trend towards lower admission.

India Rejects Russian Plan for Joint Prod. Of Indo-Russo Films

Madras, March 11.

As forecast earlier, the India government has turned down the proposal made by the Russians for the joint production of Indo-Russian films. The reply was given to the leader of the Russian delegation at the International Film Festival. Not to appear discouraged by this official reaction to these proposals, Russo topper M. Semenov, however, said that the industry has promised help in this direction. This is already discounted here. Where there is no government cooperation in India, any industry cooperation would not amount to much.

Incidentally, R. R. Diwakar, minister of state for information and broadcasting, indicated that nearly 1,500,000 saw the film festival pictures shown in Calcutta, Bombay, Delhi and Madras.

The U. N. Association at Delhi is planning to hold an Asian Drama Festival along the lines of the recent film festivals. Adaptations of plays from Chinese, Japanese, Indonesian and Indian plays would be staged in the principal cities of India. Festival would probably be held during the winter season this year in open air theatres.

Hakim Plans All-Mex Picture

Mexico City, March 11.

Production here of an all-Mexican picture, employing native players, directors and other technicians exclusively, is being prepared by Raphael Hakim.

Aussie Bow for 'Seagulls'; 'Brigadoon's' 1st Birthday

Melbourne, March 11.

"Seagulls Over Sorrento" by Hugh Hastings, will have its Australian premiere at the Comedy Theatre, Melbourne, April 5. Leading role will be played by William Hodge. John Casson will direct.

"Brigadoon" will celebrate its first Aussie birthday March 17. The Australian "Brigadoon" company opened at His Majesty's, Melbourne, March 17, 1951, and played there six months. Short seasons in Adelaide and Brisbane followed, then the company moved to the Theatre Royal, Sydney, opening Dec. 15. With capacity business the rule, Sydney season is expected to run for many weeks yet.

BBC Shuttles In South America

Montevideo, March 11.

Because of appropriation cuts, the British Broadcasting Corp. is closing up shop in Latin-America and calling home its rep in Buenos Aires, Norman P. Wright. The BBC first opened its service in Latin-America during the last war, its transcription service at one time doing a job distributing recordings to outlets in Uruguay, Chile and Paraguay besides Argentina.

But for the last four years, the BBC's job in Argentina has been a tough one, because of the Peron government's hostility. It would not allow any relays from abroad, unless the country originating such consented to relay Argentina programs in like manner. Educational or cultural programs offered by BBC constantly were nixed.

U. S. nationals who picked up shortwave broadcasts in foreign languages which were put out by the Argentine Foreign Ministry have been aroused by the peculiar twist given international news. Some of those engaged to broadcast these spiels resigned.

Lord Vivian Mulls B'way Production of 'Crook'

London, March 11.

Lord Anthony Vivian, former partner of the late Sir Charles B. Cochran, who planned to N. Y. last week to discuss his upcoming London production of "The Lion and the Unicorn" by Clemence Dane, is also negotiating for a Broadway edition of "Master Crook," which he recently staged at the Comedy Theatre.

"The Lion" had been scheduled by Cochran as his Festival production last year, but was dropped after his sudden death. Anthony Vivian is now planning to proceed with the original arrangements and Anthony Pellissier has been reengaged as director and Roger Furse is to complete his set designs. The play deals with the reign of Elizabeth I of England.

Dunham Troupe Set For 4 Wks. at Ciro's, London

London, March 18.

Katherine Dunham, together with a small group of her dancers, currently playing at the Cambridge, have been booked for a four-week cabaret date at Ciro's here. Troupe opens with a gala show next Tuesday (25).

The booking represents Miss Dunham's first cabaret appearance in Europe and the company is being given a guaranteed minimum of \$1,400 a week plus a percentage on the gross.

As prices are being upped for the engagement, the booking will represent a near-peak cabaret payment if the act attracts capacity biz. In the main, the restaurant minimum is being raised from \$5.00 to \$6.50 and on the balcony, where no minimum is normally in operation, price tabs will start at \$4.50.

Dolin's Festival Ballet Opens 3d London Season

London, March 18.

Julian Brayns' third consecutive London season of the Festival Ballet opens at the Stoll tonight (18) with the company's London preem of "Scheherazade."

Anton Dolin, who is artistic director, heads the company, with Tamara Toumanova as guest artist for the season. Other lead dancers are Natalie Krassovska, Sonia Arova, John Gilpin, Belinda Wright and Oleg Briansky. Co-star Alicia Markova is out with a leg injury.

'52 Vienna Mardi Gras Nears End With Take 20% Below Last Year

Vienna, March 11.

The 1952 Fasching (Mardi Gras) season in Vienna is tapering off, although another 2,200 balls and celebrations of various kinds are still scheduled after the traditional Ash Wednesday windup. Municipal statistics on this year's blowouts indicate the town is still more than willing to let itself go financially and otherwise during the dancing and drinking season.

The City Hall says a total of 15,000,000 schillings (about \$500,000) was paid for ducats for balls and dances plus refreshments. About a seventh of this went into city taxes. The larger affairs (more than 500 guests) clocked 230,000 customers and 1,100,000 schillings. Smaller rackets counted 350,000 patrons for a total of 900,000 schillings. Customers spent an average of 22 schillings (90c) per head eating and drinking at the bigger affairs.

Totals show 6,600,000 schillings for tickets and 8,600,000 for bar and buffet sales. Comparisons with last year's figures show 20% fewer customers at the big parties, with a slight gain for the smaller ones, which cost less. This reflects general feeling that the fancy Fasching affairs have become strictly commercial enterprises, usually selling far more tickets than the capacity of the halls.

OLDEST BRITISH TV SHOW BEING DROPPED

London, March 11.

Britain's oldest TV show, "Picture Page," which has been running for six years and was revamped two months ago, is being dropped immediately. It is to be replaced with a new series called "Joan Gilbert at Home." Miss Gilbert had been principal interviewer on the "Picture Page" program.

The British Broadcasting Corp. is also resting "What's My Line?" which was chosen earlier in the month as the top TV feature of the year. It will be off the air only for a few weeks.

Shows Abroad

LONDON

(This Week)
(Figures indicate weeks of run)
"And So to Bed," Strand (22).
"But Our Life," Hippodrome (4).
"Blue for Boy," His Majesty's (68).
"Call Me Madam," Coliseum (1).
"Colombus," New (14).
"Dear Blue Sea," Duchess (2).
"Figure of Fun," Aldwych (22).
"Gay's the Word," Saville (37).
"Hollow," Ambassadors (42).
"King Lear," Old Vic (2).
"Knights of Madness," Pic Palace (105).
"Little Hut," Lyric (76).
"Love of Colonel," Windham (44).
"Lyric Revue," Lyric (25).
"Much Ado Nothing," Phoenix (10).
"Navy at Sea," Comedy (3).
"Nightmare Abbey," Westminster (3).
"Penny Plain," St. Martin (38).
"Red Letter Day," Garrick (4).
"Relative Values," Savoy (10).
"Reluctant Heroes," Whitehall (69).
"Seagulls Over Sorrento," Apollo (89).
"South Pacific," Drury Lane (20).
"The Person," Cricet (11).
"Walters of Moon," Haymarket (68).
"White Sheep Family," Piccadilly (23).
"Women of Twilight," Vaudeville (22).
"Zip Goes a Million," Palace (22).
(CLOSED LAST WEEK)
"Puss in Boots on Ice," Empress (13).
"Two Gentlemen," Verano (14).
(OPENING THIS WEEK)
(Figures denote preem dates)
"Calderon," Beetham (17).
"Same Sky," Duke of York's (18).

AUSTRALIA

(Week ending March 14)

SYDNEY

"Brigadoon," Royal.
"Peep Show," Tivoli.
"Phoenix Too Frequent," St. James.
"Ardie," Independent.
MELBOURNE
"King Me, Kate," His Majesty's.
"The Masked Ball," Princess.
"To Dorothy, a Son," Tivoli.
"Merry Wives of Windsor," Comedy.
BRISBANE
"The Kiwis," His Majesty's.
"Nudes & Novelties," Royal.

London Pix Biz Takes Dive Albeit 'Streetcar' Fast \$13,200; 'Belle' NSG 11½G, 'Card' Sharp \$11,300 in 2d

London, March 11.

Irish Censor Nixed 27 Pix, Cut 266 in 1951

Dublin, March 11.

Film censor Richard J. Hayes last year scanned 2,187 films, rejecting 27 of them and making cuts on 266 others. Ten appeals from his decision were heard and the Appeals Board reversed his ban in only three cases and another two after scissoring.

There were 454 feature films from the U. S., 53 from England and 13 from other countries. The balance of the footage was made up of shorts, local production units submitting 10 in this class but no features.

Mex NPDA Agrees To Music Truce

Mexico City, March 18.

Cinema biz is back to normal after the closure March 11 by the National Producers and Distributors Assn. of the 115 houses here as a protest against prosecution of exhibitors for nonpayment of royalties to the local Mexican Society of Authors, Composers & Publishers for music used in local pix. The National Cinematographic Board arranged a 30-day truce at an emergency meeting of film and union reps at the Ministry of the Interior. The NPDA called off its announced ban on Mexican film exhibition here, set for March 13, ditto nationally for March 16. Exhibitors, not trusting the truce, have asked for an injunction against the union.

Five exhibitors, fearing prosecution, as happened to Manuel Espinosa Iglesias, top circuit operator, deposited \$578 bail each, hoping to be spared the several hours in jail that Iglesias endured.

The one-day closure cost exhibitors \$231,000 and the government \$18,400 in taxes, it is figured.

Stressing in an open letter to President Miguel Aleman, in the form of a full-page ad, that their average net profit is only 4.58% of total gross, exhibs said the union is demanding 33.33% of the take.

No Large-Screen TV Seen Likely by Warter for ABC

Until the British government sets aside a channel for the use of the film industry, there's no chance of Associated British Cinemas installing large-screen television, according to the circuit's chairman, Sir Philip Warter. It would be pointless, he said, to put in special equipment merely for BBC TV programs.

Sir Philip, who returned to London Friday (14) on the Queen Mary, had been in the U. S. for the past five weeks to study American theatre television, among other things. Although the trip marked his first junket to America in four years, he characterized it as a "routine visit."

Also chairman of Associated British Picture Corp., parent company of the ABC loop, Sir Philip visited in New York, Hollywood and Washington during his U. S. stay. While on the Coast he huddled with Harry M. and Jack L. Warner. In N. Y. he was guest at a luncheon tossed for him by officials of Monogram-Allied Artists.

Int'l Films Deal With SRO

Toronto, March 18.

International Film Distributors, headed by N. A. Taylor, inked a deal with the Selznick Releasing Organization whereby IFD will handle French-language versions of some 10 SRO pictures in Canada. Among the films are "Third Man," "Paradine Case" and "Intermezzo." Taylor and his general manager, D. V. Rosen, repped IFD in the negotiations while Joseph Marks acted for SRO. Deal became effective March 1.

After a lush period, West End first-run business has taken a marked dive, with the number of big pictures currently on release not stemming the downward trend. Of the newcomers, the most important is "Streetcar Named Desire," which got a sturdy \$13,200 in its opening round at the Warner. Although above average, it was regarded as not up to expectations for this picture.

Results of the first stanza with a straight-film policy with "Belle of New York," at Metro's Empire were not promising. Fred Astaire-Vera-Ellen musical was not so good at \$11,500 but stronger product may help this spot. First week of "Invitation," last Metro film with a stagershow, took in more than \$19,000.

New British entries are topped by "The Card" and "I Believe in You." Former took a handsome \$11,300 in its second week at the Odeon, Leicester Square, while the latter for its initial frame looks sturdy \$9,800 at the Odeon, Marble Arch. Dominating the holdover field, "Greatest Show on Earth," checked in with over \$11,200 in its third Plaza week. "Quo Vadis" still is in the chips, with \$9,800 for its sixth Carlton stanza.

Estimates for Last Week
Carlton (Par) (1,128; 70-\$2.15) — "Quo Vadis" (M-G) (6th wk). Still in the big money with \$9,800. Holds.

Empire (M-G) (3,099; 55-\$1.70) — "Belle of New York" (M-G). First pic to open since dropping stage-show policy. Opening round of \$11,500 was below hopes. Stays only two weeks.

Gaumont (CMA) (1,500; 50-\$1.70) — "Sailor Beware" (Par) and "Warpath" (Par) (3d wk). Down to fair \$5,300 after \$5,400 second round. "Where River Bends" (GFD) opens March 13.

Leicester Square Theatre (CMA) (1,753; 50-\$1.70) — "Steel Town" (U). "Flesh Fury" (U) (3d wk). Fair \$4,200 in final round after modest \$4,500 in second week. "Robin Hood" (RKO) opens March 13.

London Pavilion (UA) (1,217; 50-\$1.70) — "Red Skies Montana" (20th) and "Japanese War Bride" (20th). Moderate \$2,200 in initial weekend. Continues.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70) — "The Card" (GFD) (2d wk). New Alec Guinness starrer proving strong with robust \$11,300 this round after \$12,300 opening frame. Stays a third week with "Saturday Island" (RKO) scheduled to follow.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70) — "I Believe in You" (GFD). One of sturdiest pix at this house in months, with pleasing \$9,700 likely. Stays another fortnight.

Plaza (Par) (1,902; 70-\$1.70) — "Greatest Show" (Par) (3d wk). Continues big at \$11,200, although down substantially since its sensational opening week. Stays indef.

Ritz (M-G) (432; 90-\$2.15) — "Quo Vadis" (M-G) (6th wk). Very good \$5,000. Stays on.

Warner (WB) (1,735; 50-\$1.70) — "Streetcar Named Desire" (WB). Well above average for house with sturdy \$13,200, but below hopes for picture. Holds at least three weeks, before going into general release.

\$1,000,000,000 U.S. Travel Tab; Cutback in Europe

Washington, March 18.

Americans spent over \$1,000,000,000 on foreign travel last year, reports the U. S. Dept. of Commerce. Of this, \$282,000,000 represented international ocean and air fares, while \$733,000,000 went for all other traveling expenses.

Year was marked by a cutback in tourism to Europe and the Mediterranean and a heavy increase of travel to this hemisphere.

U. S. tourists spent \$262,000,000 in Canada, for example, compared with \$202,000,000 to Europe and the Mediterranean. Another \$157,000,000 went for travel in Mexico. Uncle Sam figures the war in Korea, with the consequent fear that it might spread to Europe, has been discouraging American vacationists from straying too far from home.

Paramount's "Aaron Slick" Is Solid Click!!

Here Are The Angles That Give It Highest

FULL-COLOR NATIONAL ADS

in Saturday
Evening Post,
Look and
Collier's—plus
farm papers to
total of
45 million
readers

50,000 STAGE PERFORMANCES

made the
play a bigger
hit than
"Oklahoma!"
or "Life With
Father!"

65,000 BROCHURES

now in the
mail to the
amateur groups
everywhere who
played it, love
it and will
help sell it

13 TERRIFIC SONGS

make it
the year's
singing-est
picture. Hear
'em on the air!
Top tune
"Marshmallow
Moon" one
of 'em!

SONG HITS

Marshmallow Moon • Saturday Night
Punkin' Click • The Girl Who Stays • Oh, My
Pa-Like To Baby • You'll Never Be
Home In Heaven • Punkin' Night • Not
Plumb • My Beloved • Still Waters • You
Shouldn't Be • In Love • Let's Go
Baby • The Girl Who Stays • Saturday

Rating For Easter Dating:

**"STRONG
BOXOFFICE"
PRIZE PACKAGE"**

says M. P. Daily
and Show-
men's T. R.
leading off rave
reactions of
reviewers

DINAH SHORE

sings great score
and "is pro-
vided with
nifty costumes
that look good
in Technicolor"
(Variety)

**ALAN YOUNG
AND
ROBERT MERRILL**

big names—
fresh personali-
ties! "Young
perfect!" (Herald)
"Merrill clicks
strongly"
(Daily Variety)

PERLBERG-SEATON

"will be the
best friends of
every happy
exhibitor who
plays it!" says
Showmen's
T. R.

ALAN DINAH
YOUNG * SHORE
and ROBERT
MERRILL

A Perlberg-Seaton
Production

**AARON SLICK FROM
PUNKIN CRICK**

with ADELE JERGENS • MINERVA URECAL • MARTHA STEWART

Produced by WILLIAM PERLBERG and GEORGE SEATON

Screenplay by CLAUDE BINNEN

COLOR BY **Technicolor**

State Dept. Seen Shedding Hands-Off Role in French-U.S. Pix Agreement

State Dept. is expected to give up its attempt to dodge negotiating a new French-U. S. film agreement, as a result of the session with Yank pic toppers in Washington last Friday (14). Eric Johnston, for the Motion Picture Assn. of America, and James A. Mulvey, for the Society of Independent Motion Picture Producers, forcefully stated the case for an active part by the Government in drawing up the new pact.

Current agreement, a revision of the governmentally-negotiated Blum-Byrnes accord of May, 1946, expires June 30. No date has been set yet for Paris renewal huddles. U. S. industry toppers favor pushing them off as long as possible, with the hope that the French economy, now staggering, will strengthen and thus make better terms possible.

Last week's Washington confab was called by the State Dept. to make clear to MPAA and SIMPP its desire to escape handling the negotiations. Harold F. Linder, Deputy Asst. Secretary of State for Economic Affairs, and Colton Hand, economic affairs division motion picture specialist, asked that the pact talks with the French government be handled directly by the industry.

Weight of Treaties
Agreements with most other countries have been made in that manner. SIMPP has always opposed it, claiming the agreements have greater effectiveness when drawn between governments, since they then have something of the weight of treaties. MPAA has more frequently favored the industry handling its own negotiations, but in this case Johnston left no doubt that the majors' association was lined up 100% behind the SIMPP viewpoint.

State Dept. has always tried to avoid handling film negotiations. Johnston and Mulvey were strong in pointing out that the Department often spoke for other industries, and that it was more important now than ever that Hollywood pig get into foreign countries for ideological reasons, even if the industry realized no cash.

As a matter of fact, Yanks since last summer have been getting all their coin out of France. However, there is an exhibition quota which requires five weeks in each 13 to be devoted to domestic product, and the U. S. is limited to 121 dubbed pix annually in France.

At Friday's meeting, in addition to those mentioned above, were Joyce O'Hara, Johnston's aide; John G. McCarthy, director of the International division of the MPAA; Roy Disney and Leo Samuels, of Walt Disney Productions, and Nathan D. Golden, of the Dept. of Commerce.

Urge More Preems in Chi As Hypo to Boxoffice

Chicago, March 18.

Jack Kirsch, who was elected last week to a three-year term as head of Illinois Allied Theatres, made a strong pitch to producers, urging them to have more world preems in the Windy City and also send more stars out for personal appearances. Kirsch, often a vigorous opponent of the distributors, pointed out that filmhouse tax receipts had dropped from \$146,632 in February, 1949, to \$60,321 this year.

Also elected to one-year terms were Van Nomikas, vice-president, and Ben Bonowitz, secretary-treasurer. Leonard Brand, B. Charuhas, Jack Clark, Robert Harrison, Verne Langdon, Charles Lindau, Howard Lubliner, Bruce Trinz, Samuel Roberts, Richard Salkin, Arthur Sass, Arthur Schoenstadt, Nate Slott and Joseph Stern were named to the board of directors.

Set PATSY Awards

Hollywood, March 18.

Four-legged film thespies will be Oscar'd March 28 when the second annual PATSY (Picture Animal Top Star of the Year) awards will be staged at the Carthy Circle Theatre. Last year's winner was Uli Francis, the Talking Mule. Event is sponsored by the American Humane Assn., which will collect the profits.

Legion of Decency Hits 5 Films With Class-'B' Tag

Five films were rated as Class "B" (Morally Objectionable in Part for All) by the National Legion of Decency last week. RKO's "Gypsy Blood" was said to contain "suggestive sequences" and "tends to condone immoral actions." "With a Song in My Heart" (20th-Fox) "tends to create sympathy for and to justify divorce and remarriage."

United Artists' "One Big Affair" was "rapped for 'suggestive sequences,' as was Lopert Films' "Outcast of the Islands." Columbia's "Thief of Damascus" drew criticism for its "suggestive costuming." Legion also revealed that Metro has revised prints of its "Wild North" to win an improvement in the film's classification from "B" to "A-2" (Morally Unobjectionable for Adults).

BUCKNER GETS RELEASE ON UI LONGTERM PACT

Hollywood, March 18.

Robert H. Buckner obtained his release from a five-year writer-producer pact at UI. It had about 18 months to go. His last film was "Bright Victory," and he recently completed screenplaying the Somerset Maugham novel, "Ashenden."

Buckner may enter the indie field after vacationing for a month.

\$2,125,000 Is Sought For Cancelled 'Appointment'

Los Angeles, March 18.

Suit for \$2,125,000 was filed against RKO by Gold Seal Productions, owned by Jack Skirball and Bruce Manning, charging breach of contract.

Plaintiffs declare RKO backed out of a deal to finance and release "Appointment in Samarra," based on a novel by John O'Hara. Agreement, according to the complaint, called for the studio to pay Gold Seal \$125,000 plus 20% of the profits. By repudiating the deal, they charge, RKO has lessened the value of the property.

U-Decca Merger

Continued from page 5

comes up at the annual meeting, now postponed until July.

Rank Rapprochement?

Actually, Rank's lieutenants have indicated only by attitude, not formally, their hostility to the Decca-U. meshing. There is always the possibility that when John Davis, Rank's managing director, arrives in New York in a month or so for another visit, a rapprochement will be reached.

It is thought that Rackmil would hardly want the present soreness to continue festering. It could cause him plenty of trouble, even if the merger went through, since paradoxically then Rank would once again be the largest single stockholder in U. That's the position he held before Decca last November bought up its over-\$4,000,000 worth of shares.

This stock, now held by Decca, will vanish as a unit. Whether U. buys out Decca's assets or makes a direct trade with Decca stockholders of U. shares for Decca's, the U. block now held by Decca will be distributed among Decca stockholders.

Discussing the U. stock buy in his annual report last week, Rackmil said that "the experience of one company can make a contribution to the operations of the other."

"Moreover," he added, "joint operations, such as the production and distribution of films for television, may provide opportunities which neither company alone is in a wholly favorable position to grasp. Decca directors, together with the board of Universal, are at the moment studying the possibilities of combining the functions of the companies to whatever extent may prove to be appropriate."

(Details of the Decca annual report are in the Music Section.)

M-G Starts Own Campaign With Trade Paper Ad As COMPO Waits for Coin

With the announced plan of the Council of Motion Picture Organizations to insert a series of ads in Editor & Publisher, the newspaper biz trade paper, delayed because of the lack of coin, Metro has proceeded on its own and has placed a full-page ad in the March 15 issue of the weekly publication. Purpose of the ad, according to Si Seadler, Metro's ad manager, is to let editors and publishers know that pictures are newsworthy. He added that it's part of M-G's policy of sending press reps around the country to cement relations with newsmen and to stress "the community of interest" between the two media.

Seadler said it was too early to tell yet whether insertions in E&P would continue. M-G, he noted, will study the reaction, and if it proves favorable, the company might continue the insertions on a regular basis.

Ad contains headline, an introductory paragraph and six boxes describing a half dozen upcoming M-G pix. Headline reads, "To Editors and Publishers," while the intro says, "If you're an editor you'll be interested in the new value inherent in these big M-G-M pictures for spring, summer and fall—the personalities, the fan interest, the story themes. If you're a publisher, you'll be interested in the big promotion effort that will be put behind these important attractions which will play your city."

Meanwhile, no coin has been allocated to COMPO for the overall industry ads proposed for E&P. In addition, there hasn't been any agreement on the copy approach to be used in the publication.

In addition to the full-page Metro ad in the March 15 issue, mag contains another motion picture ad. It's a United Artists 1/8 page insertion for Samuel Fuller's "Park Row," which is described as "a different kind of motion picture dedicated to American journalism."

COMPO-Depinet

Continued from page 3

Alicote, chairman of the nominating committee.

Mayer's Burden

That has left virtually the entire burden of trying to get the presidency situation straightened out, and the operation of COMPO, on the shoulders of Mayer. He submitted his resignation months ago and planned going to Europe March 11, but has postponed his departure repeatedly rather than chance disruption of the all-industry public relations organization which he nurtured.

Depinet's tenure was completed at the time of the annual meeting last month. He had served as prez of COMPO since its inception and was anxious to let go the reins. Despite numerous pitches to him by the COMPO nominating committee, the RKO prexy asserted it would be better for the organization to rotate the top post. Faced with the possibility that no unanimously acceptable successor may be found, it is thought the Depinet may feel duty-bound to relieve COMPO of its present dilemma by resuming the presidency.

With the prexies of a number of companies out of town, it is anticipated there will be no solution of the problem until at least next week. They will be back at that time and are scheduled to meet at the Motion Picture Assn. of America. It is thought they might then press Depinet en masse to again take up the reins.

Court Reversal Sought On Calvet Arbitration

Los Angeles, March 18.

Helen Ainsworth, Hollywood agent, filed a petition in Superior Court asking the reversal of a ruling made against her by the Board of Arbitrators in her suit against Corinne Calvet.

Agent declares the actress wrongfully jumped to Famous Artists, and is suing for commissions. The arbitrators rec'd. voted two to one against Miss Ainsworth.

Inside Stuff—Pictures

Series of commemorative screenings to observe the 30th anniversary of the "avant garde" film movement and one of its pioneer filmmakers, Hans Richter, will be held in Chicago, San Francisco and Los Angeles this month and April. Special series started in New York March 10, when selections from Richter's works were run off by the New York U. Division of General Education. Similar program will be presented on April 20 by the Renaissance Society of the U. of Chicago, followed by screenings at the San Francisco Art Museum and the Society of Cinema Arts in Hollywood at a later date. Richter is director of the City College, N. Y., Film Institute.

A "mystery mourner" who, New York police hoped would possibly lead them to the murderer of Arnold Schuster, finger man of Willie Sutton, was recognized over the weekend as a Paramount Newsreel electrician. He was identified by a Par official as Phil Ryan, sent them by a film union to help cover the Brooklyn youth's funeral. Ryan, a husky blond six-footer, was the only individual whom family members, police, newsmen and other officials could not identify in a picture of mourners around Schuster's graveside. Until a Par reel exec recognized their worker in a newspaper photo, detectives thought they had a hot clue.

Hollywood's oaters, musicals and melodramas are not popular in India, according to Frank Capra, who returned last week after six weeks in that country as American delegate to the International Film Festival. What they want, he says, is heavy drama. As a peaceful people they don't go for shoot-em-up westerns, gangster films or anything of a violent nature. All their native pictures, about 275 a year, are equipped with melodies of the Orient, but they don't understand occidental music.

Real American Indians don't look like Hollywood Indians, so 20th-Fox has rounded up 750 quarts of dark red liquid to squirt on 400 Apaches, Mojaves and Navajos who will go on the warpath in "Pony Soldier." In addition to the paint, the studio is sending a crew of hairdressers to the location near Sedona, Ariz., to equip the braves with long black wigs. It seems the modern Indians go in for short haircuts, which were unknown 100 years ago, when the action of the yarn takes place.

John Huston, currently in Paris lining up locations for "Moulin Rouge," has discovered that the historic Moulin Rouge is not the type to play itself. After gandering Henri Toulouse-Lautrec's old hangout, he decided that film fans wouldn't believe it was the real McCoy. Besides, the joint is cluttered up with neon signs. As a compromise, the film will be shot in the Mouline La Gallette, a neighboring spot where Lautrec often dropped in for a snifter.

Robin Hood will be a busy bandit this season with Walt Disney releasing "The Story of Robin Hood," Robert L. Lippert coming out with "Tales of Robin Hood" and Columbia re-issuing "The Bandit of Sherwood Forest," made seven years ago with Cornel Wilde starred. Idea of the re-issue is to capitalize on Wilde's performance in "The Greatest Show on Earth."

Damon Runyon Memorial Fund has a financial stake in a tieup involving Paramount and Helbros Watch Co. Latter outfit has named various of its new models after Runyon's fictional characters, in exchange for which the Fund gets a cut on each sale. Number of Par stars appear in the promotional material.

Metro is using a new type of camera plane for flying sequences in "Eagle On His Cap" on location in Arizona. Plane, devised and flown by Paul Mantz, is a converted B-25 equipped with seven camera mounts, each wired to the cockpit. This enables the pilot and the director to operate each camera by remote control.

Balto Censorship Fight

Continued from page 7

George closes the door thereto. This will include all views of their subsequent dancing into darkness, the musical interlude following and thereafter all views of George leaving Alice's bedroom the next morning and his proceeding down the steps therefrom.

15 Deletions

From "Streeter," the censors objected to any reference to an affair between Blanche, an older woman of aristocratic origin undergoing moral and mental decay, and a 17-year-old boy. They also deleted a line spoken by Blanche while explaining her past: "I was played out. Do you know what played out is? My youth was gone up the waterspout." Considerable footage was further cut from the climactic scene in which Blanche is left alone with her brother-in-law while her sister is at the hospital having a baby. In "The Well," six of the 15 deletions involved the use of the word "nigger," and one the term "dirty black."

Sensational treatment of sex and narcotics is blamed for the outright rejection of some 19 films since May, 1949, when Traub became head of the censor board. These pix include "Gigi," "Girls' Club," "French White Cargo," "Mom and Dad," "The Room Upstairs," "Sins of the Fathers," "Wild Weed," "No Orchids for Miss Blandish," "The Paris Waltz," "On Polish Ground," "Dedee" and "Without Pity."

Porter points out that the Maryland board frequently seeks advice and reactions from other groups on troublesome pictures. Agencies include the state and Baltimore police departments, Federal Bureau of Narcotics, state and Baltimore health departments, state interracial commissions, National Assn. for Advancement of Colored

People, the Urban League and various religious groups. In addition, Porter says, the Maryland board frequently compares notes with the censor boards of Virginia, New York, Pennsylvania, Ohio and Kansas, only other censor boards maintained by state governments.

Maryland board, made up of three members, is appointed by the governor. Operation is supported by fees paid by the film companies, and the board's chairman says the board has turned back more than \$500,000 in fees over expenses to the state since 1916. A film executive is said to have estimated the cost to the industry of the six state censor boards that operate in the country as \$1,800,000 a year.

N. Y.-Manila Call

Continued from page 3

has been negotiating with the government on a film agreement for the past three months. He is expected to get to Manila sometime later this week.

Demands of the workers or reasons for the strike weren't quite clear to foreign distrib execs in New York. Only detail of which they had certain knowledge was contained in cables from their Philippine offices. That was that the employees were to walk out Thursday afternoon under direction of Father Hogan.

McCarthy cabled Father Hogan to phone him collect in N. Y. They held a 30-minute conversation, during which the MPAA exec convinced him of the unreasonableness of a strike before home-offices had full information, or could negotiate on a settlement that might obviate the necessity of drastic action.

♪♪♪
**YOU'LL
BE
THE
PROUDEST
SHOWMAN
WITH
YOUR
EASTER
PARADE...**
♪♪♪



THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!

Fewer Pix for Conversion Forcing 16m Distributors Into Own Production

Distributors of 16m films, seeking residual rights and faced with the problem of finding suitable 35m product for conversion to the narrow-gauge market, have embarked on an increased production program of their own. Upward filming activity has resulted in the entry of several of the narrow-gaugers into the 35m short subjects field.

Realizing their inability to compete with the major shorts producers, 16m-ers shy away from the usual run of two-reel comedies, sports subjects, musical and travelogues, and concentrate on offbeat topics.

Object is to produce a 35m short suitable for the art house market, good enough for TV sale and acceptable for conversion and distribution to 16m outlets. Budgets are kept to a minimum with \$15,000 usual, the maximum. With costs at a minimum, narrow-gauge distributors feel they can recoup their coin in the 16m market even if the film turns out to be a flop for theatrical sale. Occasionally a 16m-er hits the jackpot, as did Cornell Productions recently with two pix, "Pattern for Survival," atom bomb pic, and "The Story of Time." Later, currently playing the Fine Arts Theatre, N. Y., has been nominated for an Academy Award. Pic has already been converted to 16m and is being sold to schools. "Pattern," done with aid of William L. Laurence, N. Y. Times science writer and foremost civilian atom bomb expert, racked up a neat profit for the 16m outfit.

Pictorial Films, which Milton Salzberg bought from Pathe Industries in November, is embarking on a large-scale 35m shorts program. Salzberg outfit has started a series called "Our Presidents." It has already completed "FDR—Hyde Park," a non-political film history of the late President's birthplace and family home, and is currently working on a similar film about Thomas Jefferson. FDR film was shot completely at Hyde Park, and it's Salzberg's objective to use the ancestral homes of all the presidents as backgrounds.

Outfit also has in the works a series on the "history of the world," depicting the different eras of mankind. Films will combine live action and animation.

Although 16m films are making a comeback after the serious dip following the 1944-46 heyday, narrow-gaugers appear to be in the 35m market for good. With many ramifications of TV, 16m-ers have discovered advantage of controlling source of supply and owning the residual rights to their own properties. Early in the scramble for films for video, 16m-ers assumed they had rights to sell films to TV, since pacts with feature pix producers contained no TV restrictions. After considerable litigation, narrow-gaugers reached an agreement with the 35m producers, and specific clauses pertaining to TV are inserted in all present pacts, leaving only the home film and institutional field open to the 16m distributors. Hence, their search for broader outlets.

'Show' Longrun

Continued from page 7

pace maintained. The picture never topped the second week's gross of \$148,000, but held above \$136,000 for the first four weeks, and did not dip below \$120,000 until the eighth stanza.

Length of the film (running time of 151 minutes), and the fact that it had to contend with an unusually large number of stayovers in the audience, was blamed partially for the failure to get into the higher brackets early in the run.

Although it will be close to the all-time money peak, the record at the Hall for the biggest single week still is held by "See You in My Dreams" (WB). The Danny Thomas-Doris Day starrer grossed \$180,000 over the Xmas-New Year's week of 1951-52. "Dreams" ran for five weeks or until the middle of last January.

As a result, "Singin' in the Rain" (M-G), which is set to open March 27 as the Easter picture at the Hall, will be only the second film to be launched at the theatre this year.

M'w'kee Exhibits Sue Majors; Claims Bid Favoritism

Milwaukee, March 18.

Riverside Theatre here last week filed suit in Southern Wisconsin Federal District Court against the majors and the Towne Theatre. Standard Theatres Mgt. Corp. flagship claims that Towne, winner of a \$940,000 judgment against the distributors in April, 1950, has been advising exchanges that it must have first call on pix.

Riverside was particularly irked by action of Metro, asserting that it bid \$35,000 for "Quo Vadis," but that Towne got the film, allegedly for the same price.

40,750 RKO THEATRES SHARES HELD BY GREENE

In his first report on stock transactions since he became a director of RKO Theatres in January, David J. Greene informed the Securities & Exchange Commission last week of transfers and additions to his holdings in February. He reported that he personally, his company and a trust fund for his wife, Dorothy, held an aggregate of 40,750 shares of RKO Theatres.

Greene, who waged a long proxy fight on the management prior to becoming a director, transferred 10,000 shares from his personal holdings to his firm, David J. Greene & Co., Wall St. investing counselors. That left his personal account with 16,450 shares.

In addition, another 2,000 shares was bought by Chemical Bank & Trust Co., N. Y., as trustee for Greene's wife, making a total of 14,300 shares in the fund.

Realart Gets U.S. Rights To Wilding-Neagle 'Mayfair'

U. S. distribution rights to the Michael Wilding-Anna Neagle starrer, "Maytime in Mayfair," have been acquired by Realart Pictures. Film, as well as several other British pictures, were picked up by Realart veepee Carroll Puciato during a recent junket to England.

Other acquisitions include "House of Darkness," "Escape from Broadmoor" and "The Man from Yesterday," all Argo films; "Wide Boy," turned out by Anglo-Amalgamated Films, and "Death Is a Mockery," an Adelphi Films production. All pix are intended for both theatrical and TV release.

Oboler

Continued from page 7

process. He pointed out that the pix could be exhibited either as three-dimensional films or in the conventional two-dimensional manner. Although the Natural Vision method requires use of special specs, Oboler considers this no drawback. He compares this situation with the early sound films, which required the use of disks. Oboler's view is that it's time to get the process started, and that eventually a method would be devised whereby the polarized specs would not be necessary. Whereas "Five" cost him \$100,000 to make, and "The Twonky" \$300,000, Oboler estimates that the budget for the first three-dimensional film will run about \$500,000.

Of more immediate concern for Oboler is a releasing deal for "The Twonky," described as a comedy science-fiction film. Although Columbia handled the distribution of "Five," there's no indication that this company will again obtain the sales rights. Pink, who handles Oboler's biz affairs, said he had been talking with four major distributors and expects to finalize a deal shortly.

Indie producer, believing that hoopla should be planned at a pic's inception, has arrived with a complete promotional package for "The Twonky." Oboler has prepared and completed his own trailer and press book and has already arranged a number of tie-ins.

Ticket Tax Cut Unlikely, Sez Treasury Report; Sees 'No Useful Purpose Served'

Washington, March 18.

A reduction of the 20% Federal admissions tax is very unlikely and would serve no useful purpose unless state and local governments immediately taxed the revenue, says a study on Federal-state-local tax coordination. Report, by Treasury Dept.'s tax advisory staff, made clear it was not voicing Treasury policy recommendations, but only providing "factual and analytical materials to assist the Committee on Ways and Means in considering the issues involved in Federal, state and local tax coordination."

COMPO has campaigned actively for reduction and elimination of the 20% bite.

"The admissions tax," said the study, "would have a relatively low priority in any future Federal tax reduction program, because it is imposed on a relatively non-essential service and is distributed fairly progressively with respect to the lower and middle-income groups."

"Furthermore, relinquishment of the admissions tax by the Federal Government, in the interest of tax coordination, would be good policy only if state and local governments made approximately equal effective use of this revenue source within a relatively short time. Failing this result, the revenue lost to the combined Federal-state-local tax system might have to be made up from tax sources less desirable to the economy than the relinquished admissions tax."

"If all or part of the Federal admissions tax were relinquished, its uneven adoption by various governmental units would leave sharp discrimination between firms operating in the city and those in adjoining areas outside the city's jurisdiction, such as suburbs and outlying towns and counties."

"Withdrawal of the Federal Government from the admissions tax would be likely to introduce discrimination among different types of amusements competing for the consumer's amusement dollar."

The report considers a return to the original tax under which lower price admissions were tax exempt, and comments that "the motion picture industry would obtain a relative advantage in the amusement field because its price scale is substantially lower than that for other entertainments. Serious discrimination might therefore arise against the legitimate theatre, concerts and spectator sports."

Tax Fight

Continued from page 7

the non-censorship, freedoms enjoyed by the press. A U.S. Supreme Court ruling giving the industry a status within the provisions of the First Amendment on press freedom, is aimed for in the current case involving the exhibition of "Pinky" in Texas.)

Industry-ites reason the value of theatres as a "national classroom" in the event of any emergency should almost automatically establish exhibition as essential. Within as little as a week's time, the Atomic Energy Commission, for example, could get a message prepared and presented to the entire population via its showing in film houses. The penetration and effectiveness of such a procedure would out-distance the press and radio-TV, say the traders. One film topper expressed the thought that the industry would be willing to be "drafted" for a single day, in order to prove its thoroughness in getting across an emergency directive of some sort to the public.

This line of reasoning is now shaping as the possible new approach to legislators and Washington administration officials, replacing entirely or, at least, partially, the originally-planned plea for tax relief as an economic must for exhibitors.

One bright spot in the Treasury's report is a paragraph indicating that exhibitors might get a credit against the 20% Federal bite which would equal the amount paid in local taxes. A 3% municipal tax, for example, would mean reduction of the Federal levy to 17%.

While Treasury did not specifically state this measure is recommended, the door appeared open for such an adjustment and film men doubtless will endeavor to push it along.

Amusement Stock Quotations

(For the Week ending Tuesday (18))

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
N. Y. Stock Exchange					
ABC.....	26	11 1/4	11	11 1/4	— 1/8
CBS, "A".....	40	39 5/8	38 7/8	39	— 1/8
CBS, "B".....	25	39	38 3/4	38 1/2	— 3/8
Col. Pic.....	25	12 3/4	12 1/4	12 3/4	+ 3/8
Decca.....	50	8 3/4	8 1/2	8 5/8	— 1/8
Eastman Kodak.....	192	44 5/8	43 3/4	43 7/8	— 1/2
Loew's.....	122	17 3/4	16 7/8	17 1/4	+ 1/8
Paramount.....	230	30 7/8	28 1/2	29 1/4	— 1/8
Philco.....	293	32 3/4	30 7/8	31 1/2	+ 7/8
RCA.....	795	27 1/4	26 3/8	27 1/4	+ 7/8
RKO Pictures.....	131	4 1/4	3 7/8	4 1/4	+ 1/8
RKO Theatres.....	152	3 5/8	3 1/2	3 5/8	— 1/8
Republic.....	60	4 1/2	4 1/4	4 1/4	— 1/8
Rep., pfd.....	10	10 5/8	10 1/8	10 5/8	— 1/8
20th-Fox.....	111	18 1/2	18	18	— 1/4
Un. Par. Th.....	244	20	18 1/2	19 1/2	+ 1
Univ.....	32	12 3/4	12 1/4	12 3/4	+ 1/8
Univ., pfd.....	4	58 1/4	57 1/2	58	— 1/8
Warner Bros.....	66	14 5/8	14 1/2	14 5/8	+ 1/8
Zenith.....	58	81	78 1/2	79 3/4	— 1
N. Y. Curb Exchange					
Du Mont.....	73	18 1/2	17 3/4	17 7/8	— 3/8
Monogram.....	43	3 3/8	3 1/8	3 3/8	+ 1/8
Technicolor.....	50	23 1/8	22 5/8	23	+ 1/4
Over-the-Counter Securities					
Cinecolor.....				1 3/4	— 3/4
Pathe.....				5 1/2	— 1/8
UA Theatres.....				5 3/8	— 1/8
Walt Disney.....				7 1/4	8 1/4

(Quotations furnished by Dreyfus & Co.)

Delay In Autry Suit

Continued from page 4

a commercial tieup as far back as 1932, calling for a 10c royalty on each sale of a guitar bearing his name.

When asked by Judge Harrison for his definition of an endorsement, Autry answered: "Any time my name or likeness is associated with a product, I think it's taken for granted that I approve the article. That's what I consider a commercial endorsement."

He added: "If my name is associated with any product, even if no compensation is received, that's commercial advertising. It's only in exhibition of pictures in a theatre that it's not commercial advertising. If my old pictures are shown on TV, the public will construe it as an endorsement of the sponsor's product."

Gang explained that there is a difference between seeing a picture in a theatre where there is an admission fee and there is no commercial tieup, and seeing one on television where the public expects sponsorship.

Judge Harrison said: "Well, I have a TV set and I don't associate the product with players in pictures. On TV half the time I don't know who the advertiser is." When Gang pointed out that sponsors spend millions on TV advertising, the judge replied: "I wonder if it's worth it."

Under cross-examination by Selvin, Autry said he thought the public felt that actors in pictures on TV endorsed the products of the sponsors. Then Selvin mentioned the televising of the Japanese Peace Treaty, sponsored by Richfield and showing delegates in action. He asked: "Is it your opinion that Andrei Gromyko endorsed Richfield Oil?"

"That's different," Autry insisted. "That's what is known as a public service program. Consequently people don't consider it commercial advertising." Under further questioning he said he thought TV fans, consider that baseball players endorse beer if a beer company sponsors the telecast.

Rosewell W. Metzger, of the Chicago office of the Ruthrauff & Ryan ad agency, explained time buying, planning of a show and the type of audience sought, and expressed the opinion that the showing of Autry's old pix in television would constitute a direct testimonial by the star in favor of the sponsor's product.

Mitchell Hamilburg testified that he has been handling all commercial tieups for Autry since 1938. In all that time, he said, Republic had never consulted him about a commercial tieup deal and never claimed any rights to the tieups. While Hamilburg was on the stand, Gang emphasized the fact that Republic had never sought to use Autry's name, voice or likeness for commercial advertising, until it sought to sell the pictures to television.

Other witnesses were Morton

Scott, veepee of Hollywood Television Service, a Republic subsidiary; Martin Allen, ad man, and Saul Rittenberg, associated with Loeb & Loeb, Republic's attorneys.

Meanwhile, the U.S. Appellate Court is considering Republic's appeal on the Roy Rogers case, in which Judge Pierson M. Hall decided in favor of the actor.

Gelling Move

Continued from page 7

lumbia U. professor of Law, and Philip J. O'Brien, Jr., of the legal staff of the MPAA. Appeal brands as outmoded and no longer applicable the Supreme Court's 37-year-old decision in the Mutual Film case wherein the motion picture, likened to a "circus" or a "spectacle," was held to be excluded from the communication media entitled to constitutional protection. The Texas Court of Criminal Appeals relied on the Mutual Film decision in upholding Gelling's conviction.

Appeal calls on the Supreme Court to reverse the Mutual decision because whatever validity the decision may have had in 1915, it has been undermined by supervening changes of both law and fact."

Minneapolis Method

Minneapolis, March 18.

In an article for the Minneapolis Star on "The Miracle" "sacriligious" case, Charles A. Wright, U. of Minnesota assistant law professor, predicted that "the likely result of a Supreme Court decision in favor of 'freedom of the movies,' will be that other communities throughout the country will adopt the Minneapolis method of dealing with motion pictures."

In Minneapolis, he pointed out, there's no official censorship, but obscenity isn't permitted on the screen and still wouldn't be, regardless of the U. S. Supreme Court decision. "It will still be possible to try a theatre-owner for disorderly conduct if the film is indecent," he says.

A decision favorable to "The Miracle" might impose some limit on the local mayor's power to revoke a license—for example, he wouldn't be able to do so because he dislikes the ideas in a film or because he thinks it sacrilegious. "But since no recent Minneapolis mayor has used his power for such purposes, this hardly will have much practical effect," said Wright.

Such a system, as that of Minneapolis, working by consultation and persuasion rather than by the arbitrary decision of a politically appointed censor, and seeking to protect children from obscenity rather than adults from ideas with which they disagree, has much to commend it, declared Wright in conclusion.

"I'M SO PROUD OF MY STUDIO!"

"The cheers of the Preview audience at Loew's 72nd Street Theatre, N.Y. for 'SINGIN' IN THE RAIN' are still ringing in my ears."

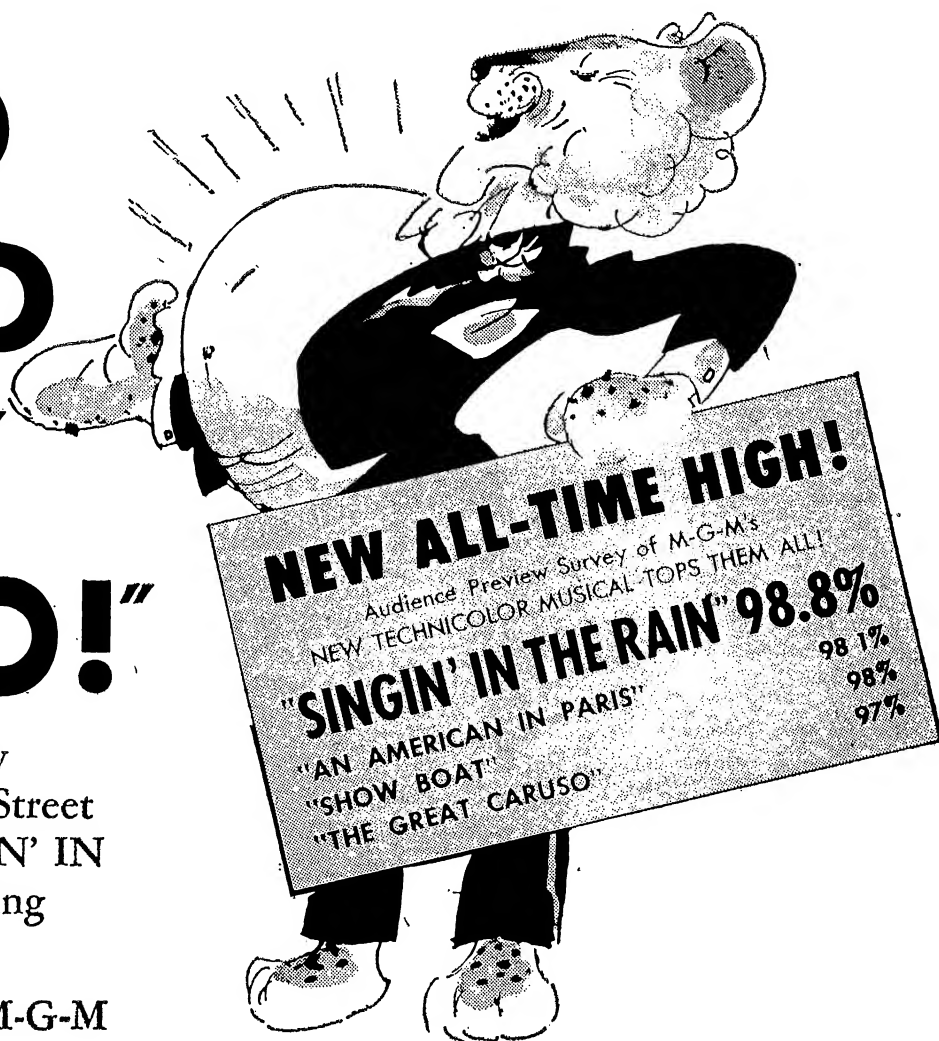
"Not in all the history of M-G-M Previews has there been the equal of it."

"Many exhibitors who had not even seen 'SINGIN' IN THE RAIN' took our word for it and reserved their precious Easter holiday time. They will be very happy showmen to learn that audiences rate it Tops of All!"

"For the rest of the nation's exhibitors may I suggest that when you play this phenomenal Technicolor entertainment, you clear your playing time ahead for a long and profitable run."

"Yes, indeed, I'm mighty proud of my Studio!"

(Signed) *Leo*
my paw podner



Congrats to All!

THE RADIO CITY MUSIC HALL EASTER CHOICE!

"SINGIN' IN THE RAIN"

Starring

GENE KELLY

DONALD O'CONNOR

DEBBIE REYNOLDS

with JEAN HAGEN • MILLARD MITCHELL
and CYD CHARISSE

Color by TECHNICOLOR

Story and Screen Play by BETTY COMDEN and ADOLPH GREEN

Lyrics by ARTHUR FREED • Music by NACIO HERB BROWN

Directed by GENE KELLY and STANLEY DONEN

Produced by ARTHUR FREED • An M-G-M Picture

P.S. The Good News Studio has just screened the new Tracy-Hepburn comedy "Pat and Mike"—sensational! The Sneak Preview of "Lovely To Look At" spectacular Technicolor Musical confirms forecast of another smasheroo. Already previewed and tabbed for the BIG MONEY are "Ivanhoe," "Scaramouche," "The Merry Widow," "Skirts Ahoy!," "Because You're Mine," all of them Technicolor. And look for Big Things from "Carbine Williams."

Spotty Picketing

Continued from page 3

have made two subsequent appearances so far, and since they properly obtained police permission to do so, Col and the Victoria could take no effective counter action.

One-Sided Setup

Plenty objectionable to Col is the fact that it had no opportunity to give its side of the story. The film company believes the facts establish that Miss Holliday is free of any Red taint. If there were an absence of such facts, employment of the actress would have been contrary to Col's well-demonstrated policy against left-wing sympathizers, it was said.

Another angle distasteful to Col is that the appearance of a few members of a local CWV unit in objection to a film, tends to give the public the impression that the entire nationwide organization, if not all war veterans of the Catholic faith, share their view. Also against the grain with Col have been newspaper reports which identify the pickets as Catholic War Veterans and neglect to mention that only a relatively small local chapter is involved.

To what extent, if any, the few picketing demonstrations hurt business at the Vic, could not be determined. A Col rep said that the income has been strong since the film's opening.

In one instance, the program was interrupted briefly for a check on a bomb report, which proved to be a false alarm. Police said an unidentified man last Saturday notified them that an explosive had been placed in the house.

To avoid any possible panic, it was announced that a valuable piece of jewelry was lost and a search, which produced nothing, was conducted. This was during a stage appearance by Aldo Ray, who co-stars with Miss Holliday in the film.

Person who gave the police the false tipoff said that the bomb was planted by Communists who were hopeful that the CWV would be held to account for the explosion.

Legion, Pickets May Huddle

Washington, March 18.

National film industry and American Legion toppers may huddle to seek a solution to a threatened increase in Legion picketing of motion pictures. Situation was discussed on the Coast recently by Eric Johnston and studio heads after the D. C. Department of the Legion began to picket the first run of "Death of a Salesman" at Kogod-Burka's Ontario Theatre here.

Local Legion people are now threatening to widen their picketing. They point out that at the annual Legion convention in Miami last October, a resolution was passed giving each post and department complete autonomy in acting to highlight un-Americanism in films. Last January, an article appeared in the Legion monthly magazine charging that Hollywood has not cleaned house and listing a number of films in which alleged Communies and fellow travellers have a hand.

"Salesman" has been getting the treatment because it was written by Arthur Miller who, according to the magazine article, belonged to numerous "fronts." D. C. Legion also considered "Bright Victory" unacceptable because Will Geer, who refused to answer the questions of the House Un-American Activities Committee, is in the cast.

Local spokesmen have made clear that they have nothing against the Ontario Theatre, the K-B management, nor others connected with "Salesman." Legion local spokesmen say they don't believe Hollywood has done all it could to clean house and their "get tough" attitude is a result.

Fear in the industry is that the move may inspire other Legion departments to starting picketing in other states.

A spokesman for the national American Legion emphasized that the local unit was entirely within its jurisdiction in picketing the film. He said national officers would undoubtedly be glad to sit down with Johnston and others to discuss the matter, if a meeting were requested. He said such picketing may be one of the matters up for discussion at the next national convention of the Legion in New York next August.

If the film industry people decide on huddling with the top Le-

gionnaires, they will bring complete data on what Hollywood has done, how it has dropped actors and others, and how it has been sued and beaten in the courts to the tune of many thousands of dollars by some of those kicked off the payrolls.

'Forget Past'

Continued from page 3

based it largely upon the "proclivity to unlawful conduct" referred to in the 1948 Paramount et al. case.

Urging the Supreme Court to take their appeal, the distributors said the following important questions were presented:

"1. This court having said in 1944 and again in 1948 that the industry of which the distributors are a part had a 'proclivity to unlawful conduct,' how long can that statement be permitted to prevent the distributors from receiving fair consideration in new matters not involved in the cases in which the statement was made?"

"2. May the statement of this court, growing out of an entirely different record, continue to be used as the basis for setting aside findings of a trial judge, or, as in this case, for totally disbelieving uncontradicted testimony of officers and employees of eight separate concerns in the industry?"

"3. Is a pattern of judicial conduct which denies to a certain class of litigants fair disposition of their cases something with which this court should concern itself?"

"Unless this court corrects the interpretation by the Court of Appeals of this court's statement that the motion picture industry had a 'proclivity to unlawful conduct,' members of that industry will be completely at the mercy of adverse litigants. If their officers and employees are to be systematically disbelieved, even though uncontradicted, these litigants have no possible means of defending themselves in the voluminous litigation against them now pending in the Third Circuit."

"Neither the record nor the judgment in the Paramount case was offered in evidence. Nevertheless, on the basis of the Paramount case, this is what the majority of the Court of Appeals did."

"It ascribed to the distributors the motive of protecting their theatre investments throughout the nation from drive-in competition. Not a word in the present record supports this unfair statement. Three of the distributors—Columbia, Universal and United Artists—never owned any theatres."

"Divestiture consent decrees had been entered against RKO on Nov. 3, '48, and against Paramount on March 3, '49; and, prior to the end of 1949, when the respondents requested first runs for their drive-in, Paramount had actually divested itself of all its theatre interests. Final decrees against all the remaining distributors were entered Feb. 8, '50—two days before the instant suit was begun. These facts are not in evidence, but they would have been had there been any attempt by respondents to prove the 'motive' which the majority of the Court of Appeals so improperly injected into the case."

Pix Shutterings

Continued from page 3

first-run policy. In town, especially the Loop, houses suffer heavily from transportation costs, ranging from, for a party of four, \$1.20 to \$1.44 on public transportation to large cab fares and big parking fees. Cost of traveling in many cases exceeds cost of admission.

In line with these observations, Dick Felix, head of advertising of the Essaness circuit, is trying to get merchants, restaurants and theatres to promote midweek attendance by cutting rates, possibly as much as one-third. With the added lure of dinner, parking and theatres all reducing prices, he believes that people will make an effort to come downtown. As is, unless weekend operation is profitable, and bucking Windy City's variable weather, the average Loop operator must figure his week's take on the red ink side.

Dane's 'Andersen' Bleat A Publicity Fairy Tale, Charges Sam Goldwyn

Hollywood, March 18.

Samuel Goldwyn wasted no time blasting back at a Danish official's charges that the Goldwyn film, "Hans Christian Andersen," would "insult the memory of the beloved fairy tale writer."

"I am astounded," Goldwyn bristled, "that a presumably responsible official of the Danish government should make such an irresponsible and unfounded statement as the one attributed to Sigvald Kristensen, Danish Foreign Office Press Secretary. My picture is definitely not designed as a biography of Andersen. For 14 years I have been trying to capture in motion picture terms the underlying, timeless quality of Andersen's writings, and to do honor to his memory with a picture that will contain all the joy, depth, gaiety and charm of a volume of Andersen, lovingly read."

"It is a shame that a publicity-seeking minor official of a government bureau should have nothing better to do than issue such false and unfounded statements as those issued by Kristensen."

Producer then offered to have a "responsible" official of the Danish government come to Hollywood at Goldwyn's expense when the film is completed, and judge whether the film honors Andersen or not.

Formal Protest Mapped

Displeased by the purported way Samuel Goldwyn is handling a film on the life of Hans Christian Andersen, the Danish Foreign Office is mapping a formal protest to the Hollywood producer for his version, which would assertedly "insult the memory of the beloved fairy tale writer."

Sigvald Kristensen, Foreign Office press secretary, told newsmen that Goldwyn can't be unaware that "we oppose his production." Amplifying the statement, he added that when Danny Kaye was in London "we tried to persuade him to quit the role, but he told us he couldn't break his contract."

Foreign Office, according to Kristensen, offered to aid Goldwyn when it heard the filmmaker was considering such a picture. However, the producer proceeded to star Kaye in the venture, which displeased officials. Moreover, said the press secretary, his office was later asked by the studio for certain background pictures but it declined, for fear Goldwyn would proclaim the film had the Foreign Office's blessing.

UA, Col Pub-Ads

Continued from page 7

ployees. Any dispute arising from this provision is subject to arbitration. UA has a complete union shop, with all present and future staffers required to join. The Col pact says that all present staffers must be union members, and that three out of four future staffers must join the SPG.

60-Day Notice

While UA's wage hike calls for 10% across-the-board, Col's increase sets a maximum of \$12.50. Col's agreement calls for a 60-day notice in case of a contemplated decrease in the staff, and also contains an arbitration clause. UA's severance pay clause calls for two weeks pay for the first year and one week for each additional year, with 26 weeks set as the maximum.

Meanwhile, no progress was reported at Warners, 20th and U. The Warner unit and company executives were reportedly still negotiating, while the staffers at 20th and U, reaching a complete deadlock in the confabs, were awaiting further word from management negotiators. Staffers at 20th were continuing their preparation for a walkout, in case the company showed no conciliatory move. It's believed that a basis for new discussions at the still unsigned companies will hinge on the Col pact.

Both SPGers and company reps are studying the Col agreement with the thought that it may serve as a pattern for a final settlement. Problem at 20th is more acute, since staffers believe they are fighting for their jobs. They are seeking an assurance from the company that the work of the advertising department would not be transferred to 20th's ad agency, a move the company was reportedly contemplating several months ago.

CBS-Goldwyn

Continued from page 3

we've got it. And if I can make people who have been going to films for years say 'Golly, I never knew they did it that way,' I'll be completely satisfied."

The "romance" between the top figures in the two media began several months ago, when Murrow casually mentioned to Goldwyn that he hoped some day to do a video piece on film production. When Goldwyn was ready to start work on "Hans Christian Andersen," he remembered the conversation, and invited Murrow to come to the Coast and use his Technicolor film as the example.

"The fact that Goldwyn was ready and willing to spend \$4,000,000 on a film, when everyone is crying about conditions in Hollywood, undoubtedly influenced my decision," Murrow admits. "But we didn't need too much convincing."

Big Payoff

From the film standpoint, the stunt has already had a tremendous payoff. The impact of the video piece itself, and of Goldwyn's brief interview with Murrow which will be included (it's substantially the same as his strong upbeat interview with Murrow on the latter's AM show last week), is only part of the story. Cooperation between video and pix has attracted widespread newspaper and magazine attention, and such outlets as Life, Collier's, N. Y. Times and Chicago Tribune went out of their way to make picture layouts on the video crew at work on the film's sound stage.

Goldwyn's interview stresses the idea that the future of the film biz is simply "good pictures." Veteran producer touches lightly upon his own film, commenting on the fact that he had the idea for 13 years, and rejected several screenplays before finding the Moss Hart version acceptable and launching production with Danny Kaye, Farley Granger and Renee Jeanmaire. (Kaye, incidentally, isn't in the Murrow piece. He's steering clear of video until he debuts in his own show.) Additionally, producer decries the pessimism concerning the future of the film biz, and reiterates his contention that quality films will always draw people from their homes since "they can see bad films at home on television."

There will, of course, be considerable editing of the piece to fit into the regular "See It Now" time slot.

Air of Competence

Murrow crew concentrated on the rehearsal of a big ballet sequence and details the work done on costumes, props and makeup for authenticity. In addition, tele-camera trails a ballet dancer from the time she reports for makeup at 7 a.m., pinpointing the hours of work involved in lensing one small scene in the film.

"We were after just one thing," Murrow explained. "To show how a film is made. Consequently, we never went off the lot. And we made no effort to touch the overall subject of Hollywood. It's too big for this kind of treatment."

"We learned a lot ourselves," he added. "And we're all impressed with the way a film is put together. There's an air of competence about every thing."

Basically, the video film is intended as a one-shot piece. There's a strong possibility, however, that when "Hans Christian Andersen" is released around Christmas time, Murrow may do a followup. It's still in the talking stage, but it's figured as a logical aftermath.

Meanwhile, Hollywood, which has argued with itself for months about the "upstart medium," is now looking at television with new eyes. Goldwyn has proved the media can not only live together, but work together — and there seems to be a growing belief that the "See it Now" trek will signal the start of a new cooperation between television and films.

Duluth Cashier Decamps

With Weekend Receipts

Minneapolis, March 18.

Police are seeking 25-year-old Marlyn St. George, assistant manager of Paramount circuit's Duluth Norshor Theatre, who disappeared with Saturday and Sunday receipts of \$4,000 and \$300 office petty cash.

Complaint charges him with first degree grand larceny. He had been employed by the firm for eight months.

COAST WILL GET ABC OSCAR BROADCAST LATE

Hollywood, March 18.

Radio listeners in the Los Angeles area will hear the Academy Award ceremonies one hour late. The broadcast, with Paul Douglas at the mike, will start at 8 p. m. over ABC for the rest of the world, but the Old Gold Amateur Hour has a prior commitment on the 8-to-9 hour locally and won't give it up. Last year the L.A. fans heard the Oscar broadcast two hours late.

For the sixth year, servicemen in all parts of the world will hear the ceremonies via shortwave by the Armed Forces Radio Service.

'Streetcar' Oscars

Continued from page 1

ever, are far in front of their various competitors. Miss Leigh has a better than two-to-one edge over her nearest rival in the race with Katharine Hepburn, Eleanor Parker, Shelley Winters and Jane Wyman for the Best Actress trophy. Kim Hunter has an even stronger majority in the Best Supporting Actress race where Joan Blondell, Mildred Dunnock, Lee Grant and Thelma Ritter are the other contestants.

Stevens' Walkaway

Most smashing victory was polled by George Stevens for the Best Director award in the poll, grabbing almost as many votes as all his competitors combined. Others in this field comprise John Huston for "African Queen"; Vincente Minnelli, "An American in Paris"; William Wyler, "Detective Story," and Elia Kazan, "Streetcar."

"A Place in the Sun" was straw-voted Best Picture by a comfortable margin over "American in Paris," "Decision Before Dawn," "Quo Vadis" and "Streetcar."

In the Best Screenplay contest, Michael Wilson and Harry Brown appear a two-to-one lead over the nearest competition for scripting "Place in the Sun." Others nominated were James Agee and John Huston for "African Queen," Philip Yordan and Robert Wyler, "Detective Story," Jacques Natanson, "La Ronde," and Tennessee Williams, "Streetcar."

"Cool, Cool" appears a cool victor in the song race, topping its nearest competitor by almost three-to-one. Other nominated songs were "A Kiss to Build a Dream On," "Never," "Too Late Now" and "Wonder Why."

Balloting followed the pattern established in previous years, the straw poll indicated, with about 15% of the Academy's 1,700 members reporting they had failed to cast a vote. Most of those who did not participate explained that they had not seen enough of the year's top product to judge. As usual, the straw poll received a number of write-in votes, especially in the acting divisions.

Poll tabulated about 20% of the actual Academy voters. Checking was made difficult again this year by the Academy's repeated efforts to keep its members from participating. Academy claims DAILY VARIETY's poll takes the edge off the Awards ceremonial excitement.

The DAILY VARIETY straw poll has been 100% accurate for the last two years. In the first two years of its existence, 1948 and 1949, it missed out on one classification each year.

Official results will be announced Thursday night (20) when the Academy of Motion Picture Arts and Sciences holds its 24th annual awards ceremony at the Pantages Theatre.

Bill Levy Plans Film

Production in Europe

Bill Levy, ex-world sales manager of Walt Disney Productions who recently set up William B. Levy Enterprises, sails for Europe April 3 on the Nieuw Amsterdam. Chief purpose of his trip is to arrange film production in Europe in association with undisclosed British and American interests.

While in London, Levy will huddle with directors of Odhams Press, Ltd., co-owners with him of Willbank Publications, Ltd. Latter outfit publishes Mickey Mouse Weekly, which reportedly has current sales of 600,000 copies per week.

Suburban D.C. School Supts. Eye Big-Screen Theatre TV For Educational Reasons

Washington, March 18. School superintendents of the two Maryland counties suburban to Washington are deeply interested in possible use of large-screen theatre TV for educational purposes, they have informed Sidney Lust, indie chain exhibitor in and around D. C. Lust wrote to William S. Schmidt, superintendent of schools of Prince George's County, and Edwin W. Broome, superintendent of Montgomery County schools, on the subject.

He explained he had ordered RCA equipment for his Allen and Bethesda, Md., theatres "with the hope that schools, and patriotic and religious organizations would be able to avail themselves... for purpose of educational programs."

"I heartily endorse this plan," replied Schmidt, "as I believe that television has a great contribution to make to our educational program." He said he had appointed a television committee to study video as an instrument of education. Similar reply came from Broome.

REP'S ONE-A-WEEK SKED AVERAGE THROUGH MAY

Hollywood, March 18. All Republic's sound stages will be busy from now until the end of May with a program of 12 features. Starting last week with "Old Oklahoma Plains" and "Toughest Man in Tombstone," the March schedule also calls for "Ride the Man Down" and "Thundering Caravans."

Four April starters are "Citizen Soldier," "Flight Nurse," "The WAC from Walla Walla" and "Zombies of the Stratosphere." May program consists of "The Great A-Bomb Robbery," "Storm Out of China," "South Pacific Trail" and "Desperadoes Outpost."

N.Y. Nabe Sold by Loew's To Be Used for Church

Forced to sell its Loew's Woodside Theatre, N. Y., under divestiture provisions of the recently signed Government consent decree, Loew's, Inc., disposed of the 1,850-seater to the St. Sebastian Roman Catholic Church. Purchase price was \$250,000.

Deal was consummated by the Rev. Edward A. Moran, pastor of St. Sebastian's parish. After alterations, the structure will replace the congregation's present quarters, which are considerably cramped. Theatre closed its doors Saturday (15) after 26 years.

WALLACE'S WIDOW SUES PAR FOR 20G POLICY

Los Angeles, March 18. Mrs. Mary Wallace, widow of Henry Wallace, screen director, filed suit against Paramount for \$20,000, charging breach of contract.

Plaintiff declares her late husband turned over a \$20,000 insurance policy to the studio to protect a salary advance of \$10,000. As executrix of the estate, Mrs. Wallace asks the full amount of the contract and a return of the policy.

WB Orders 150 More Prints of 'Streetcar'

Hollywood, March 18. Total of 400 prints of "A Streetcar Named Desire" will be made by Warners, an increase of 150 over the original print order. Move is in response to the heavy demands since the picture became a candidate for 12 Academy awards.

Company has 375 bookings set for the national release date, March 22, and will have the 400 prints in operation by March 25.

Channel Bids

Continued from page 4

equipment for five of its houses. Actually, Goldenson explained, UPT will use this equipment in other houses.

Goldenson said that UPT has TV installations in 10 theatres; has equipment on hand for theatres in four cities (San Francisco, Salt Lake City, Omaha and Buffalo), and has orders outstanding for 10 more installations in areas still to be determined.

But he said that UPT has no plans for further theatre TV showings and will leave it up to local theatre management to experiment with programs.

Earlier in the week, however, UPT secretary Robert O'Brien emphasized that theatre TV is still in the experimental stage. Evidence previously put in the record regarding losses doesn't mean the medium is necessarily unprofitable, he said, nor does it mean that expansion of TV installations would guarantee a profit. He would not hazard a guess as to when theatre TV might break even with more installations and wider distribution of cable costs.

O'Brien said that losses in theatre TV were not surprising. "We knew we would suffer losses," he said, "but we did it to test audience reaction and technical feasibility of the medium."

Experience with theatre TV, O'Brien testified, "proves only that the unusual event has big drawing power."

UPT-ABC Merger

Continued from page 4

own other networks, it was pointed out that in contrast with NBC, CBS and DuMont, "ABC is dependent entirely on revenues from its radio and TV network operations (including its o-and-o. stations). It has no parent or subsidiary companies to provide additional capital resources or income with which to meet broadcasting or telecasting deficits."

It was pointed out that ABC's gross income in 1950 was less than 8% of that of RCA, which owns NBC, and that the combined gross of UPT and ABC for 1950 was less than 25% of RCA's gross.

To show the Commission that the entrance of UPT into the TV field would involve no great invasion of motion picture industry into video, ABC put in record a 1949 FCC press release which showed that newspapers accounted for 31% of TV licenses and applications then pending, as compared to 6.6% by motion pictures and theatres.

It was shown that the motion picture industry owns but four TV stations. These are WKTV in Utica, N. Y., owned by Kallet Theatres; KTLA in Los Angeles, owned by Paramount Pictures Corp.; WBKB in Chicago, owned by Balaban & Katz Corp. (UPT subsidiary), and WTVJ in Miami, owned by Wometco Theatres.

Testifying on the exhibits were Geraldine Zorbaugh, network secretary; Donald Coyle, research manager; Frank James, assistant research manager, and C. Nicholas Prialux, vicepres.

Crosby's 'Lost Boy'

Hollywood, March 18. Bing Crosby goes to France in September to star in "Little Lost Boy," to be produced by William Perlberg and George Seaton for Paramount.

Picture, based on a novel by Margharita Laski, deals with a father's search for his son whom he has never seen.

TV Politico Spread

Continued from page 2

competition for other show biz just that much tougher. Convention sessions generally run from around noon to about midnight.

Another ominous aspect of the situation is seen in the fact that there will be heightened interest in watching the conventions this year, as the nominating and speechifying sessions have never before been available via tele. Even radio broadcasts of the confabs in previous years have clipped the b.o. a bit, so it's expected that video coverage will be even tougher to buck.

It's anticipated that the intense interest in the election this year will enhance the drawing power of the TV political coverage. Fact that a lively scrap, with Eisenhower and Taft the leading candidates, is already shaping up for the Republican conclave, plus the possibility of an open race for the Democratic nomination even if Truman decides to seek re-election, is also regarded as signifying no good for general amusement-going.

In legit, managements with solid sellout shows are already pushing as many as possible of their advance mail orders into the convention week, so as to have maximum business pre-booked for those periods. That's traditional for such normally lean times as the pre-Christmas weeks, Holy Week, etc. But only the top smashes are in position to use that strategy, and even for them its effectiveness is limited. In the case of lesser draws in legit, and for virtually all film houses, etc., it'll probably be just a case of holding on and waiting for the drought to pass.

Rep Plans Italo, French, German Co-Production

Republic has plans for co-production in Italy, France and Germany, the company's foreign chief, Richard W. Altschuler, disclosed last week in N. Y. Recently returned from a two-month European trip, he said that the firm's overseas filmmaking deals are still in the negotiation stages, and final arrangements probably won't be completed for another 60 days.

Altschuler, who was later joined abroad by Republic prexy Herbert J. Yates, feels that the European market is a bright one for the company's action product, especially in Germany, where only native language pictures are offering competition. The execs visited London, Paris, Frankfurt and Rome, among other cities.

Other promising territories, said Altschuler, are Britain and Italy. Republic is marking its first anniversary of operating its own branches in the British Isles, and has just set up offices in four cities.

Pix Group to Aid Catholic Charities Drive in N.Y.

Film industry committee of 50 individuals to serve as part of the Cardinal's Committee of the Laity in the 1952 Catholic Charities Drive of the Archdiocese of New York was announced Monday (17) by John J. O'Connor, Universal Pictures vicepres and chairman of the Motion Pictures Committee.

Campaign seeks to raise \$2,500,000 through some 40 different business committees. Treasurer of the 1952 drive is George J. Schaefer, while Bert Sanford is vice-chairman of the Motion Pictures Committee.

Goldstein on 'City'

Jack Goldstein, who's winding up as special exploitation rep for Sam Spiegel's "African Queen," has been engaged to handle promotion for the New England premiere of "The Captive City." Both films are United Artists releases.

"City" is set to bow at the RKO Boston April 2.

Va. Exhibs Plan Three-Prong Drive: Star Tours, Clinics, Speakers Bureau

U.S. Distrib Deal Due On George Funeral Tinter

A U.S. distribution deal for a special color featurette on the state funeral of the late King George VI will likely be made soon, it was revealed in New York this week by the Rank Organization.

J. Arthur Rank Film Distributors, Ltd., is already releasing the short in Canada. Negotiations for distribution in the U.S. are expected to start as soon as a print arrives from Britain.

All's Well Between Wouk And Navy, He Says; Film Won't Roll for While Yet

U.S. Navy neither approved nor disapproved of a projected film version of his novel, "The Caine Mutiny," author Herman Wouk disclosed in New York last week, prior to sailing for Europe on the Queen Mary. Certain misconceptions, he said, existed in the past to the effect that the Navy had rejected a treatment of the book which he and Stanley Roberts had written.

In further clarifying the situation, Wouk revealed that the Navy has made "some suggestions," which will be incorporated in the screenplay. Roberts is now busy on the script, and it's to be re-submitted to the Navy upon completion—probably late this summer. In any event, the novelist declared, the Stanley Kramer production is unlikely to roll until late fall or early in 1953.

Discussions with the Navy, Wouk said, have been carried on in a spirit of "utmost cordiality." Moreover, the writer revealed, he's been accredited by that branch of the service to cover maneuvers of the U.S. Sixth Fleet in Mediterranean waters this spring. His series of pieces will be published by Life mag.

During three months abroad, Wouk also will work on another novel; revise his play, "Modern Primitive," and visit his grandfather in Israel. He's "well into the beginning" of the book, which is of a non-nautical nature. A comedy in three acts, "Primitive" closed on the road this season. Author hopes some re-writing will bring it to Broadway. Otto Preminger produced and staged the out-of-town production.

Ohio Exhibs

Continued from page 5

ad lineage for neighborhood and downtown, 46,324 (\$17,810); for radio-TV, 2,526 (\$2,866). Free theatre space, 14,545 lines; free radio-TV space, 47,456.

Cincinnati (Enquirer): Total theatre ad lineage, 28,893 (\$12,990); radio-TV lineage, 36,535 (\$11,825). Free theatre space, 20,471 lines; free radio-TV space, 34,979.

Columbus (Dispatch): Total theatre ad lineage, 23,322 (\$7,596); radio-TV ad lineage, 17,657 (\$5,738). Free theatre space, 21,777 lines; free radio-TV space, 41,007 lines.

Toledo (Blade): Total theatre ad lineage, 43,199 (\$17,130); radio-TV ad lineage, 3,331 (\$1,083). Free theatre space, 22,944 lines; free radio-TV space, 18,501 lines.

Dayton (Herald, weekdays; Daily News, Sundays): Total theatre ad lineage, 27,897 (\$12,753); radio-TV ad lineage, 5,635 (\$1,068). Free theatre space, 15,962; free radio-TV space, 24,306.

Akron (Beacon-Journal): Total theatre ad lineage, 38,235 (\$9,424); radio-TV ad lineage, 2,598 (\$760.15). Free theatre space, 19,500 lines; free radio-TV space, 22,679 lines.

Canton (Repository): Total theatre ad lineage, 30,502 (\$4,575); radio-TV ad lineage, 2,236 (\$2,795). Free theatre space, 10,525 lines; free radio-TV space, 30,761 lines.

Youngstown (Vindicator): Total theatre ad lineage, 38,073 (\$8,134); radio-TV ad lineage, 2,093 (\$365). Free theatre space, 18,793 lines; free radio-TV space, 22,840 lines.

Richmond, Va., March 18. A three-point program, submitted by its executive director, Carlton Duffus, was adopted here last week (12) by the board of directors of the Virginia Motion Picture Theatre Assn. Program is designed to stimulate public interest, spread favorable information about the industry and help iron out exhibitor problems within the association.

Point 1 embraces the Movietime tour week of April 27. Tour has been set, Duffus reported, and will blanket the state with personal appearances by Hollywood stars, writers and producers.

Point 2 is the inauguration of a Speakers Bureau, which will kick off its activities during the week beginning May 12. COMPO has been asked for a speaker well versed in industry information to speak to civic, community and women's clubs in the Shenandoah Valley area. Other areas are to be taken care of in similar fashion later in the year.

Point 3 will be a series of film discussion clinics to be conducted in 10 sections of the state. Problems, beefs and/or favorable results of various films are to be aired by exhibs, with emphasis placed on the needs or difficulties of each particular area. Information gathered at each clinic will be made available to all members of the MPTA.

Date for the annual summer convention has been set for June 16-18 at the John Marshall Hotel here. Benjamin T. Pitts, Fredericksburg, and Syd Gates, Norfolk, were appointed co-chairmen of the convention.

Oertels Receives CCNY Award for 'Titan' Film

Reinhold Oertels, producer-director of "The Titan," yesterday (Tues.) received the N. Y. City College Film Award for 1950. Presentation was made by Dr. Harry N. Wright, college prexy. Prize-winning picture is a documentary of the life and times of Michelangelo as shown through his works.

Oertels, who was in Europe when the selection was made, is being honored for "creative achievement in the production of documentary films." Panel of judges which named "The Titan," together with "Guernica," for the 1950 accolade, comprised film critics Bosley Crowther and Archer Winsten; film producer-author Lewis Jacobs, and Richard Griffith, assistant to the director of the Museum of Modern Art film library.

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Clips From Film Row

NEW YORK

Managers in five towns where Walter Reade Theatres are located shared in "Manager of the Month" contest prizes distributed last week by prexy Walter Reade, Jr. Al Schleicher, manager of Kingston Theatre, Kingston, N. Y., was named "Manager of the Month" for December. Frank Sinatra, of Strand, Perth Amboy, N. J., copped similar laurels for January. Schleicher and Sinatra topped all managers for "outstanding work" in public and community relations, advertising, etc. December runners-up were Ralph Lanterman, city manager in Morristown, N. J.; Harry Burke, Saratoga Springs, N. Y., city manager; and Helen Colococcus, manager of St. James Theatre, Asbury Park.

Clarence Olsen appointed Paramount's Denver branch manager, succeeding Ward Pennington, resigned. Olsen formerly was manager of United Artists exchanges in Denver and San Francisco.

Michael Hyams, v.p. of Globe Film Distributors, off to London on prowl for pix.

Roy Disney prexy of Walt Disney Productions, and Leo Samuels, s.e.s rep. in Washington over weekend to discuss distribution of Disney product in France.

Milton Platt, manager RKO's checking dept. and with the company for 22 years, named to succeed Daniel Loventhal as assistant to Nat Levy, eastern division sales manager.

ST. LOUIS

Joe Nickolet, Evansville, Ind., purchased an ozoner near Mt. Vernon, Ind., from Lt.-Col. Thomas Baldwin, now in Germany, and John H. Lefell and Associates.

Nickolet also owns and operates another drive-in near Evansville.

Mrs. Anna Mae Williams, owner of the Conway in Conway, Mo., shuttered house for facilitating.

J. R. Thompson, owner of the Community, Raymond, Ill., re-lighted the house, which had been dark since September of last year.

W. P. Witt, Kane, Ill., reopened the Nu, formerly operated by George W. Varble, who died last January.

Commonwealth Amus. Co. and William Williams, owner of the Williams, Washington, Mo., constructing a new ozoner near that city.

Joe Sarfaty, salesman for Universal here, seriously injured in auto collision near Rushville, Ill.

D. B. Stout, Cairo, Ill., reading his new ozoner near Charleston, Mo., for early opening.

PITTSBURGH

Dipson's and Shea's have merged in Bradford Pa., and will operate the city's three theatres as the McKean County Theatre Corp. N. D. Dipson was named head of the new set-up; Thomas Shea, veepee, William Dipson, secretary, and Gerald Shea, treasurer. Robert Cannon becomes manager of the three houses, with Earl Collins as his assistant. Robert Davis, who had previously piloted Dipson's Bradford, goes to Kittanning, Pa., as manager of Dipson theatres there.

Joe Mazzei, long assistant manager of Art Cinema, Gabe Rubin's downtown art house, resigned to become manager of Grand in Millvale, just taken over by Stern interests from the Jaffurs family.

Bill McClain, formerly with WB here, resumed management of Virginia Theatre, Carrollton, O., for Biggio Bros.

Jimmy Nash, Jr., son of the vet theatre owner and also connected with his father's enterprises, is a sales rep here for Movie Sweepstakes.

With reopening of the Nixon after a four-week shutdown, Bill Blair has returned to manager's post there.

MINNEAPOLIS

The TV bugaboo is not deterring drive-in construction in this territory, when the Government gives the greenlight. Eddie Ruben gives the latest to file application with the National Production Authority for an ozoner at Montevideo, Minn., where a site recently was acquired. Bennie Berger, circuit owner, recently started construction of another drive-in at Fergus Falls, Minn.

If Minnesota federal admission tax collections, mainly derived from film theatres, are a criterion, the film biz did slightly better this February than in the same 1951 month.

In its third week here, "Quo Vadis" also has opened advanced-

admission run at the Riviera, St. Paul. Paramount also having grabbed it off for that spot.

"Greatest Show on Earth" set to follow "Quo Vadis" at Century here, also at advanced admissions.

South Dakota Exhibitors Assn. planning spring convention.

Oxford, St. Paul indie nabe house, reverted back to the property's owner, Wilford Purper, who will operate it.

Warren Branton, WB's South Dakota salesman, slightly injured in auto smashup.

W. R. Frank circuit's Rex theatre, Hutchinson, Minn., slated for permanent shuttering. Chain sold La Salle, nabe house here, which has been dark for more than year, and new owner will convert it into store building.

Republic's "Hoodlum Empire" goes into one of Paramount circuit's ace first-runs, the State.

Bill Elson, circuit owner, moving to California, but will retain interest in Minnesota theatre chain.

Tom Burke, Theatre Associates head, vacationing in California.

PHILADELPHIA

Sam Stiefel, former owner of Carman Theatre and West Coast producer, took over Uptown (N. Philly key), recently sold by the Stanley-Warner circuit.

Film and music rights to the "Dear Joannie and Rose Marie" letter that Pfc. John McCormick wrote to his two young daughters before he was killed in Korea, ruled part of the estate by the Delaware County (Pa.) Orphans Court. The decision, in effect, turns the royalties from these sources over to the widow, rather than the bank which acts as court-appointed guardian for the two children.

Vet film flack Eddie Rosenbaum, who is press agenting Broderick Crawford's film, "Scandal Sheet", current at Stanton, press agented the film actor's mother, Helen Broderick, in a musical comedy here 40 years ago.

INDIANAPOLIS

William Keith, formerly a salesman in New Orleans office, is here to succeed Thomas McCleaster as 20th-Fox branch manager. McCleaster recently was named district manager with headquarters in Cleveland.

Indianapolis drive-in exhibitors will hold season's kick-off meeting today (Wed.). Most ozoners here scheduled to reopen March 26.

Committee representing Allied Theater Owners of Indiana will call on governor to protest competition from tax free and tax-supported institutions.

Oscar Kushner now operating the Rex, local nabe, on lease from Tاملر circuit.

Jack Sofer succeeded Moe Esserman as Lippert branch manager here.

Al Glaubinger, formerly Paramount salesman in northern Indiana, has joined Universal.

Fay Kalafat, daughter of late Alex Kalafat, Garrett exhibitor, named administrator of his theatre holdings and will do buying and booking.

Walter Weil took over operation of the 600-seat Riley at Greenfield from the Mallers circuit.

GREENSBORO, N. C.

Robert W. "Bob" White returned to Burlington after serving 18 months' reserve duty with the Marine Corps and has been reappointed manager of Carolina Theatre here. T. D. Robinson, who served as manager of the Carolina for the last 19 months, is transferred to Winston-Salem as manager of the Forsyth there.

Benjamin W. Allen, former city manager here for Consolidated Theatres, purchased the Victory on Tate Street and took over active management.

CHICAGO

Jack Kirsch reelected prez of Allied Theatres of Illinois, Inc., to hold office for three years. Named to one-year terms are: Van Noy, Mike, veepee, and Benjamin Banowitz, sec.-treas. New directors include: Leonard Bland, B. Charuhas, Jack Clark, James Gregory, Robert V. Hanson, Gene Langdon, Charles Lindner, Howard Lubliner, Samuel Roberts, Richard B. Salkin, Arthur Sass, Arthur Schoenstadt, Nate Slott and Joseph Stern.

Max Dreyfuss, vet Monogram salesman, in Woodlawn Hospital for eye surgery.

National Film Service reelected Fred Clark president; Clint Weyer,

secretary, and Ted Ross, executive manager, last week.

Dominic Ramano sold his equipment from the Lidge, Joliet, Ill., to Gardner Supply Co., which in turn sold it to Camp Roberts, Calif.

Harry Brown back at Oriental managerial post after month's illness.

TOLEDO

David W. Britton resigned as manager and treasurer of the Ritz and Tiffin in Tiffin, O., and sold his interest in both houses to Schine Theatres.

McKinley Theatre in Niles, O., operated by the Robins Enterprise Co., announced it would close indefinitely because of inability to negotiate a new contract with the projectionists.

The Orpheum, operated by Botzum Bros. Property Co., second-run house, closed down.

Omaha in Doldrums But 'Quo Vadis' Huge \$12,500

Omaha, March 18.

Only smash business in town being done by the State where "Quo Vadis" is terrific in first week at \$12.50, and hitting new all-time high at this bandbox house. The Paramount's "Phone Call From Stranger" is only so-so. Orpheum is fair with "Bugles in Afternoon."

Estimates for This Week

State (Goldberg) (865; 35-\$1.25) — "Quo Vadis" (M-G). Smash \$12,500. Last week, "Lone Star" (M-G) (3d wk) and "Galloping Major" (Indie), 3 days, \$2,800.

Orpheum (Tristates) (3,000; 16-70) — "Bugles in Afternoon" (WB) and "Shadow in Sky" (M-G). Fair \$10,000. Last week, "Red Skies Montana" (20th) and "Journey Into Light" (20th), \$10,500.

Paramount (Tristates) (2,800; 18-70) — "Phone Call Stranger" (20th). Passable \$9,000. Last week, "Great Escape" (Par) (3d wk), oke \$9,000 at \$0-\$1.25 scale.

Omaha (Tristates) (2,100; 16-70) — "Never Forget You" (20th) and "Jungle Manhunt" (Col). Nice \$9,000. Last week, "Bend of River" (U) (m.o.) and "Cuban Fireball" (Rep), big \$7,000.

Brandeis (RKO) (1,500; 16-70) — "Scandal Sheet" (Col) and "Harem Girl" (Col). Mild \$8,000. Last week, "Salesman" (Col), weak \$5,500.

BOSTON

(Continued from page 10)

Canyon" (U) and "Here Come Nelsons" (U), same.

Exeter (Indie) (1,300; 60-80) — "Browning Version" (U) and "Royal Journey" (UA) (8th wk). Dropped to \$3,000 following oke \$4,000 seventh week.

Fenway (NET) (1,373; 40-85) — "Retreat, Hell!" (WB) and "Northwest Territory" (Mono) (2d wk). Off to \$4,000 after good \$6,500 opener.

Memorial (RKO) (3,000; 40-85) — "Bend of River" (U) and "You Can't Beat the Irish" (Indie). Fine \$18,000. Last week, "Las Vegas Story" (RKO) and "Harem Girl" (Col), \$14,000.

Metropolitan (NET) (4,387; 90-\$1.25) — "Greatest Show" (Par). Leading town with tall \$43,000. Last week, "Flaming Feather" (Par) plus Martin & Lewis onstage, huge \$92,000 with tilted prices.

Orpheum (Loew's) (3,000; 40-85) — "Pandora" (M-G) and "Purple Heart Diary" (Col). Fair \$13,500. Last week, "Belle of N. Y." (M-G) and "Big Country" (M-G), \$18,000.

Paramount (NET) (1,700; 40-85) — "Retreat, Hell!" (WB) and "Northwest Territory" (Mono) (2d wk). Oke \$9,500 after big \$16,500 first week.

State (Loew's) (3,500; 40-85) — "Pandora" (M-G) and "Purple Heart Diary" (Col). Mild \$7,500 or near. Last week, "Belle of N. Y." (M-G) and "It's Big City" (M-G), \$9,000.

PROVIDENCE

(Continued from page 10)

Last week, "5 Fingers" (20th) and "Cage of Gold" (Indie), big \$11,000.

Metropolitan (Snider) (3,100; 44-65) — "Green Glove" (UA) and "Corporal Dolan A.W.O.L." (Rep). Mild \$4,000. Last week, "Flaming Feather" (Par) and "Take It Big" (Par), \$5,000.

State (Loew) (3,200; 44-65) — "Pandora" (M-G) and "It's Big Country" (M-G). Mild \$12,000. Last week, "Invitation" (M-G) and "Return of Texan" (M-G), good \$10,000.

Strand (Silverman) (2,200; 90-\$1.25) — "Greatest Show" (Par). Opened Monday (17 at upped scale. Last week, "First Time" (Col) and "Kangaroo Kid" (UA), drab \$3,000.

MINNEAPOLIS

(Continued from page 10)

week, "Return of Texan" (20th), \$3,400.

Lyric (Par) (1,000; 50-76) — "Here Come Nelsons" (U). Competition too tough. Lean \$3,500. Last week, "Sea Hornet" (Rep) and "Honeychild" (Rep), \$3,000.

Radio City (Par) (4,000; 50-76) — "Sailor Beware" (Par) (2d wk). Lots of boxoffice power here. Fine \$8,000 after socko \$17,000 initial stanza.

RKO-Orpheum (RKO) (2,800; 40-76) — "Big Trees" (WB). Fairish \$8,000. Last week, "I Want You" (RKO), \$8,000.

RKO-Pan (RKO) (1,600; 40-76) — "Devil Clock Strikes" (Indie) (reissue). Very sluggish (\$3,500). Last week, "White Virgin" (Indie), "I Married a Savage" (Indie) and "Man's Paradise" (Indie) (reissues), \$4,000.

State (Par) (2,300; 50-76) — "David and Bathsheba" (20th) (2d run). Picture previously had long run at Century at upper scale. Mild \$7,000. Last week, "Sword's Point" (RKO), \$8,000.

World (Mann) (400; 85-\$1.20) — "Salesman" (Col) (2d wk). Delivering nicely at \$4,500. Last week, \$5,600.

'Show' Torrid \$24,000, Port.; 'Snow White' 14G

Portland, Ore., March 18.

Downtown houses are loaded with strong product this week. "Greatest Show on Earth" looks terrific at Paramount. "Quo Vadis" is still holding well in third round at Liberty. "Snow White" shapes big at Orpheum and Oriental.

Estimates for This Week

Broadway (Parker) (1,890; 65-90) — "Mutiny" (UA) and "Man With My Face" (UA). Fine \$10,000. Last week, "Cimarron Kid" (U) and "Here Come Nelsons" (U), \$11,000.

Guild (Parker) (400; 65-90) — "Amazing Mr. Beecham" (Indie) and "Kind Hearts, Coronets" (Indie). Fancy \$2,200. Last week, "Sidewalks London" (Indie) (reissue) and "Woman From Dolwyn" (Indie), \$2,100.

Liberty (Hamrick) (1,850; 90-\$1.50) — "Quo Vadis" (M-G) (3d wk). Holding at \$16,000. Last week, great \$21,000.

Oriental (Evergreen) (2,000; 65-90) — "Snow White" (RKO) (reissue) and "Aladdin and Lamp" (Mono), day-date with Orpheum. Big \$6,000 or close. Last week, "Phone Call Stranger" (20th) and "Dangerous Ground" (RKO), \$4,700.

Orpheum (Evergreen) (1,750; 65-90) — "Snow White" (RKO) (reissue) and "Aladdin and Lamp" (Mono), also Oriental. Sock \$8,000 or near. Last week, "Phone Call Stranger" (20th) and "Dangerous Ground" (RKO), \$7,400.

Paramount (Evergreen) (3,400; 90-\$1.25) — "Greatest Show" (Par). Torrid \$24,000. Last week, "Return of Texan" (20th) and "Tales Robin Hood" (Lip), \$7,800.

United Artists (Parker) (890; 65-90) — "Belle of N. Y." (M-G). Fine \$8,500. Last week, "Woman Is Dangerous" (WB), \$5,300.

DENVER

(Continued from page 11)

week, record second week at \$24,000.

Denver (Fox) (2,525; 40-85) — "Phone Call Stranger" (20th) and "Waco" (Mono), day-date with Esquire. Fair \$13,000. Last week, "Bend of River" (U) and "Finders Keepers" (U) (2d wk), big \$15,000.

Esquire (Fox) (742; 40-85) — "Phone Call Stranger" (20th) and "Waco" (Mono). Mild \$2,500. Last week, "Bend of River" (U) and "Finders Keepers" (U) (2d wk), \$3,000.

Orpheum (RKO) (2,600; 40-85) — "Las Vegas Story" (RKO) and "Stronghold" (Lip) (2d wk). Down to \$7,500. Last week, good \$14,000.

Paramount (Fox) (2,200; \$1-\$1.50) — "Quo Vadis" (M-G). (5th wk). Fair \$10,000. Last week, big \$20,000.

Tabor (Fox) (1,967; 40-85) — "Green Glove" (UA) and "Five Women" (UA), also Aladdin, Webster. Nice \$9,500. Last week, "First Time" (Col) and "Magic Carpet" (Col), \$7,500.

Vogue (Pike) (600; 40-85) — "Lavender Hill Mob" (U) (2d wk). Fancy \$3,000. Last week, \$4,000.

Webber (Fox) (750; 40-85) — "Green Glove" (U) and "Five Women" (UA), also Aladdin, Tabor. Fine \$4,500. Last week, "First Time" (Col) and "Magic Carpet" (Col), \$3,500.

'VICTORY' LEADS K.C. AT AVERAGE \$13,000

Kansas City, March 18.

Films won't turn in more than moderate money this week, Lenten season and other distractions holding them down. Best newcomer is "Bright Victory" which started slow but got going over the weekend. "Pandora" at Midland is moderate. "Greatest Show" at Paramount continues strong in its third week.

Estimates for This Week
Esquire (Fox Midwest) (820; 50-75) — "Phone Call Stranger" (20th) and "GI Jane" (Lip) (m.o.). Fair \$2,000. Last week, "David" (20th) and "Men Bait" (Lip), same on pop-scale run.

Kimo (Dickinson) (504; 75-99) — "Eye Witness" (Indie) and "Kind Hearts, Coronets" (Indie). Returns house to regular prices. So-so \$1,250. Last week, "The River" (UA) (7th wk), okay \$1,000 in 5 days.

Midland (Loew's) (3,500; 50-69) — "Pandora" (M-G) and "Big Country" (M-G). Moderate \$11,000. Last week, "Invitation" (M-G) and "Hotel Sahara" (UA), \$9,000.

Missouri (RKO) (2,650; 50-75) — "Retreat, Hell!" (WB) and "Bride of Gorrilla" (Indie). Average \$7,000. Last week, "At Sword's Point" (RKO) and "Disc Jockey" (Mono), slow \$5,000.

Paramount (Tri-States) (1,900; 90-\$1.24) — "Greatest Show" (Par) (3d wk). Holding strong at \$12,000, and likely to go a fourth. Last week, \$15,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,040; 700; 1,217; 50-75) — "Bright Victory" (U) solo in Uptown, Fairway, dualled with "The Longhorn" (Mono) in Tower and Granada. Started slowly but picked up somewhat over weekend for average \$13,000. May move to Esquire. Last week, "Phone Call Stranger" (20th) — "GI Jane" (Lip), only \$14,000 in 8 days.

Vogue (Golden) (550; 75-85) — "Tony Draws a Horse" (Indie) Fairish \$1,500. Last week, "Browning Version" (U) (3d wk), \$1,400.

'Show' Wham \$37,000, Mont'l; 'Salesman' 16G

Montreal, March 18.

Paramount's "Greatest Show" at Loew's is far ahead of all newcomers this week with wow session. "Death of Salesman" shapes fine at the Palace. "The River," only hold over is going into a fourth session at the Orpheum.

Estimates for This Week
Palace (C.T.) (628; 34-60) — "Death of Salesman" (Col). Fine \$16,000. Last week, "Pandora" (M-G), \$17,000.

Capitol (C.T.) (2,412; 34-60) — "Never Forget You" (20th). Big \$17,000. Last week, "Westward the Women" (M-G) okay \$16,000.

Princess (C.T.) (2,131; 34-60) — "Callaway Went Thataway" (M-G). Oke \$7,000. Last week, "Fixed Bayonets" (20th), \$11,000.

Loew's (C.T.) (2,855; 75-\$1.13) — "Greatest Show" (Par). Wow \$37,000. Last week, "See You in Dreams" (WB) (2d wk), \$18,000.

Imperial (C.T.) (1,839; 34-60) — "Girl on Bridge" (20th) and "Hot Lead" (20th). Fine \$11,000. Last week, "Indian Uprising" (Col) and "Harem Girl" (Col) great \$10,000.

Orpheum (C.T.) (1,048; 65-\$1) — "The River" (UA) (4th wk). Holding at \$8,000 following big third with \$10,000.

TORONTO

(Continued from page 11)

"Greatest Show" (Par). Smash \$45,000 for new record here. Last week, "Viva Zapata!" (20th) (2d wk), \$9,000.

Loew's (Loew) (2,743; 90-\$1.50) — "Quo Vadis" (M-G) (5th wk). Lusty \$13,000. Last week, \$15,000.

Northern, University (EP) (959; 1,558; 40-80) — "Room for One More" (WB). Big \$15,000. Last week, not first-run.

Odeon (Rank) (2,390; 50-90) — "Appointment with Venus" (U). Oke \$11,000. Last week, "Red Skies Montana" (20th), \$10,000.

Shea's (FP) (2,386; 40-80) — "See You in Dreams" (WB) (3d wk). Nifty \$10,000. Last week, \$14,500.

Towne (Taylor) (693; 60-90) — "Rashomon" (RKO). Hefty \$6,500. Last week, "Romeo & Juliet" (M-G) (reissue), (3d wk), \$5,000.

Uptown (Loew) (2,743; 40-80) — "Pandora" (M-G) (2d wk). Fair \$6,000. Last week, \$8,000.

Victoria (FP) (1,140; 40-75) — "Sea Hawk" (WB) and "Sea Wolf" (WB) (reissues). Oke \$6,500. Last week, "Unknown World" (20th) and "Great Guns" (20th) (reissue), \$6,000.

Petrillo and Snader's Formula For Multiple Use of Vidpix Music

New deal for the use of live music in television film scoring, in which producers would be permitted to cut a 26-minute score but use it for three half-hour films instead of one, is being talked out this week with American Federation of Musicians prez James C. Petrillo by Lou Snader, prexy of Snader Productions. Snader at the same time would continue Petrillo's 5% formula, in which 5% of the gross on all vidfilm screenings goes to the Music Performance Trust Fund.

According to Snader, very few half-hour vidfilm properties use more than seven or eight minutes of music background since, he pointed out, there's very seldom a need for music behind the dialog. As a result, he said, if a producer could spare 26 minutes of music over the span of three pix, it would cut his overall music costs by three. Move would thus enable more producers to utilize live music, he added, which would provide more work for musicians. And that, after all, is the one factor in which the AFM is most interested, Snader said.

By the same token the producer, (Continued on page 38)

Bagnall Group In TV-Film Setup

Hollywood, March 18. George Bagnall, United Artists production veepee for 11 years, heads a new \$100,000 firm formed here to produce and distribute film features, including recent motion picture theatre releases, to video. Bagnall Associates will headquarter here.

Company plans to launch operations shortly with a group of feature films for television release.

Associated with Bagnall are Jack O'Loughlin, UA midwest division manager for the last 13 years; Pat Campbell, former Mutual-Don Lee net veepee in charge of stations and public relations; Ken Hodgkinson, Oregon theatre operator and former UA assistant sales manager; and Fred Lindquist, former UA sales rep in the midwest.

ONE-MAN READINGS ALSO SET FOR VIDPIX

Inspired by the success of legit's First Drama Quartet and Emyln Williams' reading of Dickens works, Transfilm, Inc., this week rolls the first in a series of 13 quarter-hour vidfilms spotlighting name actors reading from popular literary works. Joel Hammill is producing, under the overall supervision of Transfilm exec veepee Walter Lowendahl.

Talent working on the series will cut in on the profits on a royalty basis. Under a three-way deal being set up by Lowendahl, they'll have a chance to participate in royalties from three different media. In addition to selling the pix for TV, Transfilm also plans to sell the soundtrack for a projected radio series and for recordings. Deal is being negotiated for an outlet on all three media.

Among the personalities lined up so far to handle the readings are Basil Rathbone, Boris Karloff, Madeleine Carroll, Walter Hampden, Monty Woolley and Burgess Meredith. Series may also include popular authors reading from their own works, as well as name personalities from fields outside show biz, such as having United Mine Workers chief John L. Lewis reading from Shakespeare or Leo Durocher offering "Casey at Bat."

Vinrob's Tune Cartoons

Vinrob Enterprises will shortly produce a series of three-minute musical cartoons for packaging into a 15-minute vidpix series. Outfit is headed by Jack Beekman and Vincent Andrews, personal and business manager, respectively, of singer Kay Armen. Soundtracks, using pop songs, will feature Miss Armen, Jimmy Carroll, John Gart, Harry Frohman and other vocalists and instrumentalists.

JOE E. BROWN SET FOR VIDPIC SERIES

Hollywood, March 18. Joe E. Brown, who recently emceed the Arthur Godfrey show during Godfrey's absence, will star in his own situation comedy vidfilm series which Hal Roach Jr. will produce. Lenses starts on the series, to be tagged "The Joe E. Brown Show," next Monday.

Brown plays a widower with two children, beset by the problems of raising his offspring.

Baldwin's 'Profit' System for Vidpix

New profit-sure system for indie vidfilm producers, in which an industrial firm pays for the entire budget outlay on each film but permits the producer to retain all TV rights, was unveiled this week by Ted Baldwin, Inc., with the screening in the first of its series of "Spotlight U.S.A." pix.

According to Ted Baldwin, prexy of the outfit, his firm produces the 12½-minute pix at cost to such firms as Underwood Typewriter, which bankrolled the first one. Bankroller then gets the film for use in its own merchandising and dealer relations campaigns, while Baldwin gets the right to syndicate it for TV stations and sponsors. If the original bankroller wants additional footage with more of an individual pitch, Baldwin will produce it on a cost-plus basis, but only the first 12½ minutes goes for TV.

Baldwin said he'll turn out 26 of the briefies this year. If he (Continued on page 38)

Vidpix Chatter

New York

Leonard Warager upped to sales supervisor for NBC-TV's film syndication department, covering the east, south and southwest territories. . . Mavis Lyons named chief film editor of Robert Lawrence Productions. . . NBC-TV film salesman H. Weller Keever back at the homeoffice after a five-week swing through western markets. . . "Greenwich Village," first in a series of vidpix produced by Medalion Productions, Hollywood, released by Sterling TV. . . William Carpenter, station manager of WLOW, Norfolk, Va., named sales rep for United Artists TV in Norfolk and Richmond.

Hollywood

Vidpix producer Jerry Fairbanks returned from five-week tour of nation's video cities during which he made survey of programming needs of indie channels. . . John Dutra set for role in Revue Productions' "The Cave," rolling at Eagle-Lion studios. . . Hour Glass Productions' Wanda Tuchock and George De Normand to Lake Tahoe to film national junior ski jump for video. . . Added to cast of Jack Chertok Productions' "Sky King" vidpix shooting at General Service studios are Bob Arthur, House Peters, Jr., Frank Fenton, Greta Granstedt, Monte Blue, John Eldredge, Joseph Crehan, John Doucette, Dorothy Vaughn. . . Vidpix producer Phil Tucker wrapped up 29-minute soap opera, "A Day With Dr. Edith," in eight hours and six minutes of shooting, at total cost of \$1,500. . . William F. Brody Productions gunning resumption of "Wild Bill Hickock" series starring Guy Madison and Andy Devine. . . Dougfair Corp. acquired Robert Louis Stevenson's "Lodging for the Night" for inclusion in upcoming vidpix series, "International Theatre," with Douglas Fairbanks, Jr., probably choice for starring role. . . Robert Golden named supervising editor on Dougfair's "Terry and the Pirates" series. . . Sid Miller draws comedy spot in Judy Canova vidpix series being filmed for NBC-TV. . . Bill Williams trained East for personals to plug his "Kit Carson" video series

Nassers Charge AFM 5% Formula Violates Lea, Taft-Hartley Bills

Los Angeles, March 18.

MINEVITCH'S 2 VIDPIX PKGES. OUT OF FRANCE

Borrah Minevitch, who produced "Jour de Fete" ("The Big Day"), French film current at the 55th St. Cinema, N. Y., is packaging two vidpix series in Paris for the U. S. market. One is Georges Simonen's "Margret, the Detective," and plans either Charles Boyer or Peter Lorre for the French Surete private-eye, and the other is a deMau-passant series, with an American star like June Havoc in the lead.

William Morris agency is representing him in the packaging.

Ethel's Big % Deal for Vidpix

Hollywood, March 18. In line with the pattern now evolving, whereby name stars are drifting into vidpix via salary plus residuals, Ethel Barrymore has inked a long-term pact to intro, fence and act in some of 26 vidpix a year for Interstate Television, Monogram telepix subsidiary.

William Morris agency repped Miss Barrymore in the deal, and will furnish Interstate with a good portion of its packages, including directors, writers, and other talent for the series, which will be known as the Ethel Barrymore Theatre. Miss Barrymore gets a big salary, plus a healthy residual in the deal, which permits her to do motion picture work.

Prexy G. Ralph Branton of Interstate signed the deal, and Lee Savin produces the series for Branton, with starting date sometime in April.

American Federation of Musicians' 5% formula for motion picture films sold or leased to television is illegal, attorney George T. Coggin charged today (Tues.) in fighting an AFM attempt to halt the release of four James and George Nasser pix to video. Goggin told bankruptcy referee Benno Brink that the AFM formula violates the unfair labor practice provisions of the Taft-Hartley law, and the Lea act, which makes it unlawful to "pay more than once for services performed or to pay for services not performed."

Brink has already ruled that the 1948 agreement inked by AFM and General Service Studios, owned by the Nassers, is binding. He has promised a decision after today's hearing on whether the agreement has any effect on the property rights of musicians, what effect the Nasser's bankruptcy has on the agreement and whether the Nassers must negotiate with the AFM.

Release of four 'pix held by United Artists is being held up pending this phase of Brin's decision. He has already decided (Continued on page 37)

Upbeat in Music Cost for Vidpix

Extent to which vidfilm production costs have mounted during the last several years was outlined graphically this week by Lou Snader, prexy of Snader Productions, who said that a single musical number for his Telescriptions, costs about \$3,500 to turn out today, as compared with the \$1,200 it cost when he launched the series.

Snader attributed most of the boost to an 18½% hike in labor costs instituted last fall by the International Alliance of Theatrical Stage Employees. In addition, he pointed out, he is now using bigger orchs for the musical briefies, better sets and higher-cost production generally. For example, he pointed out, when he lensed a Telescription several years ago with Nat "King" Cole, he used only Cole and the Trio. For his last number with that artist, he (Continued on page 38)

'BIG TOWN' SOLD IN NON-LEVER MARKETS

"Big Town," the Lever Bros. package which switches from live to film on the CBS-TV web starting April 3, has already been sold to local bankrollers in two markets being bypassed by Lever. United TV Programs, which is handling syndication of the series in non-Lever markets, has sold it to KING-TV, Seattle, and to Sears Roebuck for airing on KPRC-TV, Houston. Under UTP's deal with Lever Bros., it can sell the series for screening concurrently with the network airing in any market not used by Lever, provided it's sold to a non-competing bankroller and is broadcast on a night other than Thursday, when it's aired on CBS.

DuMont's Distrib Rights On Cartoon Fairy Tales

DuMont's film sales department has acquired distribution rights to a series of 15-minute animated cartoons presenting modern versions of fairy tales. Vidpix were turned out by Harry S. Goodman productions.

DuMont has also acquired syndication rights to a series of half-hour vidpix pilots, which it plans to distribute as a package. Each of the films in this series was turned out by an indie producer with the hopes of interesting a sponsor or backer to bankroll an entire series. DuMont film coordinator Donald A. Stewart announced, meanwhile, that KING, Seattle, and WDSU-TV, New Orleans, have purchased the web-syndicated "Pathe Hy-Lights" series of quarter-hour shows featuring columnist Hy Gardner.

TV Films in Production

as of Friday, March 14

ARROW PRODUCTIONS

KTTV Studios, Hollywood
"RAMAR OF THE JUNGLE" 28 half-hour jungle adventure telepix series begin shooting May 1. Producers: Harry S. Rothschild, Leon Fromkess. Film Producer: Rudolph Flothow. Director: Lew Landers

WILLIAM F. BRODID PRODS.

Sunset Studios, Hollywood
"CASE HISTORY" half-hour telepix series based on careers of leading doctors now shooting. Regis Toomey and Sara Haden head cast. Producer: William F. Brody. Associate producer: Wesley Barry. Director: Frank McDonald

CBS-TV

"AMOS 'N' ANDY" Hal Roach Studios, Culver City series of character comedy telepix now shooting. Sponsors: Blatz Beer. Supervisors: Freeman Gosden, Charles Correll. Director: Charles Barton. Producer: James Fonda

JACK CHERTOK PRODS.

General Service Studios, Hollywood
"SKY KING" series of half-hour vidpix for Deby Foods shooting. Cast: Kirby Grant, Gloria Winter, Ron Hagerthy, set leads. Producer: Jack Chertok. Associate Producer: John Morse

COMMODORE PRODUCTIONS

General Service Studios, Hollywood
Twenty-six half-hour adventure telepix featuring Clyde Beatty. Shoot to March 20. Producer: Walter White, Jr. Director: George Blair

COSMAN PRODS.

Hal Roach Studios, Culver City
"IN THE LAW" series of half-hour telepix starring George Raft shooting to March 29. Producer: Jean Yarbrough. Director: George Archainbaud

BING CROSBY ENTERPRISES

RKO Radio, Culver City
Resume shooting half-hour dramas April 1. Executive producer: Basil Grillo. Producer: Bernard B. Ray. Director: B. Girard

DESILU PRODS., INC.

General Service Studios, Hollywood
"DANGEROUS ASSIGNMENT" half-hour adventure series starring Brian Donlevy shooting two films a week. 32 to be shot to June. Producer: Edward E. Knox. Director: Bill Kern

DONLEVY CORP.

Republic Studios, North Hollywood
"DANGEROUS ASSIGNMENT" half-hour adventure series starring Brian Donlevy shooting two films a week. 32 to be shot to June. Producer: Edward E. Knox. Director: Bill Kern

DOUGFAIR CORP.

666 N. Robertson Blvd., Hollywood
Now shooting "TERRY AND THE PI-RATES" 26 half-hour adventure telepix. Producer: Dougfair Corp. Director: Dick Irving

JERRY FAIRBANKS

6052 Sunset Blvd., Hollywood
"HOLLYWOOD THEATRE" half-hour drama series resumes shooting mid-March. Directors: Derwin Abbe, Arnold Wester

FILMCRAFT PRODS.

8451 Melrose, Hollywood
GROUCHO MARK starred in 39 half-hour audience participation film productions, to be made once a week, began Aug. 23 for NBC. DeSoto Radio is sponsoring. Producer: John Guddel. Film producer: L. Lindeman Smith. Directors: Bob Dwan, Bernie Smith

FLYING A PRODUCTIONS

6920 Sunset Blvd., Hollywood
"RANGE RIDER" second half of series of 52 half-hour telepix now shooting. Jack Mahoney, Duke Jones in fixed leads. Producer: Louis Gray. Director: Wallace Fox

JOHN GUEDEL PRODS.

600 Taft Bldg., Hollywood
"LIFE WITH LINKLETTER" starring Art Linkletter in series of 16 vidpix, half-hour audience participation show, for ABC web, shooting every other week for 26 weeks. Green Giant sponsors. Producer: John Gueudel. Director: Irvin Atkins

HOLLYWOOD TELEVISION SERVICE

Republic Studios, North Hollywood
"COMMANDO CODY-SKY MARSHAL OF THE UNIVERSE" series of 39 half-hour science fiction telepix now shooting. Judd Holdren, Alene Towne head cast with William Schallert in support. Producer: Mel Tucker, Franklyn Adreon. Director: Fred Brannon

HOOR GLASS PRODS.

5225 Sunset, Hollywood
"ROCK HOUND" winding series of 15-min. outdoor telepix with location shots in Arizona. Begin shooting 15-min. series about ham radio March 24. Producer: Wanda Tuchock. Director: George deNormand

EDWARD LEWIS PRODS.

Motion Picture Center, Hollywood
Series of half-hour dramas featuring Irene Dunne as femmece resumes shooting April 1. Producer: Edward Lewis. Production manager: William Stevens

PHILLIPS LORD PRODS.

Republic Studios, North Hollywood
"GAMBLER" series for NBC-TV, sponsored by Chesterfield, now shooting. Producer: Phillips Lord. Director: Lew Landers

MARTED PRODUCTIONS

Swanston Studios, Hollywood
"THE HOT STOVE LEAGUE," Leo Durocher and Larnette Day star in a series of 104 quarter-hour interviews of baseball

greats. Different guest stars each week. Producer: Marty Martin, Ted Kneeland. Writer: Robert Todd

ROLAND REED PRODS.

Hal Roach Studios, Culver City
"MYSTERY THEATRE" series of half-hour adventure telepix resumes shooting March 21. Producer: J. Donald Wilson. Director: Howard Bretherton

REVUE PRODUCTIONS

Eagle Lion Studios, Hollywood
Half-hour series of adult drama telepix now shooting for Revue Prods. Producer: Revue Productions. Director: Axel Gruenberg, Richard Irving, Norman Lloyd

ROY ROGERS PRODUCTIONS

Goldwyn Studio, Hollywood
ROY ROGERS now shooting four outer telepix. Vidpix are half-hour each. Roy Rogers, Dale Evans topline, Pat Brady in support. General western parts to fill. Sponsored by General Foods for NBC-TV. Producer: Roy Rogers. Associate producer: Jack Lacey. Director: Bob Walker

SCREEN TELEVIDEO PRODS.

Eagle Lion Studios, Hollywood
"ELECTRIC THEATRE" series of half-hour drama telepix resumes shooting March 22. Producer: Gil Ralston. Director: Victor Stoloff

SHOWCASE PRODUCTIONS

Hal Roach Studios, Culver City
"RACKET SQUAD" series of half-hour adventure telepix now shooting. Producer: Hal Roach, Jr.; Carroll Case. Director: Jim Tinsling

SNADER TELESERPTIONS

177 S. Beverly Dr., Beverly Hills
March 27, a shooting session with Fran Warren. A shooting session with April Stevens goes same day. Producer: Louis D. Snader. Assistant to producer: Bob Snader. Director: Duke Goldstone

TEEVEE COMPANY

California Studios, Hollywood
"LITTLE THEATRE" series of O. Henry type dramas shooting; each film five minutes in length, two being combined to make quarter hour telepix. Associate producer: Sherman Harris. Executive producer: Marc Frederic. Director: William Asker

FRANK WISBAR PRODS.

Eagle Lion Studios, Hollywood
"FIREBOLT THEATRE" series of half-hour adult dramas, now shooting. Producer-director: Frank Wisbar. Associate producer: Sidney Smith

ZIV TV

5255 Clinton St., Hollywood
Five in "UNEXPECTED" series of half-hour telepix shoot in March. "FIREBOLT THEATRE" telepix in half-hour series shoot in March. Four "GISCO KID" half-hour telepix scheduled for March shooting. Director: Paul Landres, Eddie Davis, So-bey Martin

TV NETWORKS FASTEN SEAT BELTS IN ANTICIPATION OF MORE CANCELLATIONS

The "Fasten Seat Belt" sign has been posted around the television networks as indications point to some bumpy and hazardous horizons ahead. Already there are more TV time availabilities than the major networks care to concede, but if the distress signals are up it's because they fear a flock of new cancellation orders by the time the curtain comes down on the '51-'52 season.

The "soft" TV market has assumed alarming proportions, with opinion equally divided as to its origin. While some feel that agents, talent and the networks are to blame for encouraging stratagems of time and talent costs and scaring off the clients, others are inclined to view the current TV sponsorship doldrums as an inevitable offshoot of the general economic trend which has induced a "wait and see" attitude on the part of big money spenders.

NBC frankly acknowledges that a year ago there would have been a waiting list to grab off the current open TV time segments. For several weeks now the word's been around that Sunday evening 6:30 becomes available when General Foods exits the spot, but nobody's tried to move in on the period as yet. Ditto for the even more desirable Sunday 7:30 to 8 period on NBC-TV, which opens up when General Foods ankles "Mr. Bobbin."

Same situation applies to Monday night at 9 on NBC-TV, when Admiral takes a powder on "Lights Out." It's reported that NBC has even offered to write off \$5,000 in out-of-pocket programming costs if a sponsor rears its head. But there are not takes thus far. Wednesday night at 10 also becomes available with Camel cigarettes exiting "Pantomime Quiz."

But even more ominous is the "question mark" on end-of-season bookings. It's anticipated that the Kate Smith show, though currently sponsored, will fade out of the Wednesday night 8 to 9 period, where it's been in plenty of rating trouble trying to compete with Arthur Godfrey. RCA is reported unhappy with the rating on its brace of alternating Friday night shows starring Ezio Pinza and Dennis Day and may call it quits by season's end.

While U. S. Rubber has chimed in with another 13-week ride on the Sunday at 7 "Royal Showcase" there are reports that the client won't stick beyond the 26 weeks. That would throw the 6:30 to 8 Sabbath periods into the sustaining pot. One of NBC's major worries, too, is what Colgate intends doing about its "Comedy Hour" next season, which in itself adds up to a \$6,000,000 time-talent bonanza. Johns-Manville is headed for the cancellation route on its Sunday afternoon "Fairmeadow" show.

CBS-TV, of course, has the Tuesday night 8 to 9 stretch available for sponsorship, along with 90 minutes on Saturday night. Several Sunday afternoon segments can be had, including sponsorship of "Quiz Kids" which is still on the sustaining roster.

On ABC and DuMont it's "open house."

Cuffo Props Boom To TV Producers

Some tele producers, working on restricted budgets, are finding that various companies are willing to provide set elements. One airline, for example, lent a cut-out section of a plane, complete with seats, etc., for use on a show set aboard an airliner.

The companies are willing not only to lend the equipment, but also to pay for transportation, provide technical advice, etc., in return for the explicit or tacit plug. Telephone company has, on occasion, supplied phone booths.

Directors on the low-budgeters are using these cuffo props and backgrounds to give their vehicles the appearance of costlier production.

5G-Per-Minute Spots

Excessive cost of turning out filmed commercials for TV has sponsors doing some financial somersaults. Shelling out \$5,000 for a one-minute spot is out of all reason, they contend, claiming that the commercial filmmakers are extracting everything—and more—that the traffic will bear.

There's been some talk of shifting the scene of activity to the Coast, but the agencies would prefer to be close to the scene of operation, particularly since the commercial inserts are the only kind of production they get a chance to play around with any longer, now that the networks have wrested control of programming.

Too Many Rotating Comics, So Colgate May Ask Exclusive

Colgate-Palmolive-Peet's renewal of the Sunday night "Comedy Hour" on NBC-TV next season may be contingent on the extent to which the network will cooperate with the sponsor in eliminating other king-size rotating comedy programs.

Colgate feels that NBC is spreading itself too thin on comic availabilities by duplicating the same rotating pattern on other shows. Specifically the client has in mind the Saturday night "All Star Revue," which alternates Danny Thomas, Jimmy Durante, Ed Wynn and Jack Carson, with occasional others. The Colgate hour rotates such personalities as Dean Martin and Jerry Lewis, Eddie Cantor, Bob Hope, Donald O'Connor, Abbott & Costello, Tony Martin, among others.

At stake in Colgate's decision is an approximate \$6,000,000, representing time and talent costs, in addition to the cost of the live, filmed and animated commercials.

Colgate would like to pick the best of the Saturday and Sunday night crop. The sponsor company's research - marketing department, described as one of the largest extant, is currently engaged in an exhaustive analysis in an effort to determine the frequency of TV exposure by the major comics, whom the Colgate audiences prefer, which ones are seen too many times, etc. From these findings Colgate will make its recommendations as to the talent it wants for next season—and how often.

Colgate has no objections to the Saturday night "Show of Shows" pattern with its permanent company of talent, but feels that the rotating policy of "All Star Revue" makes for too much of a good thing.

PUBLICISTS GUILD BACKS CBS STRIKE

Hollywood, March 18. General membership of the Publicists Guild has voted unanimously to support the strike vote of the CBS unit here, following a breakdown of negotiations after the unit refused to accept the network's offer of a 12½% wage hike.

CBS will be notified today (Tues.) that a walkout will occur in 30 days unless negotiators are able to reach an agreement. Guild wants a minimum of \$125 for senior publicists, who are currently getting \$88.

Phil Bowman to HPL

Chicago, March 18. Phil Bowman, radio-TV director at the Young & Rubicam office here for the past five years, resigned Friday (14) to join CBS' Housewives' Protective League. Bowman will be assigned as an HPL director April 1.

Bill Wilson continues as manager of the Y&R radio-TV department with Fred Klian, former Chi ABC tele program chief, placed in charge of AM and TV programs.

Seattle Meteorologist Resents Gaggling Gab On Weather; Censors KRSC

Seattle, March 18. The Seattle office of the U. S. Weather Bureau doesn't like to have weather forecasts kidded, and particularly by Al Cummings, early morning disk jockey on indie station KRSC here. In fact, Harry Downs, meteorologist in charge of the Seattle bureau, says that as long as Cummings is doing the show weather reports are not to be used.

Reports differ on the reasons for the denial, with Downs saying that some of Cummings' ad libbing was downright insulting to the weather forecasters and that "the government doesn't want this kind of humor mixed in with weather reports." Cummings says he has never deliberately altered an official forecast; that interested persons could always follow the forecast, despite his interjected remarks, his introductions or post-broadcast comment. Cummings also told VARIETY: "You can quote me as saying that I privately consider weather forecasting to be about as exact a science as psychiatry, and the two have a lot in common."

Both parties, however, agree that the Weather Bureau notified KRSC that it could not use the special "Marine Weather Forecast" between 6:45 a. m. and 6:50 a. m. as long as Cummings introduced it or "talked over" it.

Harold Riddals, KRSC manager, told VARIETY that Downs called him and protested about Cummings' delivery and kidding of the forecasts and was not appeased when Riddals said it would be stopped; laying down a ruling that Cummings was not to use the forecast.

Cummings announced that Weather Bureau's action on his program, and listeners picked it up, writing to the Weather Bureau and to local newspapers, protesting the "censorship."

Ratner Exits Macy, Huddles With CBS

Victor M. Ratner, whose resignation as veepee in charge of sales promotion and public relations for R. H. Macy & Co. becomes effective April 1, huddled on Monday (17) with his ex-boss, Frank Stanton, CBS prexy, with discussions slated to continue. (Prior to joining Macy's, Ratner was promotion veepee at CBS, where he's had a longtime association.)

Whether or not Ratner will return to the Columbia fold, is conjectural. While it's been announced that Ratner is opening his own Madison Ave. N. Y. offices for public relations and production activities, with several film accounts, it's known, however, that he's shopping around for a post. For the time being, he's been engaged by the Council of Motion Picture Organizations for an institutional campaign, and is doing some special work for 20th-Fox and the William Morris agency, latter on TV programming.

Ratner was one of Richard Weil, Jr.'s boys and with latter's exit, and Jack I. Straus' resumption as active Macy's (N. Y.) head, he left.

CBS Radio Switches

CBS Radio is breaking up its brace of back-to-back Hollywood productions aired Thursday nights for the benefit of the Motion Picture Relief Fund, in order to fill the Sunday night spot being vacated by "Meet Corliss Archer," which moves to the ABC web.

Starting April 6, "Hollywood Sound Stage" leaves its Thursdays at 10 spot to move to Sundays at 9 o'clock. Robert Q. Lewis' "Wax Works," which now starts at 10:30 p.m. Thursdays, will expand by teeing off at 10, following directly after "Stars in the Air," the other Hollywood show.

NBC's \$1,000,000 TV Trim

The word's gone out at NBC to shave those TV costs. In the wake of a "soft" market and threats of additional cancellations, NBC prexy Joseph H. McConnell has alerted the web's video boys to "cut, cut, cut" and put an end to the fancy expense spree. All told, the various NBC divisions will be responsible for pulling in the TV horns to the tune of \$1,000,000, a move which is expected to result in departmental personnel retrenchments plus other coin-saving maneuvers. Each departmental budget will be trimmed 15% for the next fiscal quarter, it's reported.

Last year, it's recalled, McConnell instituted a similar economy drive, but in that instance it was confined to the radio facets to bring operating costs in line with diminishing AM billings.

TV Webs Forced to Pick Up 250G Chi Expense Tab in Politico Hassle

Color Radio?

With Adrian Murphy, CBS' No. 1 troubleshooter on color television, appointed as president of CBS Radio to succeed Howard S. Meighan, around the network they're wondering:

Is CBS getting ready for color radio?

Philly's WIP, WFIL 30th Anni Marked By Special Hoopla

Philadelphia, March 18. Two Philadelphia radio stations marked three decades of operations this week-end. WIP celebrated its 30th anniversary Sunday (16) and a series of special programs yesterday and today marked the 30th birthday of WFIL.

WIP, which bills itself as "Philadelphia's Pioneer Voice" is among the nation's first stations. It took to the air on March 16, 1922, sharing time jointly with WFAN, which was then owned by Leonard Ike Levy, of CBS repute, operating on 1000 watts daytime and 500 watts in the evening. In the early 1930's under Benedict Gimbel, Jr., who is the station's president and general manager, the WFAN interests were absorbed and WIP operated full time on 610 kg.

Highlight of the anniversary activities at WFIL is the program "The Theme is 30," which the station fed to the ABC network today (Tues.). The occasion was virtually a dual celebration at WFIL, for it also marks the 30th anniversary of sales manager Harold Simonds, as an employee of the station.

Simonds' radio career began as a member of the Strawbridge and Clothier male quartet on the initial broadcast of WFL, forerunner of WFIL. Since that time he has served as announcer, scripter, program supervisor, newscaster, sports commentator and salesman to rack up his position as the dean of Philadelphia's radio men.

Other WFIL staffers with long service tenures are Jack Schantz, engineering supervisor, 25 years; Max Solomon, TV salesman, 20 years; Roger W. Clipp, general manager, 17 years, and Louis E. Littlejohn, chief engineer, 16 years.

In special broadcasts reviewing (Continued on page 37)

BARRY GRAY'S 5-A-WEEK TV OPINIONS VIA DU M

Barry Gray gets hi. own TV news commentator show, via DuMont, starting April 7 for Sealy Mattress, a 15-minute nightly commentary at 11 p.m., Monday through Friday, wherein he will discuss the headlines, sports, show biz and other topics much as he does on his midnight-3 a.m. radio show over WMCA, seven nights a week. Sealy is one of his sponsors on the AM show. Mattress outfit, which is a national business, plans going network, but for the beginning it is a local show out of New York. Michael Bros. (furniture) will co-sponsor.

Gray gets back from a flying trip to Israel on April 2, resumes as a regular Saturday night panelist over CBS-TV with "Songs For Sale" on April 5, and kicks off his TV stint the ensuing Monday (7).

After losing a long, involved fight with the Republican and Democratic national committees, the major radio and television networks will be forced to pay their own construction costs for their setups at the two parties' national conventions in Chicago next summer, it was revealed this week. Cost of converting space in Chi's International Amphitheatre for TV alone was estimated at about \$250,000 by one network exec, who said the webs will share this on an equal basis.

Squabble originated last winter, when the nets learned that the committees planned to make them pay their own way at the conventions, while the newspapers, newsreels, wire services, etc., will all have their space built gratis by the committees. Party chiefs argued that, since the radio and TV coverage was to be sponsored commercially, then the nets would have to underwrite the costs. They refused to listen, net execs said, to their arguments that the newspapers and newsreels were also in business to earn a profit and weren't covering the conventions from a strictly altruistic viewpoint.

Before any of the nets had lined up a bankroller, the pool committee suggested that they pay only a share of the costs proportioned on how many of them snagged a sponsor. With five radio and four TV nets slated to participate in the coverage, they suggested that the industry would pick up one-ninth of the costs for each sponsor signing on. Thus, if only two radio webs and two TV webs succeeded in getting bankrollers, the radio-TV industry would pay only four-ninths of the construction expenses, with the politicos paying the rest. Two political committees adopted an absolute thumbs-down attitude on this.

After more arguments on both sides, the radio and TV nets finally gave in. But, through fear of establishing a dangerous precedent for future political convention coverage, they notified the two parties they were agreeable to the system for this year only, and that new negotiations would have to be worked out for succeeding years. Parties promptly answered that they, too, did not want to set a precedent and thus their okay on the nets selling their convention coverage this year must also be considered as a "for-this-year-only" deal.

NBC Pays \$600,000 For 'Riley' Rights

Hollywood, March 18. NBC last week acquired the copyright and all rights to "Life of Riley" from Irving Brecher for \$600,000 on a capital gains deal. Negotiations were concluded by William Morris agency representing Brecher. Network had a previous licensing arrangement with Brecher for radio and television.

Universal-International has first refusal on the filming of "Riley" as a sequel to a previous picture, which was financially successful. Brecher was writer-producer-director of the original version.

NBC is expected to use William Bendix in both versions of "Riley." Previous television of the family comedy was short-lived when the name character was played by Jackie Gleason. On NBC radio it was one of the top comedy shows for many years under Procter & Gamble sponsorship.

NBC CLIMBS ON A BANNISTER

Sinatra Cancellation Week

Following announcement that CBS-TV was dropping Frank Sinatra's Tuesday night show, singer decided to part company with Music Corp. of America.

A difference of opinion seems to exist as to whether MCA yanked Sinatra or Sinatra "discharged" MCA, with the singer claiming the latter as the truth of the matter. Sinatra, who says he has \$250,000 in bookings on tap in the next 10 weeks, says William Morris, GAC and Famous Artists are all in there bidding, and that in recent weeks some of the top MCA brass had been romancing him for a renewal.

MCA took over Sinatra from General Artists Corp. about eight years ago, paying GAC \$50,000 with a split on the commission for the duration of the GAC contract. MCA has always considered it problematical whether it ever made any money out of Sinatra. In the early days, when he was top boxoffice, the complaint was that "everybody (including Tommy Dorsey) was getting a piece of him."

His wife, Ava Gardner, is also up for Metro renewal and Famous Artists (Charles K. Feldman) may handle both. More likely, however, Sinatra will go with the Morris office because of TV-radio-neries. Meantime, N. Y. lawyer Sol Jaffe is handling his affairs. Sinatra personally booked himself into the Cocoanut Grove, Los Angeles, for early May, and a Honolulu date in between, when Miss Gardner concludes her current 20th-Fox loan-out commitment.

Jaffe's brother-law partner, Henry Jaffe, is handling another MCA alumna, Dinah Shore, who also parted with the 10%ery last month.

Wrestle With Formula on Rebates To Clients for Conked-Out TV Shows

Agencies are asking the networks for a new formula covering rebates on loss of video and/or audio portions of their coast-to-coast tele. programs when the micro-relay system conks out. The sponsors and admen are demanding that the refund cover both talent and time, while the nets want to limit the rebates to time costs only.

Failures of the micro-relay hookup have been frequent in the past few months. Further, the situation is expected to become even more difficult during the summer, when sun spots are likely to cause still greater disruptions of the cross-country transmission. Because the nationwide link went into service last September, the industry has had no experience with the trans-continent hookup during the warm weather, when the solar disturbances play freakish tricks with electronic communication.

Formula proposed by the chains is 75% of the cost for the time the video picture is lost and 25% of the cost of the time the audio is out, or 100% if both sight and sound are snafued. Sponsor doesn't get back the cost of the entire program time, but only a pro rata

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Vic Norton Exits NBC on April 1

Victor Norton, NBC administration veepee, whose exit from the network was initially hinted at last December's Boca Raton NBC convention, makes his departure on April 1.

Most of Norton's functions in administering engineering, staff personnel, research, labor relations and integrated services, will be taken over by veepee Joseph Hefernan. Norton was brought into the network as an offshoot of the Booz, Allen & Hamilton administrative revamp.

Carleton E. Smith, who is being replaced as head of AM-TV station relations at the network, is moving into the owned-and-operated setup headed by veepee Jim Gaines.

'Basin St.' Mull'd For U. S. Army Recruiting

U. S. Army Recruiting is mulling a reprise of "Chamber Music Society of Lower Basin Street," and is negotiating for the show.

Deal hasn't been inked, but it's expected that "Basin" would be put on NBC. Web hasn't allocated a time slot for the stanza, but has offered several prime open periods.

Mutual's 10% '52 Hike

Mutual's gross billings for the first two months of 1952 show an increase of 10.4% over the same period of 1951, according to sales v.p. Adolf N. Hult.

January-February gross totaled \$3,278,805.

CBS' \$1,000,000

Rap on Sinatra; Exiting April 1

With Frank Sinatra's Tuesday night "opposite Berle" TV show checking off the network after the April 1 stanza, CBS washes up with the star's contract, although he'll still be committed to the web for a half-dozen or so guest shots. Meanwhile it's reported that NBC-TV has been making some feelers for Sinatra's switchover to that network, though it's only in the talk stage.

CBS, unable to sell the Sinatra show except for the 13-week quarter-hour pickup by Ekko, took a beating to the tune of a reported \$1,000,000 in a vain effort to achieve a click formula. However, the show did succeed in making a dent on the Milton Berle ratings.

Hubbell Robinson, Jr., CBS-TV program chieftain, is still undecided how to resolve the Tuesday 8 to 9 programming setup. There's a possibility that an hour version of the ex-sustainer "Out There" science fiction series may go into the spot. On the other hand the web is considering the

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KEEPING STATIONS HAPPY NO. 1 JOB

By GEORGE ROSEN

NBC's naming of Harry Bannister, general manager of WWJ (AM-FM-TV), Detroit, to a top exec berth to mastermind the network's radio-television station relations throws into sharp focus the awareness on the part of the networks that if they can lick the problem of station relations today, half the battle is won, particularly in TV.

This is the era when the station, not the network, is topdog. The average station operator today is not particularly concerned about the network and would prefer having as little as possible to do with it. In TV he's abounding in riches and the chicanery to which some station operators are resorting in order to grab off a greater percent-

Slug 'Em Hard

With TV station clearance increasingly becoming the No. 1 headache for networks and sponsors, thus giving the station operator the upper hand, complaints have been mounting over the demands being made by some broadcasters who, in effect, have been telling sponsors to "play ball with us—or else."

Not infrequently a TV affiliate will agree to making a time period available for a client's network show only on condition that the sponsor buy some adjacency periods on the station. If it's important that the client penetrate that specific market with a favorable time segment he has no alternative but to give in. He may, too, be compelled to buy one of the station's local shows before getting a commitment from the manager.

To swell their summer TV coffers, some of the broadcasters have come up with this proposition: "We don't care whether you take a summer hiatus and go off the network. But if you want a guarantee that the same time will be available for you in the fall you had better sponsor the program we put into that period."

age of the sponsor spoils is causing the webs no little anxiety.

If better station relations is No. 1 on the networks' agenda today, it's because the networks find it more necessary to court favor with the individual stations than ever before. In designating Bannister for the all-important post, NBC recognizes it has a broadcaster who, until now himself a station operator, knows all too well the thinking and ambitions of the affiliate managements.

A great many of the affiliates today resent the fact that they're only being pencilled in for 30% of their rate card on the network television programming they're picking up. Buying their shows on a national spot basis would

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ABC-TV Plays Wrong 'Lunch Hunch'; Ameche-Langford's \$1,000,000 Axing

We'll Take Vanilla

It's fair and clear on WJZ-TV's new weather shows. Jim Fair is the spieler with Bob Clear handling the direction. Reid's ice cream is backing the new stanzas, cross-the-board at 6:55 and 11:10 p.m., via Doherty, Clifford & Shenfield agency.

Ch'field's M & L Buy as First Step In Radio Overhaul

Chesterfield, one of the big-league radio spenders currently in the process of reappraising its properties, has bought Martin & Lewis for a once-weekly radio show on NBC next season in a firm 39-week deal. This is the initial step toward a more low-budgeted radio programming roster for the ciggie company, which may find Bob Hope and Bing Crosby, with two of the most expensive half-hour shows riding the AM kilocycles, retting the Chesterfield axe.

Chesterfield has had a stake in M & L this season via its participation in the NBC "Operation Tandem," which also included "Big Show" and "Mr. Keen." Chesterfield went into the deal at the beginning of the season on the basis that it would have an option on M & L's exclusive services for the following season, and last week the ciggie company exercised the option.

Chesterfield is paying \$10,000 a week for the M & L show. That's top coin today in contrast to the \$30,000 Hope-Crosby packages.

Owens-Corning Glass To Buy TV 'You Are There'

Owens-Corning Glass is near the ink stage this week for CBS-TV's "You Are There." Web revealed plans to build a video version of its one-time radio stalwart only last week and, if the deal goes through, it will mark one of the first times on record that a TV network has been able to snare a bankroller for a show without even cutting a kinescope audition.

It's planned to preem the show during the first week in June, which means that it will ride through the summer. Day and time haven't been determined. Web envisions half-hour, once-weekly series, in which the top news events of the last 50 years will be dramatized. Agency for Owens-Corning is Fuller, Smith & Ross.

CBS-TV programming execs said they may choose to lens an advance kine even if the sponsorship deal is finalized this week, in an attempt to ascertain in advance what production problems the show might entail.

ABC-TV's sudden cancellation of the Frances Langford-Don Ameche strip last week and dropping of the Jessie DeBoth Tuesday afternoon show on the same web points up the comparative weakness of video in the luncheon time bracket.

Unusual aspect of the Langford-Ameche move is that it was the web which went to the two bank-rollers, Lever and Warner-Hudnut, each of which had three quarter-hours weekly, with the axing proposal. Web wanted the show nixed because with a \$37,500-\$40,000 weekly nut it had lost around \$1,000,000 in the past six months. Show was launched last fall, with idea of using "nighttime production values" in the noon slot, but it proved a white elephant. The hour-long strip, with 20 periods available, never had more than seven sold at any time.

Besides going on the hook for the bulk of the \$1,000,000 outlay, the network leased the former New York Times Hall to house the Ameche-Langford operation. Latter's bowout darkens the house most of the week, although the Betty Crocker Saturday afternoon stanza will continue to originate at the 44th St. theatre. Likely other video and/or radio shows may be moved into the theatre soon.

Cancellation also is hitting some personnel, since there was a complete production unit working solely on L-A. However, some staffers are being integrated elsewhere into the web. Miss Langford and Ameche have contracts with the chain which are being settled with a cash adjustment.

The Jessie DeBoth show, which followed L-A on Tuesdays, went off last week too. It had been backed by Crosley and Clorox.

Replacing L-A is Paul Dixon, disk jockey-pantomime show originating from WCCO-TV, Cincinnati. Dixon, who had been beamed cross-the-board at 11:30 a.m. moves to 12:30 p.m., with films going in from 11:30-12:30. If the network can get an eastbound cable, Dixon will be expanded to a full-hour at 12 noon.

L-A had been hitting a 3.1 rating in the final quarter hour, but ratings were not considered good enough for the coin outlay. Ruth Lyons, on NBC-TV, has a 3.4 and has sponsors for only two of the 10 quarter-hours. "The Bunch," which follows on NBC at 12:30 p.m., is sustaining.

CBS-TV, however, has been doing comparatively well with "Strike It Rich," at 11:30, hitting an 11.5, and "Egg & I," "Love of Life," and "Search for Tomorrow" hitting 5.9, 4.4 and 3.6 respectively. Steve Allen, who follows with a 3.8 at 12:45-1:30, has only two 15-minute segments backed out of a possible 15.

Easter Repeat For Menotti's 'Amahl'

Carlo-Menotti's TV opera, "Amahl and the Night Visitors," which won unanimous acclaim when presented on NBC-TV last Christmas under Hallmark Greeting Cards sponsorship, is scheduled for an Easter Sunday repeat, with Hallmark again picking up the tab. Cast will be the same, including its child star, Chet Allen.

Exact time period for the repeat is still to be determined. Hallmark would like to preempt its Sunday afternoon half-hour Sarah Churchill dramatic show for the occasion, providing it can clear the adjacent 30 minutes as well. Otherwise it will put the opera into another hour of open time on the web.

Hallmark has practically committed itself to the opera as an annual presentation. When NBC-TV sought to sell the Easter repeat to another client, in order not to sustain it, Hallmark balked, threatening to pull out completely unless "Amahl" was catalogued as a permanent Hallmark attraction.

NBC O&O's \$40,000,000 Biz

It's never been a secret to the trade that the financial success of a network—either radio or television—can be traced primarily to its sphere of affluence in the realm of owned-and-operated properties. Even in the days when the major radio networks were boasting of total annual billings of \$200,000,000, the difference between net loss and profit to the individual webs was merely a matter of how strongly it's been entrenched in the o & o picture. Today in TV, as always in radio, the thematic "there's no business like station business" tells the story.

The NBC o & o story for 1951, which has just been disclosed to VARIETY, accents, anew, the major

role played by network-owned properties when the balance sheets are tossed around. With the NBC radio network taking it on the chin last year with a decrease in billings and NBC-TV just managing to edge into a black ink era, the bonanza reaped by NBC's powerhouse team of six owned-and-operated AM stations and five o & o TV outlets is one of the eye-openers of the year.

All told, NBC's combined o & o's knocked the ball over the fence to the sweet tune of a \$40,000,000 gross—with the o & o earned profit for NBC totalling in the vicinity of \$8,000,000.

Thus the \$40,000,000 grossed by the 11 NBC o & o properties came within \$14,000,000 of the total an-

nual billings of the entire NBC radio network for '51.

Also, the \$40,000,000 o & o gross for '51 represents an increase in billings of some 43% over the previous year.

WNBT, the Gotham key outlet of NBC-TV, was responsible alone for approximately \$10,000,000 in billings last year—giving it undisputed leadership among video operations in America when it comes to coin-intake.

It's been estimated by one top NBC exec that the 11 owned-and-operated properties have a combined valuation of \$100,000,000, which, if the parent RCA company were inclined to sell, would be its asking price.

BURNETT, FC&B, GRANT PACING CHI, MICHIGAN AVE. IN NO. 2 AGENCY SPOT

Chicago, March 18.

Practically paralleling the Windy City's slide as a radio-TV production center has been the city's rise as a major advertising agency center. The skyrocketing climb the past 16 years of the Leo Burnett agency and the continued growth of such Chi-based Top 10 shops as Foote, Cone & Belding and Grant has taken some of the play away from Manhattan's Madison Ave.

Then, too, there's been a steady blossoming of the Loop's mid-size agencies the past few years, projecting such names as Henri, Hurst & McDonald, Weiss & Geller, Earle Ludgin and Tatham-Laird into the national sweepstakes through their AM-TV billings. And, not the least important are the midwest accounts handled by the Chi branches of such Gotham-anchored outfits as J. Walter Thompson, Young & Rubicam, Ruthrauff & Ryan and McCann-Erickson.

Incidentally, the hometown agencies are quick to deny responsibility for the present low ebb in Chi network and syndicated originations. Charges have been made that the radio-TV departments have cold-shouldered local shows in favor of New York or Hollywood product. It's the agencies' rebuttal that they and their clients are interested in good buys no matter where they come from. Since most of the shops go in for web-built packages rather than creating them on their own, they shift the blame for any sluffing off of Chi trademarked alders to the networks.

Recent flurry of account shifts has strengthened Michigan Ave.'s position as the No. 2 agency thoroughfare. Grant Advertising last week grabbed off the Dodge billings which are slated to run close to \$10,000,000 again this year. The new biz is expected to swell the agency's overall total to above the \$50,000,000 mark for '52. Besides the Dodge account which likely will be partly funnelled into video, Grant has been involved in both teevee and radio with the U. S. Army and Air Force recruiting budget.

Chi's ad row suffered a net loss when the Joseph Schlitz Brewing Co.'s billings, figured at \$7,000,000 last year, exited Young & Rubicam here. However, Leo Burnett came up with the printed media portion of the account, good for about \$4,000,000, with Lennen & Mitchell, New York, inheriting the radio and television slice.

Burnett's \$30,000,000

The addition of the Schlitz business pushes Burnett's aggressive organization over the \$30,000,000 annual figure. It's estimated that the agency, with its hefty accent on broadcast media, is currently spending about 30%, or \$9,000,000, on radio and video. Such clients as Kellogg, Mars, Pillsbury, Pure Oil and Green Giant are all back.

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Pabst Gets AM-TV Ray-Rocky Bout

Chicago, March 18.

Pabst Brewing Co. has pacted with the International Boxing Club for radio-TV rights to the Ray Robinson-Rocky Graziano middle-weight championship bout to be held in the Chicago Stadium April 16. The fight will be beamed in the usual Wednesday night period on CBS radio and video.

The brewer has decided to again hang onto the CBS-TV slot during the summer. The current contract for the Wednesday night IBC in-door bouts ends May 28 but Pabst hopes to line up some of the major outdoor summer cards.

Meanwhile, the Warwick & Legler agency is working on a summer fill for the Wednesday night show. Although nothing definite is set yet, the program will have a sports format to carry over the boxing fans. There may be a reprise of last year's show built around a re-running of the best fight films of the previous season, plus live interviews.

Ives on BBC for Own Biog.

London, March 18.

A radio biog of Burl Ives, based on his own book, "Wayfaring Stranger," will be aired over the British Broadcasting Corp.'s Home service network March 28. The American folk singer, who arrived in London this week, will be featured in the program.

Ives, who has come to London primarily to fill a one-man concert date at the Festival Hall on April 10, is to be featured also on TV next Friday (21). On the following night he will do a radio show on the Light Program.

RWG-SWG Seen Patching Up Feud

There are indications that the Radio Writers and the Screen Writers guilds are burying the hatchet. Latest is that Mary McCall, new proxy of SWG, addressed the Coast membership meeting of RWG last week, answering questions from the floor and with a generally peaceful atmosphere prevailing.

RWG reps, along with other reps of the Authors League of America, are sitting in on the negotiations which SWG is conducting, on behalf of the ALA, with studios on the Coast for a pact covering scripts of vidpix. These talks parallel those taking place in the east with the ALA's National Television Committee seeking a contract for writing in live TV.

SWG-RWG bitterness flared up strongly last summer when RWG filed an NLRB petition seeking an election to determine the bargaining agent for tele writers. RWG later withdrew the petition. Rancor also developed when Karl Tunberg, the SWG topper, attacked RWG before the House Un-American Affairs Committee probe in Hollywood.

Whole problem of television jurisdiction is supposed to be settled as part of a complete reorganization of the League. This would examine the SWG's status in the ALA, which now is on a more autonomous basis than the other guilds.

Sarnoff's 200G Tops RCA Salaries; Proxy Lists Folsom at 165G

Salary of \$200,000 paid to Brig. Gen. David Sarnoff, RCA board chairman, topped the list of RCA exec salaries during 1951, it was revealed in the company's proxy statement mailed to stockholders last week. Proxy Frank M. Folsom ranked second with a salary of \$165,000, while NBC board chairman Niles Trammell received \$100,000 salary, plus \$25,000 in incentive compensation.

Total remuneration paid to all RCA officers and directors as a group for 1951 was \$1,703,795, plus \$398,270 in incentives, the proxy statement disclosed. Proxy was mailed to precede the stockholders' meeting, scheduled for May 6 in the RCA building, N. Y. Only matter of business slated for the meet, aside from Gen Sarnoff's annual report, is a vote on a proposed amendment which would provide cumulative voting in election of directors. Same amendment, proposed by stockholders Lewis D. and John J. Gilbert, was defeated at the last three previous meets.

Among other top exec salaries paid out by RCA during 1951, Walter A. Buck, vicepres and general manager of RCA Victor, received \$73,750, plus \$36,500 in incentive pay, while Charles B. Jolliffe, vicepres and technical director, received \$65,000, plus \$20,000 in incentive. Harry C. Ingles, prez of RCA Communications, was paid \$35,000 salary, plus \$10,000 in incentive compensation. John T. Cahill, chief counsel and a board member, received \$3,550, but his law firm, of which he is senior partner, drew \$375,000 for legal services rendered under retainer to RCA and its subsidiaries during the year.

NBC SPAC COMMITTEE SETS '52 MEMBERSHIP

Five members of NBC's Stations Planning & Advisory Committee for 1951 have been reelected, with six other new members named to the group this year. First SPAC meeting for 1952 is slated for N. Y. in mid-April, at which time officers will be elected.

Reelected committee members for radio are B. T. Whitmore, WFBC, Greenville, S. Car.; Ralph Evans, WHO, Des Moines, and WOC, Davenport, and Richard O. Dunning, of KHQ, Spokane. Reelected members for TV are E. R. Vadeboncoeur, WSYR-TV, Syracuse, and Martin Campbell, WFAA-TV, Dallas. New radio members are Robert B. Hanna, Jr., WGY, Schenectady; Allan M. Woodall, WDAK, Columbus, Ga.; P. A. Sugg, WKY, Oklahoma City, and Ed Yocum, KGHL, Billings, Mont. New TV members are Lee Wallis, WSPD-TV, Toledo, and Stan Hubbard, KSTP-TV, Minneapolis-St. Paul.

Up to Congress, Sez Rayburn On House B'cast Ban

Washington, March 18.

The broadcasting industry will have to go to bat with Congress if it wants to lift the House ban on broadcasting and televising of Committee hearings. So Speaker Sam Rayburn (D-Tex.) told the National Assn. of Radio and TV Broadcasters last week at a conference with Harold E. Fellows, proxy; Gilmore Nunn, proxy of WLAP in Lexington, Ky., and two NARTB staffers.

Rayburn said that "if the broadcasters and television people desire a provision in the rules authorizing radio and TV they have their remedy by asking the Committee on Rules to report an amendment to the Rules of the House."

The Speaker said that when he answered a parliamentary inquiry last month regarding televising of hearings he was "simply interpreting" the House rules and "nothing more." He said "there is no rule of the House authorizing or permitting me to grant the privilege of radio broadcasting or televising of the sessions of the House" and that this covers Committee hearings.

Rayburn emphasized that he was not discriminating against broadcasting when he interpreted the rules. He pointed out that he supported the rule providing for the establishment of the House Radio Correspondents Gallery. "Some unthinking radio commentators and broadcasters," he said, "have tried to interpret my action as wanting to discriminate against radio and TV. Such is not the case, of course."

Chances of amending the House rules this session to permit radio and TV coverage of hearings are regarded as slim unless strong efforts are made by broadcasters and other affected parties.

The ban does not apply in the Senate where Station WMAZ-TV is televising sessions of the Committee investigating crime in the District of Columbia.

'Free Up There'

Louisville, March 18.

World War II vet, subject to blackouts, had the WHAS-TV staff in a dither Friday (14) when he climbed the 600-foot WHAS-TV tower and was later calmed to come down, saying he "felt free up there."

Vet, a newspaper street salesman, said he had a yen to climb the tower ever since it was built. He climbed to within 40 feet of the top of the swaying antenna before deciding to climb down, with the aid of firemen.

WHAS-TV cameramen turned their long-range lenses on the scene from atop the Courier-Journal building across the street, telecasting the descent.

Promoting the 'Chicago Story'

Chicago, March 18.

Organization, embracing most segments of the local Radio-TV industry, is being formed here to promote the "Chicago Story" in hopes of hyping interest among midwest advertisers in Windy City productions and facilities. Latest of a series of hush-hush preliminary meetings was held yesterday (Mon.) VARIETY learned, when it was decided to set up a formal organization shooting for a minimum \$25,000 War Chest.

Plan is to hire a fulltime director to handle the project, designed to call attention of blue ribbon clients in this territory that the centre has manpower, facilities and program ideas which are being bypassed in favor of New York and Hollywood—ofttimes at additional expense to local clients and agencies.

It's understood one of the first assignments of the director will be to document case histories of the current Chi output, either network or syndicated packages, to show on a cost-per-thousand basis programs from here frequently are considerably less costly.

Idea for formal group to generate interest in Chi products has been gaining momentum for the past several months with realization something more than talk must be done about the present low ebb of output here. Reps from all phases of the industry, except broadcasters, have been sitting in on the prelim kick-arounds. Included are indie packagers, film producers, talent and agency men. Project reportedly has the backing of some top ad shops.

Revised McFarland Bill Puts Radio In a Good Spot on Radio Legislation

Washington, March 18.

Prospects of Congressional action on major radio legislation are now better than they have been since the creation of the Federal Communications Commission in 1934, as the result of agreement last week by the House Interstate Commerce Committee on a substantially-revised version of the Senate-passed McFarland bill to speed up FCC operations.

After 23 days of executive sessions which began last September, the committee agreed on a bill which retains important provisions of the McFarland measure, eliminates others, and adds new language. The House bill:

1. Requires separation of the Commission from its Office of Opinion and Review insofar as recommendations with respect to decisions on hearing cases are concerned.

2. Requires the Commission to report to Congress whenever decisions on broadcast applications are delayed more than three months on non-hearing cases and more than six months on hearing cases. This includes applications for new stations, transfers or renewals.

3. Protects broadcasters by establishing various procedural safeguards which place the burden of proof on the Commission in citing licensees for hearing on their renewal applications.

4. Prevents the Commission from reviving the old "Avco" system of competitive bidding for stations changing hands. The bill requires that the Commission treat transfer applications "as if the transferee" (Continued on page 38)

BAB Starts Hunt For 'Missing Sets'

Radio's drive to count all the "missing sets" not covered in existing audience studies is being pushed by Broadcast Advertising Bureau, which has hired The Pulse, Inc., to make the most comprehensive survey of automobile AM listening yet.

While indications of the importance of out-of-home listening have been gleaned in previous studies, these were done in only a few large cities and didn't get into small towns and rural areas to any extent. Pulse will conduct over 100,000 interviews in more than 250 cities, towns and farm areas.

Radio-promotion bureau expects that the study will show that there are more than the 23,000,000 car-radios currently estimated. William B. Ryan, BAB proxy, said that "radio has only recently begun to claim credit for this bonus circulation, which is four times larger than the total circulation of the largest magazine. Millions of hours of listening are piled up in car radios every day. Soon advertisers will have a yardstick with which to assess this extra dividend."

Study will be completed around May 15. In the interim BAB will release a report, "Listeners on Wheels," which will summarize existing car-radio data gathered by stations and broadcasters' groups.

'Charms' Vice 'Claudia'

When General Foods shifts "Claudia" from the Sunday evening 6:30 NBC-TV period over to Monday nights on CBS-TV, a Chicago-originating sustainer, "Those Enchanting Young Charms," will go into the NBC Sabbath slot.

"Charms" previously did a three-week fill-in job for the network and NBC execs hope they can peddle it.

TV'S H'WOOD-TO-L.A. SHIFT

ABC: 'We Need UPT Coin'

Washington, March 18.

ABC prexy Robert E. Kintner told the Federal Communications Commission here today (Tues.) that a lack of sufficient working capital has been the chief factor in deterring his network from competing on favorable terms with the NBC and CBS video webs. As a result, Kintner said, ABC needs desperately the millions of dollars which United Paramount Theatres will make available if the FCC approves the proposed ABC-UPT merger.

Testifying at hearings on the Paramount-antitrust and related issues, Kintner said that he and ABC board chairman Edward J. Noble had decided several years ago that the web couldn't afford to risk putting name performers under long-term pacts as CBS and NBC have done. If ABC can get more working capital, he added, it would improve its programming structure sufficiently to attract affiliate stations in the present one and two-station markets. Otherwise, he implied, NBC and CBS will increase their dominance among the networks.

Under the proposed TV station allocation plan, Kintner pointed out, ABC would wind up with more ultra-high frequency stations than either NBC or CBS, to ABC's competitive disadvantage. Only more capital, he said, will enable ABC to attract the needed very-high frequency affiliates. Kintner also cited the fact that a stronger program lineup on ABC could go a long way towards developing UHF video more rapidly.

It's reported ABC board chairman Noble was obliged to personally endorse a \$5,000,000 check in recent weeks to keep ABC afloat.

FILM COLONY'S 'GHOST' STATUS

By JACK HELLMAN

Hollywood, March 18.

Like most of the picture industry before it, television is pulling out of Hollywood even before it has had the chance of being acclaimed the world's TV capital. Announcement by NBC that ground-breaking would start at once on its \$25,000,000 video project in Burbank will leave Hollywood proper with only Don Lee, now in the process of stringing together a television network across the land.

What is known as Hollywood, which has no specific boundaries but generally accepted as running from Beverly boulevard to Franklin (south to north) and east to west from Vermont to Fairfax, is practically bereft of the major film studios that made the town what it is today. Out in Westwood is 20th-Fox; Culver City has Metro, Warners is in Burbank, and Republic and Universal are in what's called "the valley." Majors left in Hollywood proper are Paramount, RKO, Columbia and a handful of independents such as Sam Goldwyn and Edward Small.

For years on radio "One Man's Family" took the Los Angeles sign-off although broadcasting from dead-center Hollywood at NBC's Sunset and Vine studio. To be geographically accurate, most of the network TV's will have to accept the L. A. identification.

With NBC in Burbank, three miles from Hollywood and Vine; CBS' Television City at Beverly and Fairfax, closer to Beverly Hills, and ABC's Television Center at Prospect and Talmadge, a good two miles off the main drag, Hollywood will be a ghost television town. Albeit, whatever the solace, cinematown will still be the hub of the TV wheel, with the nets radiating in three different directions.

NBC's "Full Speed Ahead" John K. West, western division veepee, ordered immediate action and full speed ahead at Burbank when word came through from Washington that the National Production Authority had approved its petition, thereby releasing critical materials for erection of two studios each to cost around \$1,000,000. It was necessary to carry the petition to the appeals board and instrumental in expediting the approval was Lewis Allen Weiss, former Don Lee prexy here, who soon after resigned his Government post as top exec in Civilian Production Control to make an extended tour of Europe and incidentally to confer with General Eisenhower. Weiss is a staunch Republican and both he and his wife, Sue, have been active workers in the party.

Two studios under construction, first unit of the vast project covering 48 acres almost adjacent to Warner Bros. studio, will have audience capacity of 500 and the last

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Clients Want Better Shake in L.A.; Label It 'Worst Network TV City'

'Program for 3 Wives'

When ABC premed "Escape With Me" Thursday, (13), wives of three radio execs had leading roles.

In dramatic parts were Alice Frost, spouse of Ruthrauff & Ryan radio chief Bill Tuttle, and Fran Laferty, who is married to producer Perry Laferty. Narrator is Kathi Norris, in private life Mrs. Wilbur Stark (he's producer of the stanza).

Some video bankrollers are griping that Hollywood is the "worst network television city in the country," based on the fact that some airmers which have high national ratings flunk out on the Coast. One sponsor, Colgate, has asked CBS-TV and NBC-TV to start a concentrated publicity-promotion campaign touting web tele stanzas to the Angelinos.

L. A. ratings of most network airmers range from 40-84% below their national figures. Among the reasons for the smaller Coast audiences are: (1) the large number of stations (seven counting the San Diego outlet), which splits the audience; (2) the time differential (L. A. gets shows on the micro-relay link three hours earlier), and (3) the fact many shows are seen on kinescope.

But apart from these valid reasons, the admen feel that L. A. has an "anti-network neurosis," with such fierce pride in local offerings that homegrown stanzas make some of the biggest web productions look sick ratingwise. Another aspect of the Coast's network tele-phobia is its love of ptx fare, and some old celluloid is blasting the Nielsen's top eastern entries. In part, agencyites feel, the film fetish is a hangover from the old attitude of the cinema capital citizens that TV is an alien menace.

For years ad agencies have been by-passing Hollywood as a test city in which to try out new products, because they feel it's not typical of the country—and they cite differences in climate, the larger proportion of old folks and the prevalence of cults. But now they are concerned with its idiosyncrasies because L. A., with 1,090,000 tele homes, is so big a video market—second largest in the U. S.

Situation did not obtain to the same degree in radio, since Coast repeats are relatively simple in A.M. Further, it's reasoned, AM shows reaching the Coast in the afternoon or early evening can be

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AGVA's Move-In On TV 'Big Top' As 1-Union Spark

The American Guild of Variety Artists has hit upon a formula which may force the Associated Actors and Artistes of America to look more deeply into the one-card union proposals. The variety union has signed up one teevee show and may go after others.

AGVA signed performers on "The Big Top," a show emanating from Camden. According to an AGVA spokesman, Television Authority had failed to sign that outfit and AGVA stepped in and paced the performers and instituted a set of AGVA conditions which included the AGVA accident insurance.

It's believed that this procedure opens up the way for the vaudeville union to step in on all shows where variety talent is used and get the show toppers to institute AGVA minimums, along with compulsory insurance. It's not likely that AGVA will use this wedge in New York or other cities where TVA has contracts with stations and networks. However, one AGVA speaker claimed that the Guild may have to step into many situations because of inability of TVA to service shows in that area. Variety union would step in to protect the rights of its membership.

By the time it is through, it could have a sizable list of members in the television field and would have a lot of shows under its jurisdiction. Whether it could hold on to that jurisdiction when TVA organized in those cities is debatable, but meanwhile it would have sway over a large number of members who would ordinarily belong to TVA.

The executive board of the Guild passed a resolution last week asking the 4A's to call a meeting of all unions by April 21 for the purpose of discussing a five-union merger, and force American Federation of Radio Artists and JVA to drop the two-union merger which it contemplates. AGVA feels that the combination of both unions would be the dominant factor in the 4A field and could impose its conditions upon the rest of the 4A membership.

PALSY 'TELETHON' IN N.O. FETCHES 80G

New Orleans, March 18.

Total of \$80,000 was raised during a 14-hour "Telethon" for United Cerebral Palsy Association of Greater New Orleans over the weekend in a simulcast over WDSU-TV and WDSU radio.

Show, which began Saturday at 11 p.m. and continued through Sunday at noon, was sparked by pix actress Dorothy Lamour, Chico Marx and Rajah Raboid. More than 50 acts from French quarter night spots and talent from the city's 11 radio stations, plus a number of musicians, also participated in the fund raising.

CBS-TV's Summer Stress on Panels

With the emphasis for summer video programming on low-budgeted shows, CBS-TV is stressing panel programs in the string of potential new entries it's pitching to clients as summer replacements. Since most bankrollers have another month or six weeks to decide whether they'll ride through the summer, the only replacement set to date is "Information Please," which General Electric plans to spot on Sunday nights vice its Fred Waring show.

Among the list of panel and audience participation shows lined up by CBS are "Big Store," featuring Lew Parker; "Draw Your Conclusions," a panel show with cartoonists emceed by Peter Donald, and "Going, Going, Gone," in which the panelists will be asked to identify objects in a race against time. Also in the hopper are several shows which are on the air now as sustainers, or have been on in the past.

CBS is pitching Mike and Buff (Cobb) Wallace's "Around the Town," for example, as a potential late Saturday afternoon prospect. Web is building a new revue show around Mel Torme for the summer, and also has available "Quiz Kids" and a half-hour variety show starring Steve Allen. In addition, the web hopes to network "Bachelor's Haven," starring Zsa Zsa Gabor, which is now aired locally on the Coast. Also available is "Affair of State," a half-hour series, and "The Lineup," a TV version of the CBS Radio series, on which the video web plans to lens a kinescope audition in the near future.

NABET Dropped by Combined Guilds For 'Raiding and Creating Disharmony'

New York council of the National Assn. of Broadcast Unions & Guilds has voted unanimously to drop the National Assn. of Broadcast Engineers & Technicians (CIO) from the multi-union body because of NABET's alleged "raiding."

The move follows NABET's unsuccessful attempt to gain control over technicians at CBS' owned-and-operated stations, who have been repped by the AFL's International Brotherhood of Electrical Workers for almost 20 years, and NABET's successful takeover of a handful of scripters at NBC and ABC in Chicago. Latter had been in the Radio Writers-Guild. CIO union has also had jurisdictional brushes with other NABUG members by wooing AM and TV scripters, directors, scenic designers and artists, etc.

Unions joining the blast at NABET include American Federation of Radio Artists, Television Authority, Radio & Television Directors Guild, Assn. of Theatrical Press Agents & Managers, United Scenic Artists of America—all affiliated with AFL—and Authors League of America and its branch, RWG, independents, International Alliance of Theatrical Stage Employees (AFL) and NABET were absent.

NABUG statement hits NABET for "creating disharmony" and "working against the common interest through raiding practices." Oliver W. Nicoll, N. Y. NABUG chairman, said that the move was made "only after months and months of attempts to solve the

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Mpls. Exhibs In 300G KELO Buy

Minneapolis, March 18. Subject to FCC approval, Eddie Ruben, local theatre circuit owner, and his associate Joe Floyd, together with N. Lawrence Benton, operator of Twin Cities radio station WMIN, have bought radio station KELO, Sioux Falls, S. D., from the Midcontinent Broadcasting Co. for a reported \$300,000.

Floyd, who is general manager of the Ruben theatre circuit and makes his headquarters at Sioux Falls, says the new ownership will continue KELO radio operations and pursue plans for television. A KELO television permit is pending before the FCC. Sam Fantie, Jr., Midcontinent Broadcasting Co. head, having been the first South Dakotan applicant.

Fantie had been with KELO since 1937 and had been its owner and operator since 1946. He hasn't announced his future plans.

Toni Vamps 'Stop Music'

Gillette (for its Toni products) is cancelling out of the first half-hour of ABC-TV's "Stop the Music," after the April 17 broadcast. Sponsor has been backing the segment on alternate Thursdays.

Last month Hazel Bishop lipstick, which had been alternating with Toni, gave its bowout notice. Second half of the airmers is sponsored by Liggett & Myers.

Lotsa Low-Budget Summer Entries If Clients Want

Major television networks, currently pitching a batch of comparatively inexpensive shows at their sponsors as projected summer replacements, are able this year for the first time to spotlight a number of established, proven programs. As a result, the number of potential shows is higher this year than ever, with NBC-TV alone claiming to have more than 40 good possibilities in the hamper from which its bankrollers can make their selections.

Reason for the lineup of programs with a proven audience record is that a number of them were aired previously as regular season sponsored offerings, but have been cancelled by their sponsors for one reason or another. Among the shows being pitched by NBC, for example, are such w.k. network packages as "Lights Out," "The Clock," "Pet Parade," the Freddy Martin show, etc. Naturally, with an eye to sponsors' requirements for lower package costs during the summer, the web has trimmed the asking price on all such shows considerably from what they would draw during the regular season.

NBC also has a long string of

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Mutual's 'Game of Day' Fore & Aft Sellout

General Mills has picked up the tab for the five-minute post-game summary on Mutual's "Game of the Day" Sundays. Agency is Knox Reeves. Al Helfer will handle the stanza, which will plug Wheaties.

This gives the fore-and-aft capsules SRO status. Gillette has all seven pre-game warmups and Camels has the six weekday summaries.

Crosley Stations Enlist 3,000 Stores in Mass Merchandising Drive

Cincinnati, March 18.

Crosley Broadcasting Corp. mass merchandising 10-day drive ended Monday (17) with participation by 3,000 independent and chain drug stores in Ohio, Indiana, Kentucky and West Virginia. It was directed by Robert E. Dunville, president, and Jack Zinselmeyer, merchandising chief, and spotlighted 42 products advertised on WLW and the Crosley TV stations here and in Dayton and Columbus.

Druggists were supplied with kits of banners, price markers, window posters and mats for newspaper advertising.

Earlier this year the Crosley merchandising department conducted sales boosting campaigns among grocers and the drug trade in the four-state area.

PRIVATE FILES OF MATTHEW BELL

With Joseph Cotten, Fran Carlson, Phil Tenken, announcer
 Producer-Director: Hi Brown
 Writer: John Koebner
 25 Mins.; Sun., 4:30 p.m.
SEABROOK FARMS
 Mutual, from New York
 (Riggio & Hilton)

"Private Files of Matthew Bell" comes across as a better-than-average whodunit. It has a more relaxed pace and greater emphasis on piecing together the elements of a jigsaw puzzle and little reliance on mayhem. Running character, Matthew Bell, is a police surgeon whose sleuthing involves an understanding of the characters he comes in contact with. Joseph Cotten, as the Holmesian medico, gives the role warmth.

On the preem Sunday (16) the tale, "Subway Suicide," hinged on Bell's attempt to prove that the death of a man under the wheels of an express train was murder. That theory was argued down by a gal who identified the victim as her brother. However, Bell's gumshoeing revealed that the dead man was not the femme's brother, but that his bank-robbing partner, and that the brother had potted the double-cross to keep all the loot while the police hunted the other man. Plot gimmicks were matchbooks which traced the brother to "Club 35." Bell's search through a nitery photog's files to get a shot of the brother, and substitution of a phoney pic to trap the sister.

Hi Brown's direction was adept and recorded musical bridges were used nicely, except for one minor slip. Commercials for Seabrook frozen foods were handled proficiently.

Brit.

WBBM WAS THERE

With Fahey Flynn, Chuck Wiley
 Producer: Wiley
 Writer: Sam Parnas
 15 Mins.; Sun., 12 (Noon)
 Sustaining
WBBM, Chicago

As the radio programmers cast about for more effective uses of their medium to combat the lure of television, they are turning more and more to the tape reporter for on-the-scene spot and feature news coverage. William Ray's news department at WMAQ (NBC) with newshawks Len O'Connor and Jim Hurlbut covering the town by tape has parleyed the idea into saleable shows. And now WBBM, the rival CBS station, has likewise given over this Sunday 15 minutes to a taped rundown of the week's local happenings collected by special events chief Chuck Wiley.

There's only one thing wrong with the WBBM venture—it should be at least a half-hour show. The chapter heard (16) was a professional job from start to finish and should fit right into the station's roster of top-rated local productions. There was a minimum of transition narration, patly tongued by Fahey Flynn, with most of the showtime given over to the various newsmaking personalities.

Wiley packed in a big load of "yarns" on this particular go. Perhaps one too many because the liveliest portion—a street corner roundup of what the average guy thinks about taxes—was choppy as a result of too close editing of some of the statements. Another good bit was Wiley's interview with a mother and father of 16 kids. This had a tax angle too. They didn't pay any—too many dependents. There was a punchy slice from a speech delivered here by Sen. Wayne Morse and a touch of humor was added by a pickup of an alderman splicing a poem about the Irish.

Dave.

THE GREAT DAY

With John Reed King, emcee
 Director: George Spots
 Producer: Robert Jennings
 30 Mins.; Fri., 9:30 p.m.
 Participating
MBS, from N.Y.

"The Great Day" is a mediocre quiz airer, lacking any new twist to set it apart from a flock of similar shows. Only special angle for this stanza is that it originates in Armed Service camps where the GIs can get a crack at prizes ranging up to \$100 in cash plus a three-day pass for the jackpot. The money prizes are determined by a decibel meter which rates the duration of applause for each GI's story explaining why he wants the prize money.

This applause gimmick sounded wholly contrived on the preem (14) since the GI statements were cornily artificial. The quiz aspect also was uninspired with the brain-teasers trivially formulated and easily answered. John Reed King's emceeing was equally trite. King's descending varies between the condescending to the over-enthusiastic and lacks conviction throughout.

Ki-koff stanza was lifted by guest appearances of film actor Billy Gilbert and songstress Mary

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ESCAPE WITH ME

With Paul McGrath, Fran Laferty,
 Alice Frost; Kathi Norris, femme
 Producer: Wilbur Stark
 Director: Clark Andrews
 Writer: Michale Sklar
 30 Mins.; Thurs., 8 p.m.
 Sustaining
ABC, from New York

Kathi Norris, the video daytime gabber, does her first regular AM stint as hostess on this new romantic drama series which is angled as escapist fare. Story on the preem Thursday (13) was directed primarily at a distaff audience with only passing appeal for male listeners.

Tale concerned an unhappy man who hopped a plane to Bermuda, using an alias, and early indications were that he was bent on suicide. However, when the airliner he met an understanding gal photographer and it was a case of love-at-first-flight. He finally confessed that he was married and running away from his humdrum law practice, his practical wife and the responsibility of working for the kids. It looked like wedding bells, but then the frau arrived to complete the triangle, and the hubby was faced with the alternatives of a bohemian romp with the career gal or the comforts of conventional family life. As expected, he went back with the missus.

There was a valid theme here in the husband's recognition of realities. However, it was given only superficial treatment. Guy was scripted as a weak character who didn't know his own mind, pretty much a pawn in the women's hands. And in his return to his spouse there wasn't the feeling that he had moved toward maturity.

Although the characters were undeveloped, the vehicle made okay dialing in terms of show's let's get-away-from-it-all purpose. And its point was to bring listeners back to earth. Paul McGrath, as the bored attorney with overtones of Somerset Maugham's "Moon and Sixpence," thespied capably, with nice assists by Fran Laferty and Alice Frost. Ralph Norman's musical background was good and Clark Andrews' direction competent.

Miss Norris handled the narration adequately.

Brit.

MUSICANA U.S.A.

With Ken Wilson, musical director
 Producer: Bill Shea
 Writer: Bill Shea
 Sun., 2-4 p.m.; Mon.-thru-Sat., 8-9:30 p.m.
 Sustaining
WBHD, Boston

Encompassing bits of history and music from 1915 to the present this one-week stanza of special programs added up to a very interesting and informative series. An ambitious and comprehensive undertaking with many of the facts culled from the best-seller "Show Biz," scripter Bill Shea and musical director Ken Wilson whipped up the seven shows in a style reminiscent of Columbia records recent "I Can Hear It Now" series with the accent on music of various eras. As musical history the programs carried plenty of authority (they were also historically on the beam) for platters aired were originals and in many cases "collectors items" which enhanced the nostalgic aura of the stanzas.

Series was broken down into segments covering the periods 1915-25; 1926-30; 1931-35; 1936-40; 1941-45; 1946-50 winding with 1951 to present. Heard on various programs were vintage recordings of Caruso vocalizing "Over There," Peerless Quartet's circa 1917 platter of "For Your Country and Mine" and Van & Schenck's "For Me and My Gal." There were also disks of Marion Harris, Henry Burr, Paul Whiteman, Frank Crumit, Club Royal orch, California Ramblers, Eddie Cantor, Al Jolson, The Revelers, Boswell Sisters, Rudy Vallee, Russ Colombo, Lang-Venuti, Ipana a Troubadours, Ruth Etting, Trumbauer and Bix and many other past and present day greats.

Musical portions were tied together neatly by staff announcers, whose record splicing scripted by Shea indicated plenty of research and preparation before series hit the air. Musical director Ken Wilson also deserves kudos for digging up the vintage platters and inserting the musical cues and backgrounds to fit the various segments.

It was a topnotch bit of programming interesting to young and old listeners alike.

Erie.

Radio Followup Comment

Twenty years is a longie in any medium. "Fibber McGee and Molly" hit the 20th anniversary milestone last Tuesday (11) on their NBC show out of Hollywood.

According to NBC calculations, Jim Jordan and his ever-lovin' pro and private partner, Marian Jordan, inaugurated their major kilocycle excursions in Chicago where, in 1932, they were listed among "the somewhat doubtful assets" of the Chi Daily News' station WMAQ when the network bought it. Thus NBC inherited a sub-lukewarm property that got hotter 'n' hotter as the years clicked off. Before that time, Fibber and frau had been in vaudeville and took a couple of flings at crystal-set radio. Their Chi coming-out was via a thing called "Smack Out," a situation comedy series scripted by Don Quinn, an ex-cartoonist. Quinn and his duo of interpreters stayed together until a couple of years ago, and operated in the belles-lettres domain with the veteran Max Hut to as producer-director, Billy Mills orch still making with the musical interludes and the King's Men punctuating on the vocals.

For about 15 years, McGee and Molly worked for Johnson's wax-works, which was like a Damon & Pythias setup in linking and commercial identification, but about 18 months ago they were grabbed by Pet Milk which maintains the lease for them at "79 Wistful Vista, Cal."

It is possible there are better polishers of corn than J. & M. Jordan, but if so, they do not spring to mind. They make a boffo sort of invention out of running gags, and they bow to one, even Abbott & Costello, in nunching about and effectively on phrases of the "Who's on first?" variety. For instance, a big deal was made of "Scratching each other's back" on the Tuesday half-hour; that and a running situation on "Who's Joe?" "Joe" sent Molly a box of candy which gave Fibber 30 minutes of jealous conniptions, less time out for Harlow Wilcox's straight and integrated plugs. "Joe" turned out to be the Bon Bon King who sent prizes around to his current sweethearts to boost his radio giveaway stock.

Fibber and his reparteeing spouse wouldn't be caught letting go of a good thing. When Jimmy Durante came on to pay tribute to

"a couple of good joes," F. & M. gave him a "Who's Joe?" in chorus to wind the stanza. Before that, the Schnoz reeled off a list of some 20 top comics who signed a "serol eulogizing the team." Of course, many of the associated characters purveyed through the years were in the program proper, and John E. Kingsley, prez of the Hollywood chamber of commerce and unofficial mayor, made a speech.

The way Jim and Marian Jordan make something out of nothing, with the scripts shrewdly pointed at this facet of their strength, they should be good for another double decade.

"Town Meeting" (ABC) last Tuesday night (11) had a charged-enough topic in "Do Critics And Reviewers Have Too Much Influence?" but the participants handled the subject amiably rather than provocatively. What might have been a very exciting, or absorbing, program—sharp, spicy and controversial—was just interesting. Discussion was on too placid and well-mannered a level.

Panelists were John Mason Brown, Saturday Review drama critic; Orville Prescott, N.Y. Times book reviewer, and Ilka Chase, actress-author, with Houston Peterson as moderator. Brown's literary and historical allusions, and urbane witty manner, sparked the discussion somewhat, and some of his remarks had bite and point. Theatre critics have too much influence (and they're the first to admit it), but no more than any jury, Brown said.

But the theatre today, he added, "is only a hit-or-miss theatre," and people have to rely on critics to say whether they should spend their hard-earned coin for a play, or not. In connection with a book query regarding best-seller lists, Brown referred at some length to Variety's former legit boxscore, claiming it was "a complete misinterpretation" of a critic's worth.

"None of us tried to foretell whether a play would run or close," he said. "None of us wanted to win Variety's boxscore, and we were ashamed when we did."

Miss Chase thought that drama critics were often just as miscast as actors. Editors were a little careless at times, she said, and didn't pick reviewers carefully

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From the Production Centres

IN NEW YORK CITY . . .

Al Morgan, writer-producer of WCBS' "This Is N.Y.," scripted CBS religious documentary to star Raymond Massey on CBS Friday (21) Thru Dorothy Dell starts a thrice-weekly stint on WMCA Friday (21) at 11:45 p.m.; show'll be heard Friday, Saturday and Sunday. . . . ABC prexy Robert E. Kintner named chairman of the N.Y. Herald Tribune Fresh Air Fund AM-TV committee. . . . Robert B. Owens, Jr., ex-Young & Rubicam, relocated at Lennen & Mitchell as vicepres-account exec. . . . Elected to the board of N.W. Ayer are John D. Upton, vicepres for N.Y. service, and James M. Wallace, vicepres of creative production on board. . . . Alme Gauvin, WMGM jazzophile, will host a live concert at Town Hall April 12 at 5:30 p.m. . . . Zenn Kaufman, Philip Morris promotion chief, addresses Sales Executive Club lunch on "Showmanship in Business" at the Hotel Roosevelt Tuesday (25). . . . Ed & Peggen Fitzgerald last week doubled from a speech before the Bickford restaurant chain's 20-Year Club, and dittoing for another sponsor by addressing the adult education radio class at Taft High School, The Bronx. . . . Harry Madsilis's "KFWE, Hollywood, has switched station representative from Rambeau, to the Branham Co. . . . Katherine Raht added to "Romance of Helen Trent" . . . Bram Nossen has joined "Our Gal Sunday" . . . Muriel Kirkland with "Backstage Wife" . . . Adrienne Bayan in "Stella Dallas" . . . Klock Ryder with "Just Plain Bill" . . . Athena Lorde on "Young Wilder Brown" . . . Now in "Front Page Farrell" are Mary Patton, Sidney Smith, Arnold Robertson, Arline Blackburn, Elizabeth Morgan and Murray Forbes.

ABC scripter Ira Marion (also an RWG vicepres) will take part in Middlebury College (Vt.) conference on social, economic and philosophical morality this weekend (22-23). . . . Hal Davis, Kenyon & Eckhardt promotion-publicity v.p., and Don Miller, v.p. of K&E Detroit office, elected to agency's board of directors. . . . Ted Husing celebrated his fifth anni as WMGM-disk jockey Monday (17). . . . WJZ's Phil Alampi serving as judge at the Flower Show. . . . Ed Herlihy addressed Industrial Marketers of N.J. at their convention yesterday (Tues.). . . . Radio Execs Club, following up on talk of merger with American Television Society, invited ATS members to tomorrow's (Thurs.) lunch at the Waldorf; speaker is NARTB prexy Harold Fellows. . . . WJZ's Vince Williams 11 p.m. disk-gab show now originating from Child's Paramount eatery; restaurant chain is plugging its reduced prices. . . . William H. Youry, ex-Street & Smith and Ruthrauff Ryan, named WMCA's sales promotion director; Patricia Bolton upped to research director. . . . Morgan Ryan (ex-ABC and more recently manager of WPTZ, Albany) named Frederic W. Ziv rep for southeast Wisconsin; Mitchell Morris, ex-WSBT, South Bend, sales manager, will be Ziv's man in Indiana. . . . Annual meeting of the American Assn. of Ad Agencies at White Sulphur Springs April 3-5 has so heavy a registration from agencies that no media and bankrollers guests are being invited this year. . . . Maxine Keith signed to do all N.Y. radio-TV publicity for United Artists. Will still retain her office for her other (non-film) accounts. . . . Hank Sylvers serves as music conductor of forthcoming RCA Victor album based on ABC's "Space Cadet," for which Sylvers is also musical director.

Charles Ayres, ABC sales vicepres, covering Atlanta and Tampa on combo biz-vacation trip. . . . WOR veep Jack Poppole to preside at opening session of NARTB's engineering conference in Chi. . . . Maurice Mitchell, Associated Program Service g.m., will speak twice at the Canadian Assn. of Broadcasters confab in Toronto next week. . . . Chester Cheek upped to sales manager of WOR recording department; Richard F. O'Neill has joined the wax outfit as salesman. . . . Nelson Case doing commercial chores on CBS Radio, to Fort Lauderdale, Fla., for three weeks' vacation. . . . Rush Hughes to pinch-hit for vacationing Jack Sterling on WCBS' early radio ayyemmer this week.

IN HOLLYWOOD . . .

Ernest Felix ended his long association with ABC, more recently as acting division director and assistant treasurer. . . . Bill Gargan, the ex-Martin Kane, blew town for N.Y. just as Lloyd Nolan, the current Kane, soared in. . . . Tommy Tomlinson, CBS radio programmer, welcomed a third arrival in the household. . . . Pat Patrick (Eric Tying) gave up his appendix. . . . Another hospital case was Al Kabaker, Coast boss of Dancer-Fitzgerald-Sample, whose ulcers kicked up. . . . KBIG, which takes to the air May 1, hired Alan Lissner as program director. He formerly served in that capacity for Frisco and Honolulu stations. . . . Ed Larkin, who used to sell time for KNX, now manager of radio and TV spot sales. . . . Hal Dieker, erstwhile NBC producer, now with Office of Price Stabilization as radio and TV information specialist. . . . BBD&O's Bruce Barton and Ben Duffy in town briefly, perhaps to work on Jack Benny. . . . Charlie Vanda due in from Philly early next month for a week with his old cronies. . . . Both NBC and CBS are sparring for "Father Knows Best" after Crosley signs off at cycle's end. . . . Mathison agency opening a Coast office and looking for someone to run it. . . . Art Linkletter went to Richmond, Cal., to emcee an auto show and took along his oldest son and daughter (there's five) to work them into his act.

IN CHICAGO . . .

Jim Cornell exited his CBS research post here to join NBC's radio research department in N.Y. . . . John Boessel slotted in newly-created post as assistant to exec vicepres C. G. Shaw at the A. C. Nielsen Co. . . . Chi NBC sales topper Gordon Mills on the sick list. . . . Ken Harris switched from the W. B. Doner ad shop to Earle Ludgin. . . . Zenith Radio pops with a 50c quarterly dividend March 31. . . . Philip Morgener added to Robert Flanagan's spot radio sales crew at NBC here. He'd been with the Headley Reed station rep firm previously. . . . Sam Cowling, comic on ABC's "Breakfast Club," back on the job after an appendectomy. . . . Foote, Cone & Belding Buck Gunn named chairman of the public relations committee for the Chi 1952 Cancer Crusade. . . . Frank Downs new member of the WMAQ-WNBQ ad-promotion staff. . . . Tom Mulgrew ankle Foote, Cone & Belding to join Ivan Hill's agency. . . . WBBM farm director Harry Campbell attending the spring meeting of the Illinois Agricultural Development Council in Springfield this week. . . . Daily News columnist Tony Weitzel and wife Dorothy doing a noontime interview shows from the Conrad Hilton Hotel via WMAQ. . . . Chicago Rug Cleaners bankrolling 8:45-9 Tuesday segment of WGN's "Cliff Johnson Family" . . . Miles Laboratories repacted NBC's "World News" and "One Man's Family" . . . Chi NBC commentator Cloyd Head vacationing in Mexico.

IN WASHINGTON . . .

Kukla, Fran & Ollie troupe currently here for a week of capital origination and personal appearances, including hospital stints, a Capitol Hill luncheon, press conferences, and culminating in highlighting Father-Daughter dinner of National Press Club. . . . WWDC-Mutual honored by Washington Automotive Trade Assn. for cooperation in recent Auto Show. . . . "Time for Defense" (ABC), official Department of Defense airer, originates from West-Point this week in honor of the U.S. Military Academy's sesquicentennial, with Stanley Field, chief of radio production for armed forces, heading production unit. . . . Irv Lichtenstein, WWDC's top publicist, vacationing in Florida. . . . Mill Grant, WOJ-Liberty d.j., inviting listeners to contribute their old recordings to his new show featuring "all-time greats" on wax.

Tele Follow-Up Comment

Anyone with the name of Sullivan could do no less than dedicate the March 16 program to St. Patrick's Day. Protocol called for virtually an all Irish bill and Ed Sullivan obliged on his CBS "Toast of the Town."

Program paid fitting tribute to Erin with the N.Y. Daily News syndicated columnist hitting an eloquent stride with a long dissertation on the Emerald Isle. But Sullivan was particularly florid, but Sullivan's delivery smoothed out that detail.

The show had many facets of Irish lore, but failed to inject that bit of humor for which the Gaels are known. Otherwise it was a fairish exposition with its maximum strength at the end with Ted Lewis taking the spot for a strong windup. There was evidence that Lewis was taking too much time, because the final commercial cut Lewis did his familiar material with the usually strong results.

The scene with the Dublin Players, imported by Eddie Dowling, was symbolic but the characters didn't assume the necessary realistic stature to register strongly. The bit, "Cathleen ni Houlihan" by Yeats, couldn't achieve the necessary impetus in the short time allotted it.

Major production came at the start of the show with the Dorothy Hayden Irish steppers, which made a good impact. Natalie Nevins chanting "Little Bit of Heaven" is a charming singer, but showed an immature delivery. British import Alan Deah did "Irish Lullaby" but it doesn't seem to be a tune particularly suited to him.

Janie Froman made a brief appearance to speak on behalf of Easter Seals and Sullivan introduced a host of all-American basketball players.

Jack Barry's novel panel show, "Life Begins At Eighty," switched to the DuMont web Friday (14) after holding down a popular niche in the ABC-TV programming lineup. From first show indications it appears that DuMont has inherited a happy half-hour.

With Barry at the helm, guiding the octogenarians through their gabfest, the stanza offered a blending of impish humor and sage philosophy for okay results. The panelists—Mrs. Georgina Carhart, 86; Fred Stein, 83; Captain Edward Lane, 84; Fred Irving Cox, 81; and Mrs. Jesse Grahama, 85—were in top form and in good spirits and their handling of the mailed-in queries made it a click 30 minutes. Topics ranged from "Should husbands eat breakfast alone?" to "What is your most attractive quality?" In between they told old jokes and reminisced the blizzard of '88. Aside bickering between Mrs. Carhart and Stein seemed a bit but it gained plenty of yocks.

Barry's geniality and video savvy were in important plus. He kept show moving at a comfortable pace by holding the old-gabbers to the questions on hand.

CBS-TV's "Schlitz Playhouse of Stars" may not always have the lush sets and expensive properties featured on some of the other TV dramatic showcases, but for the warmth and human qualities of its presentations, it is seldom topped. Series did it again Friday night (14) with a standout staging of "Make Way for Teddy," adapted by Don Ettlinger from a novel by Ambrose Flack. Story of how a small American family at the turn of the century was inspired by its admiration for President Theodore Roosevelt, whom they had never met, and how their passion for the President affected their lives was certainly corny in spots but it was the type of corn that left viewers with a pleasant reaction and the "all's right with the world" feeling.

With Walter Hampden starring as the grandfather of the family, a shoemaker who had made a pair of shoes for Roosevelt, the cast did a fine job under the knowing direction of producer-director Joseph Sibetta. Irene Manning, as his daughter and the widowed mother of the small brood; Ann Crowley, as the oldest daughter; Philip Abbott, as the sick hobo whom they took in and nursed back to health; and Laura Weber and Kenneth Walken as the younger children, all turned in sympathetic characterizations to tie in with the mood of the piece. Also in the supporting cast, Jack Weston came up with a masterful performance as the stuffed-shirt suitor of

Miss Crowley and Maurice Manson was acceptable in a short bit as Roosevelt himself.

Durward Kirby again turned in a neat job on the Schlitz commercials, which were built, as usual, around the sets and incidents of the play.

Eddie Cantor, backed by a variegated assortment of guests, helmed an entertaining "Colgate Comedy Hour" Sunday night (16). Playing to a studio audience comprising almost entirely personnel of the March Air Force base in California, Cantor emphasized straight variety, more than the production-based skits. First 10 minutes were pitched a little too strongly at his GI audience but he himself reminded that the show couldn't be too local, and he took it from there to build a pleasant hour's NBC-TV viewing.

Guest lineup was topped by Dorothy Kirsten, who scored solidly in both her vocal chores and the comedy skits, in which she displayed a neat and personable ability to gag it up. But it was Sammy Davis, Jr., fronting the Will Mastin trio, who walked away with the guesting honors, repeating the socko work he did on Cantor's last previous show. Spotted in two places on the bill, he wowed with his versatility in terping, singing, impersonations and the like. Latter bit, incidentally, also gave Cantor a chance to make with the mining, and he handled his impressions okay.

Miss Kirsten registered with an aria from "Louise" and in her rendition of Irving Berlin's "All Alone," latter as part of a big production routine based on the telephone. Moppet Sharon Baird and older Mabel Butterworth pleased with their terping, and Harry Von Zell made out okay in a comedy bit with Cantor. Miss Kirsten was the comic's passenger this time in the "Maxie, the Taxi" bit, and the duo got laughs.

NBC-TV's "Goodyear TV Playhouse" offered an unusual vehicle, "Three Letters," on Sunday (16), giving legit actress Judith Evelyn opportunity to play four different roles in the 60-minute span. That called for thesping of a high order, and Miss Evelyn filled the bill with a quartet of fine performances.

Framework was that of Miss Evelyn, as a high school teacher, reading three letters from former classmates, all leading supposedly successful and glamorous lives. After each missive there was a dissolve to a scene with the friend—with Miss Evelyn playing that part—and revealing the actuality of the woman's situation and her real frustration. Payoff, of course, was that the school marm, serenaded at the end by her students, really had the healthy, fruitful and happy life.

First vignette had Miss Evelyn as an actress on the way down, pretending to help a young protegee get a part but in truth trying to steal it for herself by coying up to the producer and angel. Next segment spotted the star as a rich southern matron, a domineering mother and wife, acting as impresario of the arts and getting her desserts when the genius she imported proved a zany and walked off with her daughter. Last episode cast Miss Evelyn as a neurotic spouse, who holds on to her young husband because of her wealth and breaks up his affair with another woman.

Miss Evelyn registered forcefully as the actress-biddy and did a superb job as the mentally-ill woman in the third act. Middle segment, which strove for comedy relief, was less successful, primarily because the emphasis was on the daughter-genius courtship. This was a whacky bit, which at times failed to jell, but it was unusual video material and held interest.

Hoffman R. Hays' script was, for the most part, topflight. Use of symbols, such as the neurotic woman's binoculars (to keep tabs on her philandering mate) and her purse (which he picked up at the moment of decision), was excellent. Most of the characters, except for the humorous middle portion, came over as real people. That was a credit to the cast, which included Anna Burr, Walter Brooke, Margaret Barker, Ben Lackland, Constance Ford, Eddie Andrews, Orson Beane, Tommi Burke, Roland Wood, Maurice Barker, Frances Williams, Harold Crane and Robert Christopher. Fred Coe's production and Gordon Duff's direction were good, except for some hesitancy in the bridge scenes during which Miss Evelyn had to make costume changes.

SHAREHOLDERS MEETING
With Fred Ossanna, John Ford, etc.
Producer-Writer: Mike Fadell
Director: Roger Gardner
60 Mins.; Mon. (10), 10:30 a.m.
TWIN CITY RAPID TRANSIT CO.
WTCN-TV, Minneapolis

Ordinarily the telecast of part of a large corporation's shareholders' annual meeting might capture the interest only of its own stock or other securities owners unable to be present and, perhaps, to a limited degree, investors generally and persons curious as to the proceedings and as to the sort of people running and owning the companies that make the goods or provide the services the public buys. However, in the Twin City Rapid Transit Co.'s instance, what's believed to be the first any such video presentation had general widespread appeal locally because public transportation is a matter of vital concern to most individuals and the problem in Minneapolis and St. Paul has been a burning and controversial one since a new group came into the streetcar and bus company's control more than a year ago.

Thus, the show must have enlisted a very large audience and, in taking the lid off whatever mystery has been attendant to its inside affairs and in providing an insight into its management and a showcase for the presentation of its problems and difficulties, it proved interesting as well as informative. The experiment demonstrated, too, that regardless of any peculiar or distinctive angle, this type of telecast can be a powerful public relations and advertising medium for any corporation.

And it would seem that this particular show must have achieved at least in part its aim of improving the company's public relations. The latter has been at a low ebb because, in part, what many have considered mishandling. Also, reasons for public resentment have been continuous demands for fare increases, alleged racketeer control (Collier's ran an article with such charges and now faces a \$5,000,000 libel suit), continuous run-ins between the company's president and state and city officials, and reductions in service, etc.

Heavily advertised in the newspapers and shown on the large screen theatre TV at Radio City which was rented for the affair with admission free to those unable to watch it at home, the telecast undoubtedly benefited the company by bringing into clear visual focus the company's trials and tribulations and the reasons therefor, the fact that other outfits elsewhere are encountering similar troubles, the further fact it's asking only for the same fair treatment accorded most other public utilities, the matter of a fair return for its owners or their investments, and aims, purposes and plans.

The bringing before the camera of President Fred Ossanna, directors, officials and the shareholders themselves, revealing them as decent looking, apparently average citizens, in itself must have furthered accomplishment of the telecast's goal.

In uncovering part of what goes on at such a corporation's annual stockholders' meeting and providing as good pictorial coverage and fare as was possible under the circumstances, the Fadell Advertising Agency and WTCN-TV merited bows.

There was a brief prepared script for the part to go before the cameras during the 60 minutes, but no rehearsal. Two cameras were used and special lighting arranged in the room where the meeting was held. The bulk of the time was consumed by President Ossanna's annual report to the stockholders in which he packed some tremendous public relations punches by detailing what the company's up against, including loss of passengers because so many people use their own autos and TV is keeping former passengers at home and because rising costs are necessitating fare increases, antiquated ordinances are imposing "impossible" burdens, and auto traffic and parking regulations hamper and slow up service.

Before the Ossanna report there were shots of directors, officers and officials and the shareholders themselves, neatly introduced by WTCN staffer John Ford whose occasional explanations and commentaries fitted in well. It all must have left plenty of watchers in a more kindly and sympathetic frame of mind toward the company.

Indianapolis—WFBM-TV has completed arrangements with Indianapolis American Association Baseball club to televise first game of 11 Sunday afternoon double-headers this season, starting April 11.

OPPORTUNITY UNLIMITED
With John Mallow, Ed Meekin, Gil Fergusen, John Galvardo, Bill Magnuson, Hy Gray, Norman Gottschalk
Producer: Lew Sanders
Director: Frank Palmer
Writer: John Forman
30 Mins.; Sun., 3:30 p.m.
BOULEVARD EMPLOYMENT AGENCY
WGN-TV, Chicago
(Jones Frankel)

With everyone scratching around for an effective video format that can be brought in for a reasonable price, here's one on that of the right track. "Opportunity Unlimited" is geared along institutional lines, depicting the historical development of major city institutions and industries. It's a big assignment and one which several others have floundered—usually because costs exceeded the rating payoffs.

But the solution as to how to handle an idea of this scope seems to have been found here, at least in the segment viewed (9). By using an imaginative combination of still p. x. films and live sequences, this show, sketching the development of the Chi Board of Trade, came off as a strong video document. It was an interestingly realistic portrayal that also fit the bill as entertainment.

The Windy City's importance as a marketing center was first outlined by a series of historical maps showing the waterways focusing into the city. Then the action went live with a bit depicting the early-day activities of Jesuit priest Father Pinet, who first saw the opportunities of the tiny settlement back in 1698. Then, the transition from the French colony to statehood in 1818 was bridged by showing copies of the pertinent documents. At this point, the year'n swung back to live action, sketching how the farmers in the region were stymied by the then current marketing facilities. Out of this complaint came the idea of setting up a central grain market to deal in futures. By establishing an exchange whereby the millers could buy for future delivery, the farmers were assured a more stable market by not being forced to sell their wheat during the low price ebb at harvesting time.

The session finale with a film of the modern grain pits at the Board of Trade building, for a potent wrap-up of an informative session.

Production was smooth throughout, with good integration. Thesping was competent and John Mallow's narration was tops.

Dave.

PANTOMIME PARTY
With Clark Davis, Bill Cain, Ellen Scott
Producer: Davis
Director: Bill Taylor
30 Mins.; Sat., 12 Noon

Participating
WBKB, Chicago
(Ross Roy)

"Pantomime Party" is a blurb-spotted entry in the miming-to-records class that looks to have only mild appeal for the kiddies at whom it's apparently chiefly aimed. There seemed to be some doubt as to the target of the chapter watched (15).

With the last half sponsored by a tele set distrib, it was obvious that the trio of mimics were angling for the oldsters, despite the fact the studio guests were all moppets and the previous portion of the half-hour had a definite playground slant. Certainly, that sizzling panto turn, with Ellen Scott flexing her muscles at partner Clark Davis in an Apache treatment of "You've Been A Liar All Your Life," wasn't for the edification of the grade schoolers.

Other elements such as Davis acting out the "Popcorn Song" with the kiddies taking part and Miss Scott's terping to Judy Garland's recording of "It's a Great Day For the Irish" were more acceptable. Bill Cain's mimic take off on a Danny Thomas ditty also emerged okay.

Davis and Cain shared the commercial duties with the punch 'em plugs coming often and long.

Dave.

FASHIONS ON TRIAL
With Art Ford; panelists, Walter Florenz, Jess Wynne, Herbert Eichen, Herman Brown, D'Amico, Clyde Matthews; guests, Claude Barrell, Arnold Stang
Producers: Matthews & Herbert Lannard
30 Mins.; Fri., 11 p.m.

MACLEVY DANCE STUDIOS
WABD, N.Y.

In bowing on WABD, N.Y., Friday (14), "Fashions on Trial," accomplished very little except to provide an excuse to plug the services of the sponsor, MacLevy Dance Studios & Slenderizing Salons, as well as puff goods and

(Continued on page 39)

INSIDE OUR SCHOOLS
With Ben Grauer, Jack Barry, Radcliffe Hall, John Kieran, others
Producer: Dick Krollik
Director: John Chaplin
150 Mins.; Tues. (18), 9 a.m.
Sustaining
WNBT, New York

This series of some 70 radio and television broadcasts, spreading over WNBC and WNBT to report on conditions in New York City's schools, gives promise of being one of the outstanding public service projects undertaken by any local station in the past few years. Certainly the subject is important, for children are America's most important asset, and the education they get in large measure shapes their futures—their health, happiness, intelligence as citizens.

Ted Cott's WNBC-WNBT operations are attempting to delve into many of the multi-faceted aspects of the schools—progressive education, juvenile delinquency, parochial schools, the school and the arts, adult education, AM and TV as educational media, etc. That the NBC keys are devoting as much time as they are to this series, as well as high powered advertising and promotion, as evidenced by the tieup with Life mag., is a worthy of industry-wide commendation—and emulation. Other NBC outlets (such as WHAS, Louisville) have staged similar projects and others will do likewise in their localities; but more chains and indies, too, would do well to follow suit.

First major offering Tuesday (18) morning was a two-and-a-half hour show poking the video cameras into P. S. 33, Manhattan. Show opened with a brief glimpse at the underprivileged Chelsea area in which the school is situated and with which the shiny, modern, spanking new building contrasts.

Ben Grauer and the cameras sat in on a kindergarten session, with the youngsters playing in a rhythm band as part of their learning of social adjustment and cooperation. One of the moppets was leading the orch, which cued some ad libs by the juniors about Sammy Kaye's batoning on TV. Interesting, too, was the spontaneity of the children in quizzing Grauer on the cameras and "what channel are we on?" Then there was a demonstration of the teacher showing the kindergartners how to cut firemen's hats out of paper. It was an informative peek into a class at work. And while the Chelsea school is far superior to the average public school in Gotham, even here the classes seemed crowded.

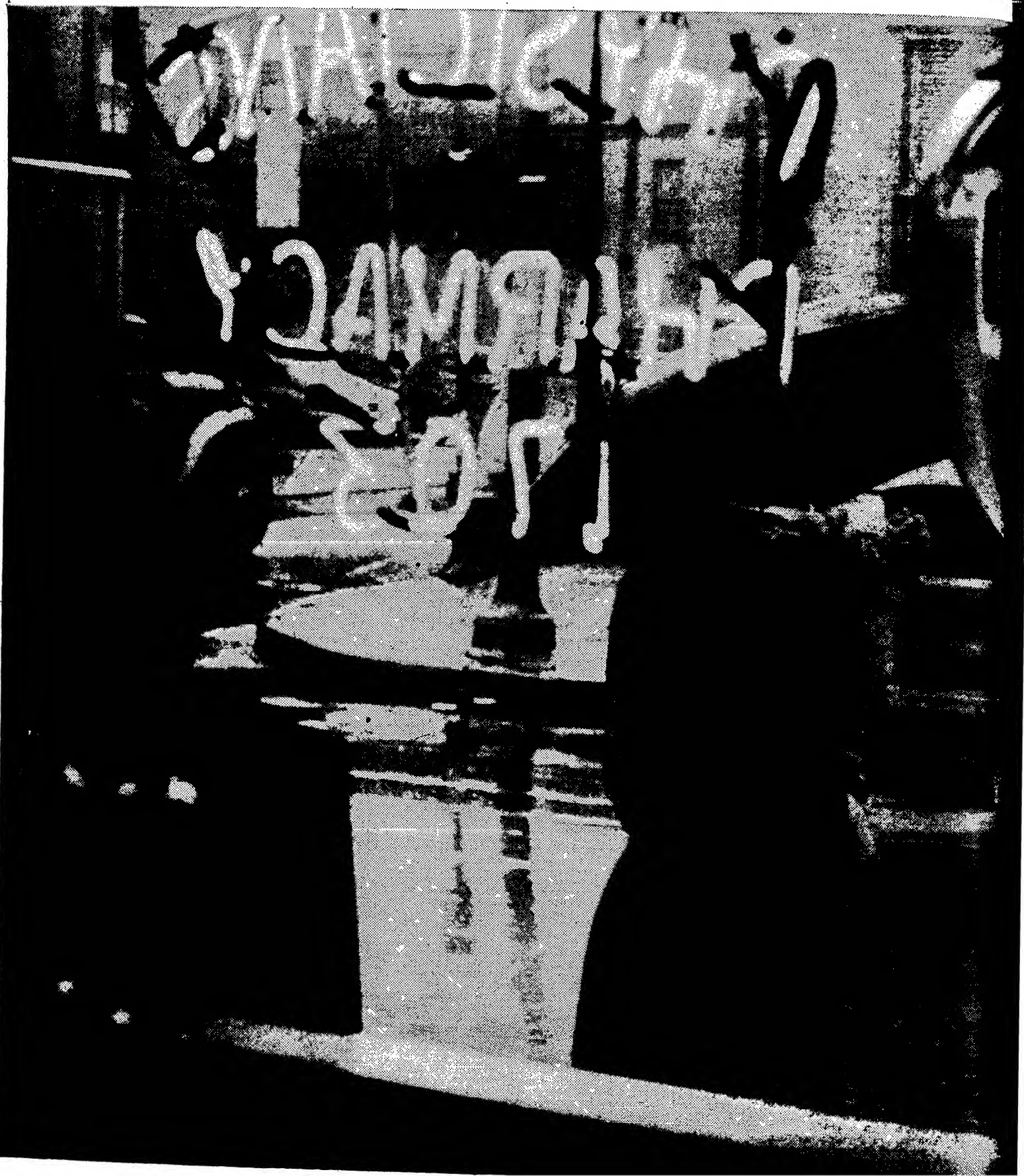
Next, Radcliffe Hall introed the third grade where the students were learning developmental mathematics, using various forms of the abacus to compute how much eight cookies at 2c apiece would cost. Viewer was given a good idea of up-to-date methods of instruction.

Session with the intellectually gifted children got off with a mis-cue that tipped the rehearsing, but nevertheless packed a wallop as the eight- and nine-year-olds discussed the Presidential nominations, the weather, sports, etc., from the pages of the morning papers. Brightness of the youngsters and the teacher's skill in allowing the children to teach themselves impressed. John Kieran's presence slowed things, because he prompted the kids and added comments of his own, when the point was to eavesdrop on actual classroom operations. The progressive approach, with pupils engaged in their own projects in research about France via French eateries, Dreyfus case, etc., also came across. Modern teaching concept of visual aids, with spotting of a documentary pic on N. Y. water supply, permitted an interesting film insert.

All in all the stanza underscored TV's unique values as a communications medium with excellent public service potentialities. These, however, won't be fully realized in this series unless shortcomings of the schools are also presented—the overcrowding, obsolescent buildings and equipment, lack of funds, low pay of teachers, and similar weaknesses—to give a rounded, objective picture. Board of Education and WNBC & T will be missing a bet if they don't also unfold the negative side of the situation as a spur to public demand for more coin and attention to the schools.

Brit.

Houston—A new series titled "The Hot Stove League" has made its bow on KPRC-TV here for a quarter-hour each Thursday. Program, a sportsman's bill session, features a regular panel including Bruce Laver, Alan Russell, prez of the Houston Buffs of the Texas League, and Dick Gottlieb, KPRC-TV sportscaster. Guests and film clips are also used on the shows.



SHE CAN ONLY CATCH ONE COLD AT A TIME...or take one bath

at a time...or bake one cake at a time.

She's the darling of the druggist, the grocer—of every storekeeper in town. But she can't possibly use aspirin by the carload—or salt, cereals, or soap flakes.

Today, only *volume* can keep selling costs down... and so the national advertiser seeks this lady mostly in multiples of a million.

He courts her best on radio. Because radio reaches people *unlimited*...and sells with undiminished force in every town, county, and state. Radio reaches more people at less cost than any other mass medium.

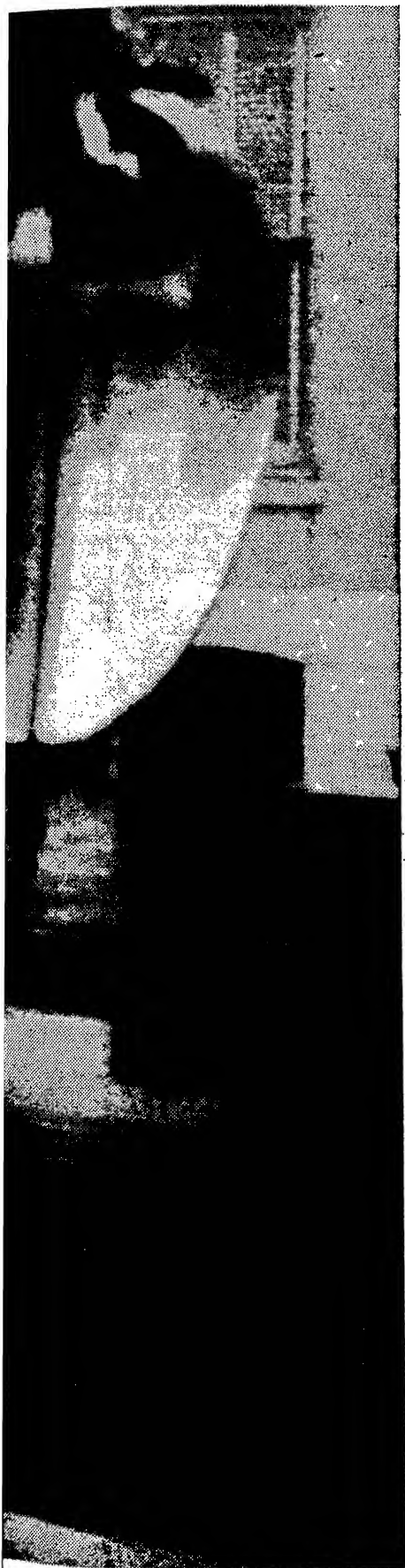
You deal with the most people on CBS Radio—where the average audience (5.9 millions) is 10 per cent larger than on any other network.

And you can afford bigness with frequency on CBS Radio—with the lowest cost-per-thousand listeners of all networks by 29 per cent.

Here you can talk to customers—not once a month or twice a month—but daily and weekly. Here you can pre-sell and re-sell the all-important impulse that reaches for your product on crowded shelves.

And here you can sell *carloads* at a time—time and time again.

THE CBS RADIO NETWORK



Budget Trimming May Hamper FCC In Expediting TV Applications

Federal Communications Commission may be seriously hampered in handling the flood of TV applications expected after the freeze is lifted, by the House Appropriations Committee recommendation last week denying the agency's request for nearly \$2,000,000 extra for the next fiscal year's budget. The additional funds were requested for expansion of broadcast activities, monitoring operations, research facilities, and staff pay increases.

Instead of granting the Commission about \$212,000 requested for expansion of its TV staff, the Committee allowed only \$51,810 for this purpose. The Commission also allowed an additional \$125,000 for new monitoring equipment instead of the \$1,140,000 requested. However, the agency will have to cut down its expenditures elsewhere to increase its facilities in these fields.

It's expected that efforts will be made to up the funds for FCC when the appropriations bill is debated on the House floor. If the House sustains the Committee action, the Commission still can appeal to the Senate where sentiment is stronger for giving the agency the necessary personnel to facilitate processing of TV applications.

Appearing before the Committee last month on the budget request, former FCC Chairman Wayne Coy estimated there would be 500 applications filed after the freeze is lifted, in addition to that many already on file. He estimated about 90% of these applications would be contested, necessitating hearings to select the most qualified applicants, and examiners to preside at the hearings.

'53 a 'Critical Year'

Coy asked for an additional 33 personnel to handle the TV load, plus 144 other people for expansion of research and monitoring operations. He requested funds for more examiners, lawyers, licensing clerks, engineers, and researchers.

Coy told the Committee that 1953 "will be a critical year in the orderly growth and development of TV broadcast service in this country." He said the Commission "can aid and stimulate this expected growth by the provision of adequate staff to handle the already substantial pending workload plus the anticipated incoming workload during 1953. Inadequate staff can only retard this growth and act as a disservice to the public which in many areas has been eagerly awaiting the establishment of television service in their localities."

In its report accompanying the Independent Offices Appropriations Bill for 1953 (fiscal year ending June 30), the House Committee said it "appreciates the heavy workload presently being carried" by the FCC. "However," it declared, "under existing economic conditions funds cannot be provided to increase appropriations for any peace-time agency, and it requests the Commission to regulate its work in such manner as will permit performance of essential functions within the funds provided in the bill."

The Committee recommended \$9,108,460 for the FCC budget for 1953 as compared to the agency's current budget of \$6,116,650 and its request for \$8,075,000. The Committee further required the Commission to absorb in next year's operations a supplemental request for \$488,900 to meet government pay increases.

McGrath Vice Lawrence As NARTB Director

Washington, March 18.

William B. McGrath, managing director of WIDH in Boston, was named a director of the National Assn. of Radio and TV Broadcasters last week. He assumes the directorship left vacant by the resignation of Craig Lawrence, formerly with WCOP in Boston, to become general manager of WCBS-TV in New York.

As a member of the NARTB board, McGrath will represent District 1, comprising the New England states.

Cantor Ankles PM To Whirl Wax for Welch

Hollywood, March 18.

Eddie Cantor closes out his record series on NBC for Philip Morris April 8, but resumes with the same format for Welch wine Aug. 15. Comedian recently acquired 40% interest in the vino branch of Welch grapejuice.

Radio deal with Welch is for five years, with Cantor continuing his nostalgic lead-ins to rare recordings of the past. Program will be continued during the interim either as sustainer or with participating or rotating sponsors. In announcing the washup, both Milton Blow and Morris' Al Lyon said that Cantor did all that was asked of him to a point of saturation.

N.Y. Stations Gripe At Hooper Daytime Study At 'Abnormal' Period

Research directors on some New York radio outlets are doing a burn at C. E. Hooper because the latter's latest survey on daytime audiences in the Gotham area covers the period Sept. 26-Oct. 2, although Hooper has released more recent figures on nighttime dialing.

The station statisticians claim that many agencies are insisting that presentations soliciting business be based on Hooper's data, but the broadcasters argue that the fall info isn't valid because it was "atypical" due to the special conditions which prevailed during the baseball season. They say that the indices which had ballcasts show up much better than other outlets which did have sizable audiences.

As an example, the researchers say that WNEW is shown with no audience in the 3-3:15 p.m. slot, WOR with no audience in the 4:30-4:45 period and WJZ without audience for 4:45-5 p.m. While baseball undoubtedly pulled heavily, the complaint runs, these three stations should have at least a fair number of dialers at those times.

Another beef is that Hooper doesn't make note of the fact that Oct. 1 and 2 were days on which there were the playoff games in the Giants-Dodgers National League windup, when baseball fever was at its peak in N. Y.

McLendon Plagued

Dallas, March 18.

Gordon McLendon, prez of the Liberty Broadcasting System, has been awarded a bronze plaque by the Disabled American Veterans.

McLendon received the award for "outstanding assistance to the nation's war time disabled veterans" with his baseball broadcasts.

CKXL's 250G Sale

Calgary, Alta., March 18.

The Albertan Publishing Co., Ltd., here has sold its radio station, CKXL, to a local group, subject to approval by the Canadian Broadcasting Corp. board of governors. Sum involved in the transfer of shares was set at about \$250,000.

Heading the group are Cecil Chesher, oil executive, who will be president, and Fred R. Shaw, who will be vice-president and general manager.

No major changes in policy or staff are contemplated at present.

Radio, Actors, Comm'l's, Et al, Get Kickaround At Wing's Symposium

"Radio actors should be sincere, believable, easy-to-understand" was the theme of a symposium on the thespian in AM, conducted by the American Theatre Wing at WNEW, N. Y., last week.

Mitchell Grayson, director of "Big Sister," said that the good actor is compatible, respects the director and shares responsibility with him as a working craftsman. He added that the bad actor criticizes the script, complains about his co-workers, misses directions and relies on phoney pyrotechnics and a bag of tricks.

Speaking on the agency viewpoint, Kay McMahon of Ruthrauff & Ryan declared that agency auditions can't afford to neglect a good or promising actor. The greatest scarcity, it was stressed, is "people who sound like normal human beings. . . . The beautiful voice is out."

Compton agency's Lucille Mason said that commercials require genuineness and clarity. "Dare to be yourself," Miss Mason advised. "Capitalize on your individuality." Clayton (Bud) Collyer, AFRA prexy, stressed the "in union there is strength" theme. He said, "You are the union—let your voice be felt."

Daytime radio gives talent the experience of growing with a character, in contrast with the one-shot performance, and allows a "creative collaboration with the writer," said Walter Gorman, "Road of Life" director. On the other hand, according to "Theatre Guild of the Air" director Homer Fickett, the evening weekly hour gives the actor a chance to develop deeper roots in character. He said he expects the actor to listen to the words in the script that he himself doesn't speak.

Actress Vera-Ellen said that radio requires an "intelligence of the emotion" and that it is a mistake to be facile and glib before having thoroughly learned the craft. Scripter Howard Rodman called for performers to be more real and less mechanical, and conductor Charles Paul suggested that the players "make use of the music—not fight it." Emcee was Arthur Hanna.

TV Drama Calendar

Following is the lineup of hour-long dramatic shows on the major television networks during the next 10 days:

March 19

Kraft TV Theatre (NBC—9 to 10 p.m.). "The Bride the Sun Shines On," by Will Cotton. With Cloris Leachman, John Newland, Howard Smith.

Celanese Theatre (ABC—10 to 11 p.m.). "Saturday's Children," by Maxwell Anderson. With Mickey Rooney, Shirley Standlee, Patricia Bright, Dora Miranda, Harrison Dowd.

March 21

Schlitz Playhouse of Stars (CBS—9 to 10 p.m.). "The Human Touch," by William Kendall Clarke. With Diana Lynn, Vincent Price, Frank McHugh.

March 23

Philco TV Playhouse (NBC—9 to 10 p.m.). "The Best-Laid Schemes," by Joseph Liss. With Joseph Buloff, Eileen Heckart, Wolfe Barzell, Billy Sands.

March 24

Lucky Strike Theatre (NBC—9:30 to 10:30 p.m.). "Claire Ambler," by Booth Tarkington, adapted by Adrian Spies. With Peggy Ann Garner, Allan Tower, Julio Vincent, Mary Barclay. Studio One (CBS—10 to 11 p.m.). "Miss Hargreaves," by Frank Baker, adapted by Sumner Locke-Elliott. With Mary Wickes.

March 26

Kraft TV Theatre (NBC—9 to 10 p.m.). "The Rugged Path," by George Shiels.

Pullitzer Price Playhouse (ABC—10 to 11 p.m.). "Robert E. Lee," by Douglas Southall Freeman, adapted by H. R. Hays. With Robert Keith, Ilka Chase.

March 28

Schlitz Playhouse of Stars (CBS—9 to 10 p.m.). "Grandma Moses," by Mrs. Moses, adapted by David Shaw. With Lillian Gish.

Moppet Exposure to 'Poor TV'

Albany, March 18.

Charges that "some of the poorest television fare" is aired during hours when the child audience is at its peak was leveled at the industry this week by the St. James Parish of Catholic Women in Falls Church, Va. Charges were based on a survey sponsored by the parish, results of which were published by the Evangelist, Albany diocesan weekly, this week.

Inasmuch as the new TV code went into effect March 1, just after the parish women had completed their study, they plan to do a repeat in a month or two to determine what changes it has brought about. According to Mrs. Winfield D. Smart, prez of the parish council: "We took the TV code at its word. It says viewers should be encouraged to make their criticisms and positive suggestions known to the TV broadcasters. That's what we tried to do, and we hope a lot of other people will do the same thing the country over."

Survey revealed that some of the worst shows, as judged by parents, had the biggest moppet audience because of lack of competition. Number of shows that parents consider only "fair" or "bad" are watched by children because competing shows are bad or worse. Evangelist commented: "The juvenile audience is at its peak when mother is busy getting dinner. Yet some of the poorest TV fare for youngster—violence, confusion and ancient 'B' films—is aired just at these hours, between 4:30 and 6:30 p.m."

WHAS-TV's Speed Mark on Newsreel Story of L'ville Murder-Kidnap

Louisville, March 18.

WHAS-TV news claimed a new course record for speed on March 4, as result of a newsreel film story involving the kidnapping of a prominent local attorney. On March 3, still keeping the speed gimmick intact, WHAS-TV newsreel showed the confessed murderer, located body, and police and FBI officials as the case, except for sentencing, was completed.

Sheldon as Co-Emcee Of 'Eve-Hunter Show'

In an attempt to bolster its daytime "Eve Hunter Show," WNET, the NBC web's N. Y. video flagship, has signed Herb Sheldon to act as co-emcee with Miss Hunter. In addition, Jane Kalmus, former director of women's activities for the Carl Byoir office and publicity chief of the Hutchins agency, has taken over as producer, with Bill Harbach as director.

Several changes in format were launched on the show, aired from 1 to 1:30 p. m. cross-the-board, starting Monday (17). Show has also moved from NBC's 106th Street, N. Y., studio down to the larger Studio 8G in Radio City.

Missouri Pitches Bill To Protect Radio, TV On Politico Speeches

St. Louis, March 18.

Radio and TV stations in Missouri are keeping a weather eye on a bill pending in the State Senate that would relieve them of any civil liability for alleged defamatory speeches by political candidates over their facilities.

The measure, sponsored by Sen. Richard J. Chamier, Moberly, provides that radio and TV stations, networks and their employees cannot be sued for defamatory remarks made by or in behalf of any political candidate, when such speeches are not subject to review or censorship by the stations, because of any federal statute or rule of FCC. Chamier told his colleagues that radio and TV stations do not have the right to censor political speeches.

Pointing out that if a station permits one candidate to speak over its facilities, Chamier said it must make equal time on the air available to other candidates for the same office, if they request it. Because radio and TV stations must permit use of their facilities, but do not have the right to censor the talks, they should not be liable for damages if a candidate makes libelous or slanderous statements, Chamier asserted.

WCCO'S 'X FACTOR' SERIES ON POLITICOS

Minneapolis, March 18.

As a public service, WCCO will start on April 8 a special series of non-partisan political programs, "The X Factor," to be continued through the November general election, with James Bormann, news and public affairs director, as producer.

Tentative time is 15 minutes at 9:45 p.m. Tuesdays. The Minnesota Young Republican League and Democratic-Farmer Labor Club will supply panel members and WCCO the panel chairman.

Object will be to answer listeners questions about elections and about general political matters. The programs' principal purpose, it's announced, is to acquaint listeners more thoroughly with politics and the democratic form of government's complex business.

Joe Reichman Signed As Texas Disk Jockey

Dallas, March 18.

Joe Reichman, the pianist and band leader, has been signed as a member of the WFAA staff. Reichman will start a disk jockey show on the outlet in May. Currently he is at the Balinese Room at Galveston and then will go to the Washington-Yoursee Hotel in Shreveport.

Reichman appeared in a similar role on WWL, New Orleans, while he was appearing at the Roosevelt Hotel there.

IN 1951, TELEVISION PRODUCTIONS WITH **COSTUMES BY EAVES*** WON 65 MAJOR AWARDS

WE are proud of "COSTUMES BY EAVES."
We have been proud of "COSTUMES BY EAVES"
for 82 years.
But it took the magic of television
to help us realize
the scope of our stock,
the style of our wardrobe,
the adaptability of our collection,
the full-meaning of "COSTUMES BY EAVES"
One thousand "COSTUMES BY EAVES"
are being seen on television every week.
Ask the producers, the directors,
the designers, the actors,
THE NETWORKS—
they will tell you
"COSTUMES BY EAVES"
are perfection in performance.
"COSTUMES BY EAVES"
are chosen by the prize-winners.
"COSTUMES BY EAVES" are at your service.

* YOUR SHOW OF SHOWS ... PAUL WHITEMAN SHOW
... PHILCO PLAYHOUSE ... ROBERT MONTGOMERY
PRESENTS ... STUDIO ONE ... KATE SMITH EVENING
HOUR ... CELANESE THEATRE ... GIAN-CARLO
MENOTTI ... ALL STAR REVUE ... GODFREY AND
FRIENDS ... KRAFT THEATRE ... LUX VIDEO THEATRE
... CLAUDIA ... SUSPENSE ... PULITZER PRIZE
PLAYHOUSE ... RCA VICTOR SHOW—EZIO PINZA ...
PERRY COMO SHOW ... FAY EMERSON'S WONDERFUL
TOWN ... FORD FESTIVAL—JAMES MELTON ...
MAMA ... WE, THE PEOPLE ... PLAYHOUSE OF
STARS ... DANGER ... HERB SHRINER ... ONE
MAN'S FAMILY ... MAN AGAINST CRIME—RALPH
BELLAMY ... ELLERY QUEEN ... CBS TELEVISION
WORKSHOP ... KATE SMITH SHOW ... CAMEO
THEATRE ... BIG TOWN ... CRIME SYNDICATED ...
ROYAL SHOWCASE ... BIG PAY OFF ... MIKE AND
BUFF ... NEWSSTAND THEATRE ... STEVE ALAN
SHOW ... BOB AND RAY ... LOVE OF LIFE ...
ACTORS HOTEL ... IT'S NEWS TO ME ... BEAT THE
CLOCK ... THOSE TWO ... CHARLIE WILD, PRIVATE
DETECTIVE ... LAMP UNTO MY FEET ... SOLO
DRAMA ... MR. I. MAGINATION ... MEL TORME ...
NOT FOR PUBLICATION ... METROPOLITAN OPERA
AUDITIONS ... THE WEB ... CHESTERFIELD DRAMA
SHOW ... GARRY MOORE SHOW ... FRANCES
LANGFORD—DON AMECHE ... CRIME PHOTOGRA-
PHER ... THE EGG & I ... BETTY CROCKER ...
AMAZING MR. MALONE ... SHADOW OF THE CLOAK
... A DATE WITH JUDY ... MR. DISTRICT ATTORNEY
... CITY HOSPITAL.



MORE THAN 100,000
COSTUMES BY

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ALSO AT YOUR SERVICE

THOMAS and ANDREW GEOLY
EAVES COSTUME COMPANY
151 WEST 46TH ST., N. Y. C.
PLAZA 7-3730

Television Chatter

New York

Legit actor Eddie Dowling looms as the hottest contender to replace George Abbott as emcee of NBC's Sunday night "Royal Showcase," although a number of other names are under consideration. . . . Mopet Lynn Loring, featured daily on CBS' "Search for Tomorrow," packed for a role on the same web's "Lamp Unto My Feet" Sunday (23), the show on which she made her video bow. . . . Leo Caspare, TV-radio actor, recovering from a serious operation at the Kingsbridge VA hospital. . . . Bill Va'lee, tele production director for Benton & Bowles, and Gertrude Boscoe, script girl on CBS-TV's "First Hundred Years," engaged to wed May 18. . . . The Modernaires guest on CBS-TV's "Star of the Family" from the Coast tomorrow (Thurs.). . . . Coleen Gray to do a stint on ABC-TV's "Celanese Theatre" April 2. . . . Eric Arthur, who did a script for Jackie Carson's first guest on Kate Smith's show, dittos tonight (Wed.). . . . Arthur's first novel, which has a show biz background, is due from Avon presses this summer. . . . Due to lack of studio space, DuMont's "Life Begins at 80" is originating from ballroom of Hotel Edison.

Jack Rayel upped to supervisor of TV package program sales by NBC-TV, and Jack Fuller upped to supervisor of program sales development. Both will report to Rudd Lawrence, the web's director of sales development.

Ezio Pinza will sing the entire death scene from Moussorgsky's "Boris Gudonov" on NBC's "RCA Victor Show" March 28, with the entire 22-minute scene to be presented without break for commercials. . . . CBS-TV program vespee Hubbell Robinson, Jr., to Cuba for a two-week vacation. . . . WNBT program chief Dick Pack and Jerry Martin, Geyer, Newell & Ganger vespee, discussed "Jobs in TV" on WINS' "Career Clinic" yesterday (Tues.). . . . Roy A. Meredith, WOR-TV news and special events chief, joined MacManus, John & Adams, as radio-TV chief in N. Y. . . . Ernest A. Marx, general manager of DuMont's receiver sales, upped to director of the international division. . . . Katharine Cornell slated to present a special Red Cross fund appeal Saturday (22) during the simulcast of the

NBC Symp, with Reynolds Metals eliminating its plugs for that show. . . . NBC's "TV Recital Hall" now airing Sundays at 4:30 p.m., taking over the spot held by "Juvenile Jury." Show moves to Sundays at 5:30 on May 4. . . . Rayco Manufacturing packed to sponsor DuMont's "Front Page Detective" starting April 4, through the Robert B. Grady agency. . . . Vim Stores now bankrolling 13 shows a week on WPIX, through William Warren, Jackson & Delaney. . . . Steve Previn, director of "Flying Tigers," to the Coast for a few weeks.

Ira Cirkor is directing CBS-TV's "Search For Tomorrow" during absence of Charles Irving, who's wandering Europe for a month. . . . Cardinal Spellman will be on WJZ-TV's special telecast for Catholic Charities on Monday (24) at 9:30 p.m. . . . Al Hodge ("Captain Video"), Don Hastings ("Video Ranger") and Larry Lowenstein (repping Benton & Bowles) made a quick trip to Pittsburgh to plug the DuMont stanza.

Kate Smith's afternoon show on NBC-TV March 31 will feature Eugene Jelenik, musical director of KDFL-TV, who is coming to Gotham from Salt Lake City specially for the program. He'll play several selections on his Amati violin.

Hollywood

KHJ-TV will telecast major league allstar-Hollywood Stars game with Pontiac Dealers of Southern California picking up \$2,700 tab. Channel turned its percentage on deal over to Kiwanis club. . . . William Morris agency is talking deal with CBS-TV whereby Dorothy Shay would be starred in half-hour television show. . . . KHJ-TV begins daily films on races at Western Harness meeting, Santa Anita, with five-minute strip available for \$300 a shot. . . . Les Brown's orch resumes on KTLA's "Bandstand Revue" after two-weeks away touring. . . . Richard Carlson to N. Y. for video guest.

Chicago

WENR-TV has pulled an about-face and is keeping the "Bob and Kay" two-hour daily spread hosted by Bob Murphy and Kay Westfall in its noontime niche rather than dropping it down to 2 p.m. as originally planned. . . . Don Herbert notched his first anni as NBC-TV's "Mr. Wizard" Saturday (15). Due to a conflict on WNBQ, the Chi-originated science demonstration show is now seen in its home town on a delayed knee basis. . . . Don Nathanson, Toni ad manager, guest lectures at the Chi Television Council luncheon today (Wed.). . . . WBKB making arrangements for its third annual tele marathon to raise funds for the cerebral palsy drive May 10. Sun-Times columnist Irv Kupcinet will again emcee the 20-hour session. . . . Ros Metzger, Ruthrauff & Ryan radio-TV veep, in Hollywood to testify at the Gene Autry-Republic legal tiff set in motion by the cowboy star to

prevent the filmery from releasing his pix to video. . . . With Ken Nordine and frau vacationing in the Virgin Islands, Robert Breen is subbing as host on WENR-TV's "Chicago Symphony Chamber Orchestra." Show, bankrolled by Chicago Title & Trust, takes a hiatus after the April 15th telecast. . . . WNBQ is testing the early-morning rural audience by beaming at 6:50 Wednesday mornings once a month an institutional film describing the functions of the Union Stock Yards. Series was shot by Gene K. Walker Productions, with Don Gallagher narrating. . . . Unless a bankroller shows up in the meantime, WBKB's nightly "Bill Ballance Show" is slated for the discard early in April.

Radio Reviews

Continued from page 35

Mayo. Gilbert was specially effective in his sneezing routine while Miss Mayo warbled bits of tunes as part of one quiz routine. Several bankrollers participated on this stanza with plugs for Peronna Blades, Pepsi Cola and others delivered in standard hard-hitting style. Herm.

SIMPLY SIMON
With Ernie Simon
50 Mins.; Mon.-thru-Fri., 10:30 p.m.
Sustaining
WENR, Chicago

WENR has sparked its late-evening lineup considerably with the addition of this Ernie Simon platter spread. Simon has a large local following built up by his previous WJJD morning stint and his current WBKB "Curbstone Cutup" nightly TV show. The clientele should carry over to this latest venture.

Show heard (12) indicated the delay is keeping to the pattern that proved successful on his daytime WJJD strip. There's the usual tongue-in-cheek gagging with the turntable op and the engineer, some zany free-wheeling chatter about anything that pops into his head and an occasional reprise of some of the oldest jokes in the catalog. The grab bag of buffoonery sets no new standards of wit but gets by mainly because there's sort of a shirt sleeves amiability about the patter. However, since he's now shooting for the nighttime audience, Simon might upgrade his material out of the beer and skittles class by chopping some of those vintage gags.

Stanza heard was devoted to recorded musical oldies with the emcee strengthening the memory note with background data on the ditties and the performers.

Dave.

TV's Shift

Continued from page 29

word in TV production facilities. Auditorium measure 140x90 feet and other related service buildings are also in the initial construction plans.

What plans NBC has beyond the two studios to utilize the remaining 40 acres is still on the planning board. It is not to be ruled out that space will be cleared for filmed programs and outdoor shooting, such as has been projected for CBS' Television City. Gen. David Sarnoff will be around for a week and the complete layout will undoubtedly take form in his almost daily conferences with West.

It is not entirely implausible to speculate that the contiguous facilities of the Warner plant may be used "in a pinch." The Warners so far have shied away from television, but, being neighborly, like letting the family next door have a cup of sugar or a couple of eggs, wouldn't alienate their theatre friends.

Loisa Low-Budget

Continued from page 29

new and untried shows which it is offering its bankrollers for a summer ride. Among these are such packages as "The People's Choice," a talent show in which Congressmen appear each week to introduce two acts from their Congressional districts; "Major League Magic," a half-hour baseball series starring Lou Fonseca, who will interview big league stars, run off film of last season's highlights, etc.; and "Mystery Puzzle," in which certain tricky situations will be enacted by a group of thespians and a panel is then queried on why the action took place.

Inside Stuff—Television

Earle Ludgin ad agency has apparently more than usual faith in one of its local Chicago television shows. The show is "Studs Place" sponsored by McLaughlin & Co. (Manor House coffee) on WENR-TV. The agency last week unfurled a full page ad in the Chicago Tribune offering two pounds of the client's coffee to viewers who write in saying they don't think "Studs Place" is one of the best programs on the air. Only qualification is that the show be watched three times before judgment is made.

CBS-TV's "Man of the Week" will launch a new feature next month in which each affiliate carrying the program will select its local "Man of the Week," who will be cited on the show. WHAS-TV, Louisville, will kick off the selections with the April 6 broadcast, via a committee comprising execs of the station and the Louisville newspapers. Show is aired Sundays from 5 to 5:30 p.m.

Another example of television's industrial value was provided by the DuMont web last week via the closed-circuit telecasting of hair stylists in action at the International Beauty Show's convention at the Hotel Statler, N.Y. Delegates were seated in two ballrooms 18 floors apart but, via the DuMont cameras, were able to see in detail the methods used by each stylist as he coiffed live models. Approximately 4,000 viewers watched each two-hour session.

First radio relay link in the south, connecting Charlotte, N. C., and Atlanta, was opened Monday (17) by American Telephone & Telegraph. Opening precedes the preem next month of a southbound relay channel from Charlotte to Atlanta, which will be available for fulltime TV service. New link will provide TV with three separate routes connecting Birmingham, Jacksonville and Charlotte.

Los Angeles' indie television stations plan a pitch for coverage of upcoming national political conventions, according to Don Feddersen, prexy of Television Broadcasters of Southern California. Four L.A. indies will seek arrangement whereby they would pool cost of microwaving with the webs.

Better L. A. Shake

Continued from page 29

heard on car radios and portables. Due to the longer days and the western penchant for outdoor living, web TV stanzas hitting L. A. between 5-8 p. m. won't pull audiences indoors.

Colgate is trying to sell L. A. on its "hot kine" local rebroadcast of "Comedy Hour," which is aired two hours after the edition staged for the eastern cable cities. Backer is arguing that it spends \$500 extra for the hot kine so that it can be aired at a time convenient for Coastites and still be fed to the web at 8 p. m. EST. But, although "Comedy" gets a 53 rating nationally, it's L. A. score is only 20.

While Arthur Godfrey's "Talent Scouts" was tops in the Hooper parade in N. Y., with 51.1 in January, it doesn't even show in the Top 15 for L. A. "I Love Lucy," in second position in N. Y., with 44.2, was in 14th place on the Coast with a 21.1 Hooper (tied with the local Ina Ray Hutton stanza). Other shows in the first 15 in N. Y. and failing to make the Coast roster for January are "Man Against Crime," "Mama," "Fireside Theatre," "Philco TV Playhouse," "Godfrey & Friends," "Goodyear TV Playhouse" and "Dragnet."

On the other hand, Coast-originating Red Skelton and "Burns and Allen" were Nos. 1 and 2, respectively, in L. A., followed by the local-only "Spade Cooley Show."

Native "Frosty Frolics" was in eighth place, KTLA's wrestling was in 10th position and another indigenous product, "Bandstand Revue," pulled in 13th.

Minneapolis—WCCO again this week is having complete and extensive coverage of the Minnesota state high school basketball tournament being held here. Contests are being broadcast directly from Williams Arena at the University of Minnesota. Games are expected to draw more than the 75,173 attendance of 1951, an alltime high. Stewart MacPherson is at the mike for play-by-play accounts and Ozzie Cowles, University of Minnesota basketball coach, is adding comments and analyses.

Your Top TV
Sales opportunity

WDEL-TV

Wilmington, Del.

In the market which has highest
income per family in the country

Represented by

ROBERT MEEKER ASSOCIATES

New York Los Angeles San Francisco Chicago

Profitable TV Audience
exclusive with

WGAL-TV

LANCASTER, PENNA.

Only TV station in only TV

station seen in this large

high Pennsylvania market area

John F. McLaughlin, Pres.

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New York Los Angeles San Francisco Chicago

Inside Stuff—Radio

Radio Writers Guild negotiations with the networks are expected to proceed on a national basis, for which the scripters have been arguing for some time. This means that the talks in New York will also set scales and conditions for Los Angeles and Chicago. The networks involved, CBS, ABC and NBC, had previously said that the Gotham parleys couldn't cover the situations at the other productions centres. However, it's understood, the chains have received word from the Coast that the New York home offices can carry the ball for them. Talks are currently in state of suspension, having been stalled on this issue. It's expected they'll resume later this week. Affected are news and continuity writers for CBS, ABC and NBC in N.Y.; CBS' writers in Chi; and CBS, NBC and ABC writers on the Coast.

Fact that ABC made its major investments in plant expansion in past couple of years is paying off now, it's indicated in the web's statement of net income of \$368,943, after taxes, for the year ended Dec. 31 last.

The 1951 income is equal to 22c. a share on 1,689,017 shares of \$1 par capital stock. In 1950 the web's income was \$84,605, or five cents a capital share.

The slow but steady increase in ABC's net is believed due to its having shelled out for facilities, such as its purchase of the old Vitagraph lot in L. A., and its acquisition of its TV Centre on W. 66th St., N. Y., two years ago.

Radio Free Europe has put into operation a 50-kw shortwave transmitter near Lisbon, Portugal. Gen. Lucius D. Clay, head of Crusade for Freedom, RFE parent organization, revealed that the new sender makes four 50-kw. transmitters beaming RFE programs into Eastern Europe from Portugal.

Besides the four stations in Portugal, RFE has five transmitters in the Munich-Frankfurt area of Germany. The nine stations are beaming 800 hours per week to six countries in the Soviet sphere. The first of the four stations in Portugal went on the air last Christmas, Clay revealed. Setup permits RFE to beam on several wavelengths and counteract Communist efforts to jam the programs.

Life has been nothing if not serene for years for Paul Shively, the veteran engineer at WJAS in Pittsburgh. But all that's changed the last few weeks. The Pittsburgh Playhouse recently opened its production of "Peg O' My Heart," and in the cast is a young man named Paul Shively, who studies drama at Carnegie Tech and hails from Flint, Mich. It's not a very common name, of course, and since the acting Shively turns in such a good job in the vintage comedy, he's been getting a great deal of newspaper publicity. As a result, the phone of the engineering Shively hasn't stopped ringing as friends call him up to marvel about a talent he'd never told them anything about and wonder how the guy manages to squeeze the 'histrionics in with his technical job at WJAS. He's figuring on going into retirement at least until the run of "Peg" ends. There's a difference of about 30 years between the ages of the two Paul Shiveleys.

Second annual talent hunt by WLW and WLW-T, Cincinnati, has been slated to start April 14 by William P. Robinson, program vice president of Crosley Broadcasting Corp. Search will again be made in Ohio, Indiana, Kentucky and West Virginia where 153 theatres took part last year.

Theatres stage their own local contests and winners move on to semi-finals and grand finals. Operators of houses that produce winners share in cash awards of \$500, \$250, \$100 and three at \$50. Winning acts gets prizes of \$1,000, \$500 and \$250 in addition to WLW contracts. Initial hunt produced the Three Tones, femme chirpers, and Bob Flynn, impressionist, as station staffers.

ABC will juggle some of its evening shows when "Corliss Archer" takes the 9:15 p.m. Sunday slot next month. "Cafe Istanbul," currently in the period, moves to 8 p.m. Thursday. "Escape With Me," new drama now in the Thursday spot, will switch to Tuesdays 8:30 p.m. "Metropolitan Opera Auditions of the Air," now beamed Tuesday, is going off at the end of the Metop season.

Nassers-AFM

Continued from page 25

that United Artists must permit the Nassers to make the films available to television.

Goggin contended that the AFM format is "improper, unfair and inequitable, in that it contemplates an exaction of monies from the owners of motion pictures for the performance of useless and waste-

ful work in rescoring the musical sound tracks."

Nassers' attorney also declared that no previous agreements with AFM provided for compensation based on a percentage of the coin derived from the pix, and said the format is "wholly new and foreign to any term or condition which was contemplated to be included in any agreement."

'Burdensome' Facts

The Nassers say they've already paid musicians for working the pix, to amount of \$14,599.56 for "Don't Trust Your Husband"; "Cover Up," \$9,344.86; "Without Honor," \$22,182.98, and "A Kiss for Corliss," \$9,500, and maintain use of the music is in no way a feature of the pix, that it's all background.

AFM attorney Leonard Horwin had filed a show cause petition seeking to obtain a temporary restraining order and injunction so that the Nassers will ink a pact with AFM before releasing the pix to TV, and Brink is scheduled to give a decision in the matter at today's hearing.

HOOPLA MARKS PREEM OF WRFD 300G BLDG.

Columbus, March 18.

WRFD, "Ohio's rural radio station," dedicated its new \$300,000 studio and office building Sunday (18) with a two-hour broadcast featuring talks by Gov. Frank J. Lausche and officials of the station and its owners.

The new building is the first unit on the station's 260-acre farm located near Worthington, 14 miles north of Columbus. When the projected plans are completed the farm will have on it a large barn for dances, homes of officials and picnic grounds.

SET 50TH ANNI DINNER FOR DR. LEE DE FOREST

Dr. Lee de Forest, inventor of the "audion" radio tube, will be honored on his 50th anni in the electronics field with a dinner at the Waldorf-Astoria, N. Y., April 8. Speakers will include former President Herbert Hoover and Charles A. Edison, ex-Governor of N. J. and son of the late Thomas A. Edison.

Dinner is being sponsored by the De Forest Pioneers and seven other organizations, including National Assn. of Radio & Television Broadcasters, Institute of Radio Engineers, Radio-Television Manufacturers Assn., Society of Motion Picture & TV Engineers, etc. Industry biggies including RCA board chairman David Sarnoff; Col. Sosthenes Behn, chairman of IT&T; Walter Marshall, prez of Western Union; and Dr. Mervin J. Kelly, Bell Telephone prez, will be at the speakers table.

Indpls. Group Files For Video Station

Indianapolis, March 15.

Another bid for second TV channel here was revealed today when Television Indianapolis, Inc., filed incorporation papers and announced it will apply to the FCC for a construction permit.

Stockholders include L. S. Ayres & Co., large downtown department store, Butler University, F. R. Malory & Co., Station WXLW and group of individuals including Frederick M. Ayres, Lymas S. Ayres, Joseph E. Cain, Dudley V. Sutphin and Samuel R. Sutphin.

Butler University angle is not entirely educational, as it owns Marott Shoe Store. Several other applications for next channel assigned Indianapolis are on file with FCC.

WIP-WFIL's 30th Anni

Continued from page 26

their respective histories, both stations were able to report 30 years of uninterrupted growth. WIP, the station in the Gimbel store, shaded its rival in the Strawbridge and Clothier store by one scant day in getting on the air. WIP moved from its store quarters in 1936 to the Gimbel office building, taking over virtually an entire floor. Additional studios were put up in 1947 to take care of increased program traffic. In 1940, WIP extended its operating power to 5,000 watts day and night and erected a new transmitter and building in Bellmawr, N. J. The station has been operating continuously 24-hours daily since 1938.

WIP's Alumni

Many top performers broke in on WIP. Among them were Nelson Eddy, Burl Ives, Lanny and Ginger, Arthur Q. Bryan and Martin Gosch. WIP claims to be the first station to broadcast a description of a football game; the initiator of the original kiddies programs, "Dream Daddy" and the "Uncle WIP" show, and in 1922 presented the first remote of a dance band, Charlie Kerr's orchestra. In 1923, the station broadcast the first grand opera here, a production of "Aida" from Hammerstein's Metropolitan Opera House.

During its 30 years, WFIL has grown from a 250-watt outlet to its present influential status. Under the direction of Roger W. Clipp, WFIL became in 1947 the first station in the country to offer the public a complete, four-way broadcasting service, through the medium of amplified modulation, frequency modulation, television

and facsimile reproduction. The inauguration of facsimile, which completed the cycle, was preceded by a few months with the opening of the station's modern 5,000-watt AM transmitter in suburban Whitmarsh Township.

Present facilities are in sharp contrast to those of WFI in 1922, which operated with a staff of four, all employees of the Strawbridge & Clothier store. In 1934, it merged with WLIT, operated by the rival department store Lit Bros., to form WFIL. The most rapid period of expansion began March 1, 1946, when the station was purchased by Walter H. Annenberg, editor and publisher of the Philadelphia Inquirer.

Since that date, WFIL-TV came into existence and, in less than two years it became the first TV station in a multiple television market to show a profit. The WFIL stations give much attention to public service programming. Outstanding examples are the WFIL "Studio Schoolhouse," radio series for in-school listening; "What America Means to Me," a patriotic series of messages voiced by leading citizens on both AM and TV; the "Sillie Wille" traffic safety campaigns, and the WFIL-TV "University of the Air," top-ranking undertaking in the field of adult education.

Mitchell's 'Lawyer'

ABC will cut an audition platter tomorrow (Thurs.) of Thomas Mitchell in "Country Lawyer," based on the Bellamy Partridge tome. Radio edition is an outgrowth of the skein's plans to do a kinescope for a television of the novel. Deal is part of the pact Mitchell linked to act, direct, write and serve as consultant for the web.

TELEVISION REVIEWS PROP. COPS TOP SWAP

GRISMER'S SWAP SHOP
With Swapper Ted Ryan, 2 Eyefuls
on Switchboard, Weekly Guest
Star from Dayton Dog Pound
Producer: V. P. Jim Bridges of
Cincy's Guenther, Brown &
Berne, Inc.
Writer: Addison Libb
30 Mins.: Tues. 6:30 P.M.
GRISMER TIRE CO.
WHIO-TV, Dayton, Ohio

small show tab, he has picked up following—doubling of dollar volume in 2 years—new building with triple former capacity—franchises for full lines of nationally-advised home appliances and auto accessories. Biz still building with no other promotion.

Show has in time-bucked 2 net-work shows and kept stride. Video-dex records 76% sponsor identification. Show, starting as 15-min. stint, was expanded to 30 min. during second yr.; now booked indefinitely. Sponsor happy with biz—station happy with audience loyalty—whole contour population happy with entertainment. Even the dogs, yet!

Story here is terrific sponsor sales success. Format of show spots emcee Ted Ryan refereeing swap propositions from studio audience and switchboard. Anything not blue goes. In show's history, one participant David Harum'd live monkey for Chevy complete with radio and heater. Champ trader, in 6-week blitz, parlayed 5 bucks worth of second-hand photo enlarger into rodeo-trained palomino gelding. Another came up owner of \$10,000 vintage Maxwell (listening, Jack?). Added gimmick is weekly guest spot of lost dog from local pound. Terrific audience pull, with Dayton canine delinquency now virtually nil.

TOP SWAP OF ALL was copied by sponsor—Chas. L. Marshall, Proprietor ("Prop." for short). For



Eileen BARTON

BILL GOODWIN SHOW

— NBC-TV —

Coral Recording Artist

Direction: M. C. A.

TOMMY LYMAN

after the theatre

AT

DANNY'S BAGATELLE

86 University Place, New York

Special Added Attraction

RUBY HILL

Special Material by

MILT FRANCIS

With apologies to you-know-who, but with no apologies for a great (typical) sales success story. We got listener ratings, too — Pulse gives us 7 out of top 10 weekly shows in Jan. For full details, see Nat'l. Rep. George P. Hollingbery Co. new.



DAYTON, OHIO

Chi Agencies

Continued from page 28

ing shows on either AM or TV. And the biggies like Kellogg and Pillsbury are in both.

Unlike Grant with its farflung national and international branch setups and Foote, Cone & Belding with the billings shared between three offices, Burnett is strictly a Windy City operation. The agency maintains only small service shops in New York and Los Angeles. FC&B handles about half of its \$70,000,000 annual bookings at its Chi GHQ, with the balance split between its east and west coast plants.

Sherman & Marquette is another topsize agency that has its home-office here, but shares its billings with its New York branch. S&M's bulwarks are Colgate and Quaker Oats, which account for most of its biz, currently running at better than \$15,000,000 annually.

Russel M. Seeds, also headquartered here, notched off a chunk of the Norge business with the Red Skelton CBS radio show and a bite of Procter & Gamble with Skelton's NBC-TV program. House's major account is the Brown & Williamson Tobacco Corp. (Raleigh cigarettes) which keeps the agency in the \$11-12,000,000 class.

Past year saw a big boost in billings at Needham, Louis & Brorby which has the Johnson Wax and added the Household Finance accounts to boost its total up to around \$15,000,000 yearly. NL&B stable also boasts portions of the Quaker Oats, Swift & Toni ad budgets.

Not far behind the big boys is a flock of well-muscled shops, many of which have come into prominence since the arrival of video. For instance, Weiss & Geller will be spending \$1,000,000 for the American Wine Corp. this year, most of it on TV. Earle Ludgin, agency with Stoppette, Ekco and Shinola using network teevee has come up fast in recent years.

Geoffrey Wade, which billed close to \$10,000,000 in 1951, has long been active in radio, and now video, with the Miles Laboratories account. Tatham-Laird and Henri, Hurst & McDonald run in the \$7-

8,000,000 dollar group with an appreciable chunk in AM and TV.

The Chi offices of the eastern agencies are responsible for some choice clients, generally those that are located here or nearby. J. Walter Thompson books the sizeable Kraft biz out of its central branch. Ditto for its chunk of Swift and Norge. McCann-Erickson here has the Standard Oil of Indiana and some of Swift. Ruthrauff & Ryan's Chi office handles Wrigley and the Hollywood Candy Co. among others.

Russel M. Seeds confirmed this week it has snagged a better than \$2,000,000 chunk of Admiral spending from Erwin, Wasey. Seeds takes over the manufacturer's purchase of ABC radio-TV political conventions and election returns package, previously set. The Sunday Bob Trout news show on CBS radio remains with Erwin, Wasey.

Rebates

Continued from page 27

share based on the proportion of the show that is lost.

That's another bone of contention, because if three minutes are lost on a 30-minute stanza the agencies feel they are entitled to more than one-tenth of the time costs. Should the three-minute loss occur at the start of the show, the admen contend, they can lose almost all the audience. Additionally, they argue, if the three minutes include half of the commercial time the aircr has lost half of its value, rather than 10% as the networks figure.

At present rebates are pretty much a matter of individual negotiation, with a strong agency and an important client getting a bigger refund than a less determined agency and a smaller sponsor. This is one of the reasons the Madison Avenue boys are fighting for a uniform policy.

Bankrollers want the rebates applicable to their production costs as well as to the time loss, because the talent net constitutes the bulk of their outlay. On the other hand, the webs feel that a micro-relay failure isn't their fault since the facilities are leased from American Telephone & Telegraph.

Petrillo-Snader

Continued from page 26

who paced the vidfilm industry in cutting performers in for a share in residual rights profits, suggests that all such royalties should start only after the producer gets back his production costs—in other words, the royalties should come off the net and not off the gross. Snader said he's all for cutting in

members of the Screen Actors Guild, Screen Writers Guild and other talent unions on a share of the profits, but only if it's done in this way. If a producer cannot get his money back on one series of vidpix, he asked, how can he afford to start another series?

Snader explained that what he has in mind is more of an annuity for the talent than a royalty, in which the original payment for the performer's work would be charged off against his cut in the profits. In that way, he said, the producer and most of the talent working on vidpix could share in the residual profits, to the benefit of all.

NBC Climbs

Continued from page 27

fetch them 100%, with only the station rep's 15% commission coming off. Nobody denies that's where the real coin lies. As result, more and more stations have been trying to negotiate deals whereby these same shows could be peddled to the stations via kinescope on a national spot basis, freeing out the networks.

The network-station relations aren't being helped any by the fact that the networks have started to balk over permitting clients to toss their shows into the "spot business" hopper and sell them direct to the stations on kinescope. For the webs realize that a continuation of the practice could well spell the doom of networks as such.

On the radio front, NBC's station relations in recent months has been probably at its lowest ebb, a situation stemming from the efforts of the network to consummate its Basic Economic Study. The affiliates, many of whom faced additional loss in network revenue because of the web's new audience measurement yardstick, ganged up on this one and the NBC plan went down in defeat. Not only was it a blow to NBC but it has given the affiliates a new sense of importance.

Baldwin System

Continued from page 52

produced them on the regular basis, he said, it would cost him \$260,000, but under his system, each of 28 different industrial firms will bear the complete production costs. Baldwin this week also announced plans for expanding TV activities, including the establishment of a counseling service for new TV stations taking the air when the freeze is lifted, and vidfilm production on the Coast in Europe. John R. Markey, sales veepee, is on the Coast this week to set up live show and film series deals, and Alex D'Arcy, director of foreign production, leaves next week for Europe.

Music Upbeat

Continued from page 52

said, Cole and his trio were backed with a 14-piece orch.

Snader revealed that his Telecriptions production hit a new high on the Coast last Friday (14), when the Ralph Flanagan and Duke Ellington orchs were working simultaneously. Seven numbers were lensed around each, Snader said, for a total production budget on the day's work of about \$48,000. According to the Telecriptions producer, stations in 58 of the 63 markets now operating are using the musical shorts.

Snader left N. Y. for Florida yesterday (Tues.) and will return north in time for the National Assn. of Radio-TV Broadcasters convention in Chicago March 29. His outfit is setting up a booth at the conclave, where it will showcase all the properties it is now producing or syndicating, including 39 half-hour Dick Tracy films; a series of 39 quarter-hour "Kid Magic" shows; a weekly quarter-hour series titled "Washington Spotlight" and featuring Marquis Childs as moderator; "Boothill," a 39-stanza western series; "This Is the Story," a series of 78 quarter-hour pix featuring Ed Prentiss; the 13 Sir Alexander Korda features which Snader is distributing for TV, and his Telecriptions, which Snader said now comprises more than 800 subjects.

MacFarland Bill

Continued from page 28

was the only applicant for an original license or permit."

5. Retains the provision (Section 311) of the Communications Act authorizing the Commission to refuse licenses to anti-trust violators. The Senate bill would have eliminated this authority.

6. Broadens the Commission's sanctions in penalizing broadcasters who violate FCC rules, providing alternative measures to revocation of license to keep broadcasters in line.

7. Prevents the Commission from discriminating against applicants for stations "solely" because of association with or ownership by newspapers.

A Compromise Bill

The bill is considered a compromise between industry recommendations to circumscribe the Commission's powers in regulating broadcasting and the Commission's desire for flexibility in policies or so-called regulation by the "lifted eyebrow." The requirement that cases of delayed decisions be reported to Congress is intended as a curb on "decision through inaction," as well as a spur to speedier action.

That provision of the bill which prevents the Commission from consulting its Office of Opinion and Review in arriving at decisions on hearing cases is perhaps the most controversial. It was championed by Comr. Robert Jones and strongly opposed by former chairman Wayne Coy and the majority of his colleagues.

If it is retained in the final measure, according to some sources, it would be necessary for each commissioner to have a professional staff to advise him on legal, engineering and economic questions involved in decisions.

That provision of the bill regarding sanctions is an enlargement of the Senate measure and follows Commission recommendations. It permits the agency to issue cease and desist orders, suspend licenses up to 90 days and impose fines up to \$500 a day for violations of FCC rules. The power to revoke licenses is continued but limited to wilful or repeated violations.

Retention of authority to refuse licenses to anti-trust violators is also a victory for the Commission. Elimination of such authority, a pet provision of Sen. Ernest MacFarland (D-Ariz.), author of the bill, was fought by ex-chairman Coy.

While House Committee agreement on a bill is a major legislative step, the measure still has a long road to travel before it can be enacted. The Committee report will not be issued for several weeks. It will then be necessary to get clearance from the House Rules Committee to bring the measure before the House.

Assuming House passage, the bill will have to be voted by the Senate and, because of differences in

provisions, will probably have to be ironed out by a conference of Senate and House members. Their conference report would then have to be approved by both Houses.

NABET

Continued from page 29

situation in a harmonious manner." He said that although NABET reps attended most of the meetings, the CIO union "has an entirely different interpretation" from eight other unions on "the issue of raiding memberships of long-established, responsible unions."

Last fall the situation came to a boil, but attempts for a peaceful settlement continued. Early this year Nicoll proposed setting up a review committee, which would mull the problem on a national basis. Nicoll suggested, and NABUG approved, that the committee include reps of all unions, that there be no numerical voting but merely an attempt to work out an agreement, and with majority and minority reports to be issued if hatchet couldn't be buried. NABET, however, wanted three reps from NABET and three from NABUG, with Nicoll as seventh man.

NABUG resolution said NABUG was willing to discuss hassle "only on basis of impossible internal procedures." Nicoll added that NABET never was willing to participate in the "Little NABUG Formula," a voluntary trusteeship arrangement whereby unions which don't have the coin or forces to organize in new areas grant a union strong in that territory the right to take in its potential members. Trusteeship plan was put into effect in Washington, Philly, Detroit, Pittsburgh and elsewhere.

Salt Lake City—KDYL-TV has kicked off a new religious program, "An Invitation To Religion," presented in cooperation with the Salt Lake Ministerial Assn., Sundays at 2:30. Show is set up on an interdenominational basis as a panel discussion, with Dr. Jacob Geerlings of the U. of Utah the moderator. Main attempt will be to relate religion to everyday living, with no emphasis on theology.

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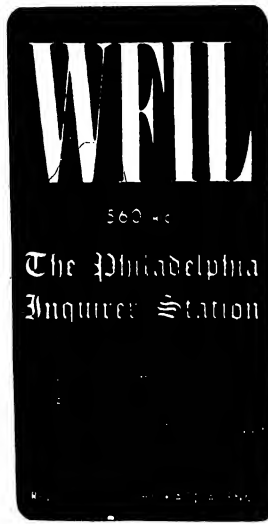
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Martin & Lewis Telethon

Continued from page 1

curity Council visualers or the Jap Peace Treaty ceremonies.

While smashing over for a great cause, it gave trade and public a new view of the comics. They not only worked themselves silly, staying on screen virtually all the way and taking time out only for a change of garb and maybe a fast cuppa coff, but emerged as guys with considerable personality quite divorced from their "in character" zainness. The tally added up to a parade in which the word colossal seemed a little pale even as liberally applied in many of the industry's facets.

Like a lot of spectacular efforts, whether in vaude or musically, the opening salvos were the weakest part of the deal. Beginning at midnight Friday (14), it took over an hour for the show to warm up,

MARTIN & LEWIS TELETHON
With Dean Martin, Jerry Lewis, Barry Gray, Dick Stabile orch, Conover Girls, guests
Production coordinator: Bud Granoff
Production supervisor: Peter Affe
Producer: Ernest D. Glucksmann
Directors: Bill Harbach, Dwight Hemlon, Jim Elson, Howard Davis, Hugh McDermott, John Chaplin.
Fri. midnite (14) to Sat. 4:30 p.m.
WNBT, New York

but after that it seemed to ride smoothly at anchor, discounting some lapses in taste such as too frequent osculation between males to indicate affection and gratitude.

6 Directors, 50 Engineers
WNBT brought in its big torpedoes to front the production, which had been conceived months ago by Bud Granoff, production coordinator, and followed through to its ultimate mission by production supervisor Peter Affe and overall producer Ernest D. Glucksmann. The flagship's entire staff of six directors took over the stanzas in turn or in concert, backed by 50 engineers, 12 stagehands and a quintet of floor managers.

The Martin-Lewis emceeship to end emceeships was supplemented at strategic points by Barry Gray, who, overnight, became a TV star to reckon with via his articulate statements, his easy grace and his kibitzing with the duo on song and dance, as well as with the guest professional. His "assisted by" in the billing seemed an understatement.

The buffooning Lewis and the singing straightman Martin responded to any kind of donation, whether a quarter or a few G's, and let the plugs for their TV-AM-ple interests and the activities of others get full play. Considering the huge sum pledged by viewers and correspondents, the biggest timely plug probably went to legit producer Joshua Logan, whose \$300 was announced a couple of minutes before the 4:30 signoff.

In some ways, the closing was the smash. At about 15 minutes before the finale, Lewis started to reel off a list of thank you credits, getting down even to coffee pots. As if to show he wasn't exhausted when by all medical authority (plus his "built") he

should have been, he and Martin worked themselves up to a sizzling charleston. Then Lewis bowed to the tooters—"want to thank the musicians union for their low wages." With about four minutes to go, they went into their "dust-off" dance, crawling offstage. With time still left, they returned to man the phones, but got right up and proceeded to operate seltzer bottles, turning the siphon on Ernie Glucksmann and others as if to show that slapstickery was still their trademark, or maybe to establish that their energies were not wholly spent.

M & L Charity Also Aided
An undiscovered percentage of the pull is to be earmarked for muscular dystrophy, to which Martin & Lewis are devoted.

Dick Stabile's orch worked the entire route, not counting preparation.

Although some statements were made on the air that a few stations were picking up the telethon, the WNBT traffic department said it had no report of such extensions.

As in their theatre engagements, the comics had to contend with stayovers in the studio audience. Saturday morning at about 9:45, for instance, a changing of the guard was called for. NBC had distributed some 10,000 tickets with holders clamoring for admittance. Lewis asked them to make room for the next fill.

Dented the B. O.
Boxoffice around town and suburbia was reportedly affected during the stretch.

Late Friday niterygoers were at a minimum save for the reservation crowd, and also in decline were legit and film b.o.'s, particularly matinees, on Saturday.

Obviously the telethon drew one of the biggest audiences since the medium put on its long pants. It had a six-day-bike aura—viewers dialing for a couple hours, getting some shuteye and going back to the buttons.

The Friday-Saturday scheduling was socko timing as far as the homebodies were concerned.

The beer parlors thought they were back in 1948.

A big to-do was made of the oversize birthday cake given to Lewis by his father, Danny.

According to the add-up, the number of donors was 243,756.

Milton Berle's marathon last year collected \$2,000,000, but this was over a wider TV area and ran 22 hours.

NBC had 2,500 telephone operators stationed in Manhattan, Brooklyn and New Jersey.

WNBT took large space in N. Y. dailies to pay tribute to M&L, with "a special thank you" to Barry Gray, plus talent and donors. Other advertisers plugged the show in advance.

Jack Gould in the N. Y. Times, raving the show, wound with "Thank heaven for Sunday morning and late sleeps."

Thousands of dollars worth of prizes were auctioned off every hour or so, the booty going to highest pledges during given periods.

Talent Lineup

Performers and others tabbed were: Jackie Gleason, Vivian Blaine, Phil Silvers, Rose Marie, Yul Brynner, Herb Shriner, Victor Borge, Nat "King" Cole, Martha Wright, Mel Torme, Juanita Hall, Harry Herschfield, Faye Emerson, Skitch Henderson, Jerry Lester, Frances Langford, Tony Romano, Deputy Mayor Charles Horowitz, Ezio Pinza, Buster Crabbe, Tom Corbett, Sarah Vaughan, Donald Richards, Harry Belafonte, Ray Malone, Gabby Hayes, Larry Dean, Maria Riva, Cass Franklin & Monica Lane, Robert Alda, Leonard Barr, Danny Lewis, Bobby Shields, Jan Arden, Arnold Stang, Gene Krupa, Charlie Ventura, Vanessa Brown, City Council prez Rudolph Halley, Sid Caesar, Jimmy Nelson, Dave Garroway, Phil Brito, Claire Mann, Sunset Star Time Kids, Eileen Barton, Freddie Robbins, Milton Berle, Fatso Marco, Morey Amsterdam, Celeste Holm, Sid Gould, Dagmar, Erskine Hawkins, Willie Bryant, Gary Morton, Henny Youngman, Shep Fields, Perry Como, Mayo Bros., Sunny King, George DeWitt, Cab Calloway, Jack Carter, Irving Fields Trio, Carmen Cavallero, Roberta Quinlan, Emerson Brando & Co., Bob Weitan, Ralph Bellamy, Ella Fitzgerald, Mickey Rooney, Con-

nee Boswell, Mrs. Arthur Murray, Frank Sinatra, Kenneth Rankin, Helen O'Connell, Tex McCrary, Pat McCrary, DeMarco Sisters, Kay Armen, Bill Stern, Alan Dale, Eddie Fisher, N. Y. Cardiac Hospital prez Samuel LeSavoy.

Radio Followups

Continued from page 30

enough, which was a shame, since they wielded such influence. "Some indifferent critics hold their jobs a very long time," she added. Miss Chase also thought that radio-TV critics had less influence than book or legit reviewers, in that one could tune off a program, but couldn't switch from a book or play ticket already bought. She also questioned the accuracy of best-seller book lists, pointing out how publishers could stack them.

Prescott felt that book critics couldn't exert a big influence on readers, because there were so many reviewers around the country, with all sorts of divergent viewpoints, so that one could find a good and a bad review for any book. He also described the function of the critic as being that of keeping the public interested in the arts.

Margaret Truman, one of the busiest guest stars on the air and videolanes currently, scored again with a pleasing performance on "The Railroad Hour" Monday (17) when she played opposite Gordon MacRae in Emmerich Kalman's operetta, "Sari." Although her role was not particularly taxing, either vocally or dramatically, Miss Truman handled her lines like a fully seasoned professional trouper and confidently sang such numbers as "Simple Little Village Maid," "Love's Own Sweet Song" and several duets with MacRae. Latter was a solid asset throughout and the half-hour adaptation shaped up as a highly ingratiating stanza.

The transcribed "M-G-M Musical Comedy Theatre of the Air" series of one-hour packages over the Mutual network came up with a stand-out stanza last Wednesday (12) in an adaptation of the old film musical, "Babes on Broadway," by scripter Welbourn Kelley. Starring Mickey Rooney and Kitty Kallen with the Lynn Duddy Choir backing up, this show was a crackerjack blending of music and drama, even though the yarn about amateurs making good in their production sounds slightly old hat these days. Rooney's performance and Miss Kallen's warbling, however, were socko all the way.

Marx Loeb's direction kept the session moving at a positive pace while producer Raymond Katz provided a solid production framework with excellent supporting cast and first-rate musical background by musical director Joel Herron.

Detroit—Two new accounts have brought into the Jack the Bellboy disk show on WXYZ—Buckeye Brewing Co., of Toledo, and the Household Finance Co., of Chicago. Brewery spot was for 12 weeks, while other was for 52 weeks.

Television Reviews

Continued from page 31

services that some of the panelists are identified with. Even the coproducer, Clyde Matthews, spotted himself as a member of the panel.

Format called for a judge and jury to weigh such questions as "Is Paris or New York the center of fashion?" and "Do women dress to please men or to please other women?" Art Ford, who's a prolific these days, was cast as the judge and was completely swathed in an oversized black jurist's robe.

Talesmen comprised Walter Florell, milliner; Jess Wynne, furrier; Herbert Bienen, handbag manufacturer; D'Amico, hair stylist, and Matthews. On the subject of Paris vs. N. Y. they were deadlocked and came up with equally inconclusive opinions on the lone other question. A slave to the amenities, Ford duly noted that the coiffures of the two models were by D'Amico, their chapeaux by Florell, gowns by Ronelli, etc.

Witnesses before the "court" were Claude Barelli, a French actress, and comedian Arnold Stang. Former played her role straight but Stang overdid the levity. Brief display of a couple of gowns by the models was their cue to move into a dance interlude with an un-billed partner—the better to illustrate the advantages of a terp course at a MacLevy Studio.

If "Fashions on Trial" expects to snare a wider viewer audience, the subject calls for a more serious approach, crisper handling of the issue at hand and a sharp reduction in the commercialism. Moreover, if a courtroom atmosphere is desired, why not use a judge's bench instead of the small table Ford sat behind on the opening session?

DARK DESTINY (Bury Her Deep)

With Ralph Bell, Ann Loring, William Zuckert, Brett Morrison, Maurice Tarplin, Elliott Sullivan
Producer: Robert A. Arthur
Director: David Kogan
Writers: Arthur, Kogan
30 Mins., Mon., 7:30 p.m.
Sustaining
WOR-TV, N. Y.

WOR-TV, which is gradually expanding its live programming activities while sticking to a tight budget, made out comparatively better with this new series Monday night (17) than with some of its previous entries. Because of an interesting whodunit script and some good thesping, the initialer sustained interest all the way. In addition, while the low-cost aspects of the production were apparent, they seldom interfered with the story, which is itself an accomplishment in this era of king-sized production costs.

Story, co-scripted by producer Robert Arthur and director David Kogan, had one major fluff, which almost dissipated the interest generated by preceding events. In the first part of the yarn, the scream of a woman being threat-

ened with murder awakened all the neighbors and drew the neighborhood cop to investigate. In the denouement, she screamed even louder and was shot by an unsilenced gun, but this drew nary a peep from the neighbors. Otherwise, the yarn built a nice mood of suspense and paid off with an okay trick ending.

Ralph Bell topped the cast as an egomaniac mystery writer, who cooked up a scheme to simulate murdering his wife for some much-needed publicity. Ann Loring, as the wife, and William Zuckert, as the investigating detective, parred his competent performance. Brett Morrison, Maurice Tarplin and Elliott Sullivan provided good support in lesser roles. Combo guitar and organ, played by Al Fanelli and Tony Cullici, were used for mood backgrounding, but the technique is a little too close to Tony Mottola's work on CBS-TV's "Danger." **Stal.**

SPOTLITE ON SPORTS

With Bill Stern
Producer: Allan Lawrence
5 Mins.; Mon.-Thru-Fri., 6:50 p.m.
KRUEGER BEER
NBC-TV, from New York
(Chas. Dallas Reach)

"Spotlite on Sports," a five-minute cross-the-board ailer which premeed on NBC-TV last week, is a breezy, informative stanza built around veteran sports commentator Bill Stern. Despite the brief time allotment, he managed to cram exhibition ball scores, a mention of the government's suit against the International Boxing Club and an editorial into his Monday's (17) script.

Editorial rapped featherweight champ Sandy Saddler for his "dirty fights" and expressed the hope that he'd come up with a clean match with Tommy Collins in Boston that evening. Such a frank opinion was distinctly refreshing and added an extra note of interest to a session which otherwise would have been confined to routine sports chit-chat. Stern, per usual, does a competent job and animated jingles for Krueger's Beer are easy to take. "Spotlite on Sports" should have little difficulty in snaring a wide slice of the fans. **Glib.**

Sinatra

Continued from page 27

advisability of coasting along with the time for the balance of the season and installing two situation comedies in the periods when the curtain goes up on the fall season.

The network recalls how the slotting of "Life With Luigi" on Tuesday nights knocked Bob Hope off his top-rated radio perch some seasons back and CBS feels it can translate the same yen for situation comedies into TV and the Berle competition.

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HARPO MARX

NBC-TV
RCA-VICTOR
Mgt.: GUMMO MARX

Jocks, Jukes and Disks

By MIKE GROSS

Patti Page: "Whispering Winds" (Mercury). Where Are You Now? "Love, Where Are You Now?" (Mercury). Patti Page has another moneymaker in "Whispering Winds." Tune has the same flavor of her "Tennessee Waltz" smash and Miss Page projects in top form. The multiple voice effects are worked in for top values. With songs of the grassroots genre still riding high in the pop market, platter is due for a long ride with the platter spinners and coinbox operators. Reverse is a wordy ballad that fails to build much excitement.

The Streetsingers: "I Don't Mind" (Comet). "Smokin' and Dreamin'" (Comet). Comet, new indie label, gets off to a fast start with its initial pressing of "I Don't Mind" partnered with "Smokin' and Dreamin'." "Mind" is bouncy tune with click potential. Pleasant lilt and catchy lyric get a snappy interpretation by the Streetsingers, vocal combo. Rates plenty of spins on all levels. Reverse is in a slower vein but also has good chances.

Buddy Stark: "Be Anything But Be Mine" (Decca). Buddy Stark makes an auspicious entry into the male division's disk sweeps with this strong coupling. Stark's big pipes come across with solid wax impact and plenty of commercial appeal. Should develop into a potent shellac factor. Although he's got some tough competition on "Be Anything," a meaty ballad item, his excellent handling of the tune will get this etching top jock and juke play. "Sincere," another good ballad, is a fine sample of the Stark styling and should fare well in the market.

Hugo Winterhalter Orch: "What Does It Take" (Star-Gazing). (Victor). Hugo Winterhalter orch has a first-rate side in "What Does It Take," a slick novelty item that should make some noise in the pop field. Tune's got a cute lyric and a jaunty melodic line. Winterhalter's orch gives it a zestful rendition while Johnny Parker and a chorus supply the snappy vocal. "Star-Gazing," a dreamy styled ballad, gets a tasteful orch and choral workover for okay results.

Ruth Casey: "In Spite of All" (Cadillac). Ruth Casey, who launched the "Cry" stampede a few months ago with her etching on the indie Cadillac label, has another sure bet in "In Spite of All." With proper promotion and jockey spins, thrush should be able to hold her own even after the majors start crowding in. Miss Casey has plenty of wax appeal and knows how to project a sentimental ballad for maximum impact. Tune is a perfect fit for her song styling. Bottom deck gets a good sultry workover but the top side'll get the spins.

Danny Kaye: "Mademoiselle De Paree" (Decca). Danny Kaye has a good chance for a wax click to match his screen and vaude power with this coupling. The charming "Mademoiselle De Paree" gets a straight but sock Kaye treatment that's got top commercial values. Tune's ear-caressing qualities augur repeat spins. "Mimi" is in the familiar Kaye novelty vein and should do well with jocks and jukes. Both sides are enhanced by the Vic Schoen backing.

Sammy Kaye Orch: "Winnepeaukee" (Columbia). "I Ain't Lazy—I'm Just Dreaming" (Columbia). "Winnepeaukee" is a cute novelty idea that gets a bright workover via the Sammy Kaye orch and vocal by Tony Russo and the Kaydets but it's doubtful if the tune'll have much impact on the market. Lyric is a tongue-twisting rundown of Indian river names with a fair rhythmic backing that'll get it only occasional spins. Columbia reverse, a melodic, unpretentious ballad, has more pop appeal. Russo and the Kaydets give a standout reading here.

Billy Williams Quartet: "Confetti" (M-G-M). "Don't Sorrow, Don't Cry" (M-G-M). Vocal combo, which has developed into a smash video offering (it's featured on NBC-TV's "Your Show of Shows") continue to impress as platter potentials but the group isn't there yet. Although they give "Confetti" a torch-type ballad, a highly stylized rendition, they fail to transpose their video spark onto wax. However, with each succeeding disk they seem to be nearing their mark. Results here indicate that they'll latch on to the big one in the near future. Bottom deck is just moderate fare. LeRoy Holmes orch helps with a topdrawer backing.

Martha Tilton-Curt Massey: "The Nightingale Remembers"

"What Can I Do?" (Coral). Teamup of Martha Tilton and Curt Massey by Coral looks like a good bet to create some noise in the market. Miss Tilton and Massey, who're currently working together on radio, make their harmonizing rewarding listening. They project a warmth and geniality on wax that's sure to have some impact in the market. Best side is "Nightingale Remembers," a cornball waltz item, which fits into current standards and rates jock and juke attention.

Frankie Carle Orch: "I've Tried A Million Times" (Victor). "Festival" (Victor). "Million Times" is Frankie Carle's best etching in some time. Orch dishes out tune's lilting strains with an easy beat. Carle's adept keyboarding gives platter an important plus. Johnny Prophet's tender vocal builds side's chances for jock and juke plays. Victor reverse is a gayer item that displays a nice change of pace and should gain a good portion of the spins.

Eddy Howard: "Be Anything But Be Mine" (Mercury). Eddy Howard has another hit potential in "Be Anything," a big ballad that's getting top coverage by the diskeries. Howard gives it an impressive reading and platter should hit paydirt despite weighty assist of the Jack Holloran choir. Alan Dean does an okay job on this tune for the M-G-M label while Helen O'Connell scores effectively with the initial femme version on the Capitol label. "She Took" is a pleasant change of pace for Howard. It's a sprightly item that should see some action.

Platter Pointers

M-G-M has packaged the Page Cavanaugh Trio in a standout 10-inch LP album addition to its Keyboard King series. Album displays excellent work on the ivories, especially on such standards as "I Don't Stand A Ghost of a Chance With You," "Autumn In New York," "Body and Soul" and "I'll Remember April." Buddy Greco brings new spark to the oldie "It's A Sin To Tell A Lie" (Coral).

Tex Beneke has a fair rendition of "Singin' In The Rain" (M-G-M). Ray Martin orch has a good bet in "At Last! At Last!" on the indie Abbey label. Stan Freburg's novelty workover of "Pass The Udder Udder" for Capitol is on the crude side. Bernie Mann orch has a good bet in "Waitin'" (King). Macklin Marrow orch has a pleasant platter in "Waltz of the Puppets" (M-G-M). Chico O'Farrell orch gets a lot of zest into "Carioco" (Mercury). Henri Rene orch has an okay side in "Stop The Music" (Victor). Eddy Arnold's "Easy On The Eyes" for Victor has click potential. Jan Garber's cut of "My Intuition" for Capitol is just fair. Gordon MacRae is impressive on "Gentle Hands" (Capitol). Jimmy Dorsey orch has an excellent slice in "I Hear A Rhapsody" (Coral). Bob Eberle impresses on "Anything That's Part of You" (Capitol).

Standout folk, western, jazz, religious, etc.: Bill Cason, "Stolen Kisses" (Coral). Anita Kerr Singers, "God Has Been Good To Me" (Decca). Ole Ramussen, "C-Jam Blues" (Capitol). Bulee Gaillard Orch, "Eatin' With The Boogie" (Mercury). Mattie, Marthie & Minnie, "Tennessee Memories" (King). June Davis, "J.D. Blues" (Okeh). Mahalia Jackson, "He's The One" (Apollo). Hadda Brooks, "All Night Long" (Columbia).

Vogel Loses Appeal

For H. B. Smith Renewals

Albany, Mar. 18.

The Appellate Division unanimously upheld (12) a recent order of Supreme Court Justice Isadore Bookstein, of Albany, in voiding an agreement that gave the Jerry Vogel Music the right to republish 65 old songs written by the late Harry B. Smith. "Bright Eyes" and "The Sheik of Araby" were among the numbers at issue.

The composer's son, Sydney R. Smith, of Canaan, instituted a suit to invalidate an agreement which he signed in 1944 assigning his rights in the renewal of copyrights for the songs. He alleged that the music concern failed to adhere to its agreement and had published only "Bright Eyes" and "The Sheik." Justice Bookstein's order bars Vogel from continuing to act as Smith's agent in publishing the tunes.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING MARCH 15

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS	ARTIST AND LABEL	TUNE
This Last week. week.		
1	1 Johnnie Ray (Okeh)	Cry Little White Cloud Please Mr. Sun
2	2 Kay Starr (Capitol)	Wheel of Fortune
3	4 Eddie Fisher (Victor)	Anytime Tell Me Why
4	5 Leroy Anderson (Decca)	Blue Tango
5	3 Four Aces (Decca)	Tell Me Why Garden in the Rain
6	6 Bell Sisters-H. Rene (Victor)	Bermuda
7	8 Eddy Howard (Mercury)	Stolen Love
8	.. Ella Mae Morse (Capitol)	Blacksmith Blues
9	7 Les Paul-Mary Ford (Capitol)	Tiger Rag
10	10 Patti Page (Mercury)	Come What May

TUNES

POSITIONS	TUNE	PUBLISHER
This Last week. week.		
1	3 Wheel of Fortune	Laurel
2	2 Cry	Mellow
3	4 Anytime	Hill-R
4	1 Tell Me Why	Signet
5	-7 Blue Tango	Mills
6	5 Little White Cloud That Cried	Spier
7	8 Please Mr. Sun	Weiss-B
8	9 Bermuda	Godday
9	6 Slow Poke	Ridgeway
10	10 Be My Life's Companion	Morris

VARIETY 10 Best Sellers on Coin-Machines Week of Mar. 15

1. WHEEL OF FORTUNE (5) (Laurel)	Kay Starr	Capitol
2. TELL ME WHY (11) (Signet)	Four Aces	Decca
	Eddie Fisher	Victor
3. BLUE TANGO (4) (Mills)	Leroy Anderson	Decca
	Les Baxter	Capitol
4. CRY (11) (Mellow)	Johnnie Ray	Okeh
5. ANY TIME (9) (Hill-R)	Eddie Fisher	Victor
6. BERMUDA (2) (Godday)	Bell Sis.-H. Rene	Victor
7. STOLEN LOVE (5) (Parliament)	Eddy Howard	Mercury
8. COME WHAT MAY (4) (Shapiro-B)	Patti Page	Mercury
9. BROKENHEARTED (3) (DeSylva-B&H)	Johnnie Ray	Columbia
10. TIGER RAG (4) (Feist)	Les Paul-Mary Ford	Capitol

Second Group

AT LAST (Feist)	Ray Anthony	Capitol
PLEASE MR. SUN (Weiss-B)	Johnnie Ray	Columbia
BLACKSMITH BLUES (Hill-R)	Ella Mae Morse	Capitol
GARDEN IN THE RAIN (Melrose)	Four Aces	Decca
LITTLE WHITE CLOUD (13) (Spier)	Johnnie Ray	Okeh
BE MY LIFE'S COMPANION (Morris)	Rosemary Clooney	Columbia
A WEAVER OF DREAMS (Kassner)	Billy Eckstine	MGM
CHARMAINE (Lion)	Mantovani	London
DANCE ME LOOSE (3) (Erwin-H)	Arthur Godfrey	Columbia
UNDECIDED (15) (Leeds)	Ames Bros.-Les Brown	Coral
SLOW POKE (15) (Ridgeway)	Pee Wee King	Victor
SHRIMP BOATS (6) (Disney)	Jo Stafford	Columbia
	Dolores Gray	Decca
A KISS TO BUILD A DREAM ON (Miller)	Louis Armstrong	Decca

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

EUROPEAN WAXINGS FLOOD U. S.

Decca's \$835,456 Net for 1951; \$19,767,636 in Consolidated Sales

Despite a dip from its 1950 operations, Decca Records racked up a solid net profit of \$835,456 for 1951, after all taxes and other charges. Last year's net, according to company's annual stockholders report, compared to the \$1,004,177 net for 1950 when Decca's take was hiked by its entry into the 45 rpm field with resulting big inventory buying by distributors and retailers.

Consolidated sales for 1951 totaled \$19,767,636, which was off from the \$21,786,711 turnover for the previous year. But in the face of reduced sales and upped material and labor cost, the 1951 earnings were equal to \$1.08 on the 776,650 outstanding shares. Decca last year continued to pay its annual dividend of 70¢ per share.

Liquid condition of the company is indicated by the fact that, at the close of 1951, total assets of Decca amounted to \$9,597,260 as against liabilities of \$4,719,643, a ratio of better than two to one. In addition, \$3,767,843 of the company's assets is held in cash.

In order to finance its buying into Universal Pictures for 26% of the common stock, the company negotiated a \$4,000,000 five-year bank loan after which it retired the outstanding balance of its previous bank loan. Under its bank loan agreement, Decca agreed to maintain its net assets, including the investment in Universal, at not less than \$4,000,000 or 125% of the then outstanding notes, whichever is greater. Decca also agreed to pay no dividends in excess of 60% of the net after Jan. 1, 1950, and to pay no dividends in any one year which would exceed the net during the fiscal year. Other provisions restrict the investment of corporate funds and the incurrence of indebtedness.

Decca proxy Milton R. Rackmil informed stockholders that the favorable business trend at the end of 1951 is continuing into this year. He also explained Decca's buy into Universal by stating that "changing patterns of the entertainment world, as well as of the recording industry, suggest the desirability of diversifying and expanding the activities of Decca."

Rackmil said that Universal and Decca "share interests; they operate in kindred fields and the experiences of one can make a contribution to the operations of the other. Moreover, joint operations, such as the production and distribution of films for television, may provide opportunities which neither company alone is in a wholly favorable position to grasp."

Brit. Decca's Net Tops \$1,750,000

London, March 18. Profits of British Decca Records soared to a new high with a net result of \$1,764,000 for the past year, which represents a rise of nearly \$790,000 over the preceding 12 months.

Company is paying a dividend of 112% and has already declared an advance first interim melon of 25% for the year ending March 31 next.

Balance sheet shows that the board has added \$280,000 to capital reserve and has raised the balance carried forward by \$123,000 to \$420,000.

Kitty Kallen in Col Teamup With James

Kitty Kallen, who has been singing for Mercury Records for the past few years, has cut four sides with the Harry James orch for Columbia, each receiving equal billing. Miss Kallen used to be vocalist with the James band about five years ago.

The songstress' pact with Merc expired last month and she's expected to sign up with Columbia on a term basis.

Krupa's Honolulu Tour

Gene Krupa, who moved into Joe Glaser's Associated Booking Corp. stable last week, has been set for a tour of Honolulu early next month. Krupa will work with a trio comprising himself, Charlie Ventura on sax and Teddy Napoleon on piano.

The drummer, meantime, has been set for a series of waxing sessions with Louis Armstrong by Decca.

ASCAP Pondering Harbach Successor

With Otto A. Harbach's second term as prexy of American Society of Composers, Authors and Publishers ending in June, the problem of Harbach's successor is beginning to concern the Society's board members and rank-and-filers. Under a board resolution passed several years ago, incumbent presidents have been limited to two one-year terms. ASCAP prexies are elected by the board.

A two-thirds vote of the board, however, can reverse this resolution and permit Harbach to serve again. It's doubtful, however, whether Harbach will agree to any such proposal. When first elected in 1950, Harbach, then 76, indicated that he had no intention of continuing in office longer than necessary.

Others mentioned for the \$25,000-a-year post have been such former ASCAP prexies as Gene Buck, Deems Taylor and Fred E. Ahlert. None of these, however, has made any sign that he is interested in the job. By ASCAP tradition, only writer-members of the Society are considered for the prexy spot.

Rackmil's 85G Decca Take Equals Last Year; Other Salaries Listed

Milton R. Rackmil, Decca Records prexy, received \$85,000 in fees, salaries and commissions from the company last year, according to the proxy statement to stockholders received last week. Amount was the same as for the previous year. Leonard W. Schneider, exec vice-prexy, received \$39,800 of which \$6,000 was bonus. Samuel Yamin, company's secretary, received \$33,400 of which \$3,500 was bonus. All directors as a group received \$223,750 in salaries and \$15,250 in bonuses.

Company's annual stockholder meeting will be held in New York April 8 when five present board members will be up for reelection. Board is composed of Rackmil, Schneider, Major G. L. Lloyd, insurance consultant; Harold I. Thorpe, of the Laurence M. Marks investment banking firm; and Samuel H. Vallance, vice-chairman of Industria Electrica de Mexico, electrical equipment manufacturers.

DICK GILBERT EXITS COL. LONGHAIR POST

Dick Gilbert, chief of Columbia Records' Masterworks artists and repertory department, resigned from the company last week. Gilbert had been with Columbia for the past three years after moving over from RCA Victor.

The longhair spot is currently being filled on an interim basis by Dave Oppenheim, Col musical director. Final appointment of a replacement will probably be delayed until the return of prexy Jim Conkling from his Latin American tour in about four weeks.

PLAN MOVE TO HALT IMPORTS

The mass influx of foreign recordings in the past three years is stirring serious concern among major disk execs and American Federation of Musicians officials. The overseas recordings, particularly in the longhair field, has been cutting deeply into U. S. tooter employment as well as domestic platter sales.

The overseas wildcat waxing activities has grown to such proportions in recent months that U. S. recording industry toppers may ask for legislation to halt the unrestricted importation of masters from Europe. That is the only way in which the practice can be halted and it's known that AFM execs will endorse any measure directed at blocking European recordings.

AFM execs are not interested in stopping legitimately recorded longhair works done in Europe by reputable diskeries. They are concerned, however, with the practice of making tape masters from broadcast air checks, a technique commonly used to get full-length operas, symphonies, chamber works, etc., at extremely low cost. It's estimated that an opera, which would cost upwards of \$25,000 to

(Continued on page 46)

Okay to 'Offset' Another's Music —If No Copyright

Under a decision handed down in the Federal Court of Appeals last week by Judge Learned Hand, any publisher can reproduce another firm's engraved music, by way of offset printing, if the copyright covering the original publication has expired. Ruling was made in the case of G. Ricordi & Co. vs. Abraham Haendler with the latter winning the case.

In this action, the Italian publishing company, Ricordi, which publishes most of the Verdi and Puccini operas, issued the vocal and piano scores of Verdi's opera, "Falstaff," in 1893. The edition was printed from 461 pages of musical notes which were engraved by Ricordi's staff of skilled craftsmen. After the copyright expired in 1949, the defendant Haendler, who operates International Music in N. Y., reproduced parts of Ricordi's edition by offset, adding an English translation of the libretto and making some other changes. Haendler's edition indicated that it was his own and not that of Ricordi.

Latter, however, sought an injunction against Haendler, claiming that he should have made his own engraving and that the use of the photo offset process constituted unfair competition. The court, however, ruled that after the expiration of the copyright term, a book may be reproduced without any limitation. But the court stated that it was not deciding what result would follow if the original publication were made with a specific limitation on the copyright notice reserving the publisher's right to the typography.

Gerald Meyer, of the legal firm, Phillips, Nizer, Benjamin & Krim, represented Haendler in the action.

SPIKE JONES \$82,500 IN 12 ONE-NITERS

On the first leg of swing through the south and midwest, Spike Jones racked up \$82,500 in 12 dates. Tour, which is Jones' ninth annual trek, teed off in Des Moines March 1.

Top grossing stand so far was at a two-niter in Chicago, March 15-16, where he grossed \$14,500. The one-niter tour is tentatively skedded to wind in Winnipeg, Canada,

Special Jukebox Disks Proposed As D. C. Pushes Copyright Act Switches

Washington, March 18.

Test for New Sounds

Sid Kornheiser, general professional manager of E. H. Morris, took his French poodle to the office several days last week. The canine sat in with Kornheiser while songwriters came in to play their new tunes.

When one writer asked if the poodle was picking the tunes to be published, Kornheiser replied, "He can hear sounds that record men never dreamed existed. If the poodle picks a song, it should be a sure hit."

Bergman Named King A&R Chief

Dewey Bergman has taken over the pop artists and repertory spot at King Records, following the recent exit of Eli Oberstein from the firm. Bergman was with King in a similar capacity in 1949 before leaving RCA Victor where he was an A&R staffer and musical director of his band under the Bob Dewey monicker.

Bergman is planning an expansion of the King artists roster in line with the company's aim of moving more deeply into the pop field. Henry Glover will continue to handle the blues and rhythm operation for the diskery. King is headquartered in Cincinnati but Bergman will operate out of the New York office.

RCA Cuts 'Il Trovatore' As LP Opera Venture Continues Sales Climb

Spotlighting the sales upbeat of complete operas on wax since the advent of long-play records, RCA Victor cut its third full-length opera in 18 months last week. Opera was Verdi's "Il Trovatore" with a cast starring Jussi Boeljoel, Zinka Milanov, Leonard Warren, Fedora Barbieri and Nicola Moscona. Production was under the baton of conductor Renato Cellini. Victor previously issued full-length recordings of "La Traviata" and "Rigoletto."

Company's activity in the opera field is joined with Columbia Records, which has numerous Metropolitan Opera productions in its catalog, and numerous indie companies who have been accenting more esoteric operatic works. Before the advent of LP, sales of operatic sets were low due to the expense and bulk of the albums. Recently, however, operas have emerged as one of the most popular categories of the longhair repertory.

ABBEY PREPS HISTORY OF QUEEN LIZ ON WAX

Don Reid, artist and repertory topper for Abbey Records, indie label, has put together an edited version of recorded material relating the story of Queen Elizabeth II from birth to accession to the throne. Album, which'll be titled "The Second Elizabeth," will be narrated by David Niven, recent Abbey pactee.

More than 300 hours of recorded material were edited to make up the album. Script was penned by James Tercian, U. S. documentary writer. Album is skedded for release Friday (21). Abbey is currently lining up distributors to handle the album in every English speaking country.

Efforts to amend the Copyright Act in favor of composers and publishers this week took a new Congressional tack away from the jukebox operators and in the direction of the disk industry. Reps of the major wax companies will be interrogated by a House Judiciary subcommittee Friday (21) in an effort to get their reaction on a series of proposals being mulled by the Judiciary Committee.

The proposals boil down to the following three ideas: (1) abolition of the compulsory statutory rate to allow each publisher to make his own deal on all mechanicals; (2) increase of the statutory rate on all disks from the current 2¢ per side maximum to 4¢ or 6¢; and (3) the issuance of special jukebox disks which would pay a statutory rate of either 10¢ or 12¢.

It's known that the third proposition has been given the most favorable reception by the Washington solons. Advocates of such a measure are planning to throw in another clause which would make the use of an ordinary home-designed platter in a jukebox a misdemeanor. That would prevent any chiselling by juke ops interested in dodging the upped royalty bite.

The disk industry is expected to flatly oppose any and all of the above ideas. They supported the fight of the jukebox ops against the original proposal to license the boxes at the rate of 1¢-per-side-per-week and they find the new proposals even more onerous since they would have to bear the upped statutory rates.

Sentiment, however, has shifted away from the juke licensing arrangement to a system under which the publishers could collect at the point of production. Such a set-up would be easier to operate and police, it's held. While the publishers would be satisfied with any amendment to the Copyright Act giving them more coin, they would prefer the straight licensing fee arrangement for the juke ops under which they stand to collect a minimum of \$5,000,000 a year.

Disk Piracy Bill Awaits Dewey OK

Albany, March 18.

The Bennett bill, making it a misdemeanor to transfer sounds on records or other recording instruments with intent to sell or use for profit through public performance without consent of owner, now goes to Governor Thomas E. Dewey. He is expected to sign.

Top recording artists advocate, assemblyman Malcolm Wilson, sponsor of a companion bill, said tonight that after the bill's passage last week he received a letter suggesting old master records —25 or more years old—be excepted. Request was not granted.

Martin Block Promotes Billy May's N.Y. Debut

Martin Block, disk jockey on WNEW, N. Y. indie, will promote the Billy May orch's initial Gotham dance date at Manhattan Center April 11. Block has also set Frankie Laine for the engagement, which he's calling "The Gandy Dancers Ball." Laine, incidentally, etched "Ball" on the Columbia label.

Although May's group is one of the newest around, band has been kicking up noise via its Capitol etchings. Tab for the date is \$1.50. The Manhattan Center ballroom holds about 3,500 persons.

After a short post-war fling, New York deejays have, for the main, been laying off promotion of dance dates or jazz concerts. In the hinterlands, however, the platter spinners have been racking up solid coin in their extra-curricular roles of dance-concert impresarios.

AS POLLED VIA LEADING U. S. DISK JOCKEYS

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and occupations will vary week to week to present a comprehensive picture of the country regiminally.

[illegible]

An OPEN LETTER to ALL RCA VICTOR DEALERS

RADIO CORPORATION OF AMERICA
RCA VICTOR DIVISION

430 FIFTH AVENUE
NEW YORK 20, N. Y.



PAUL A. MARKMEIER
VICE PRESIDENT
IN CHARGE OF
RCA VICTOR RECORD DEPARTMENT

March 14, 1952

TO ALL RCA VICTOR RECORD DEALERS:

Recently a New York record retailer is reported to have stated that "powers that be" among record manufacturers have indicated record prices are too high and that I intend to reduce them.

We do not know the basis for this statement. We can only speak for ourselves, and RCA Victor record dealers are entitled to have the facts as we know them;

1. RCA Victor record prices are not too high. Despite the fact that material and labor costs have risen substantially during the past year, RCA Victor has not increased record prices.
2. RCA Victor has no intention of reducing record prices. It is not economically possible to do so and still adhere to our standard of unsurpassed quality achieved during fifty years of experience in development of recording technique. RCA Victor has never sacrificed quality and has no intention of doing so.

We know that RCA Victor dealers share our pride in both the outstanding artists who record for RCA Victor and in superior quality of our recordings. This applies not only to such magnificent music as played by the NBC Symphony Orchestra under the baton of Maestro Arturo Toscanini but to every RCA Victor record.

The RCA Victor catalog of fine music performed by the world's greatest artists is internationally renowned. There is no substitute for recordings by these great artists. Our trademark -- "His Master's Voice" -- is recognized everywhere as a symbol of quality in all classifications of recording. We intend to keep it that way.

Your interest and confidence in RCA Victor is sincerely appreciated. We shall endeavor to maintain in every possible way that trust. Our objective is to service the American public with the finest records presented for sale through you as an RCA Victor dealer. This is the policy we have followed ever since Caruso first sang into a horn to record his immortal voice on RCA Victor records. Our policy is to continue this splendid relationship and we shall not break the faith.

Sincerely,

RADIO • TELEVISION • TUBES • "VICTROLAS" • RECORDS • ELECTRONICS
*VICTROLA TRADE-MARK REG. U.S. PAT. OFF.

Inside Orchestras—Music

Displaying unusual interest in an oldie, Decca Records is launching a revival of "Honest and Truly" with four-way coverage in the pop, blues and country field. Guy Lombardo and the Ink Spots have etched the tune for the pop field with Little Donna Hightower handling the blues assignment and Roland Johnson covering the country market. Lion Music, recently-formed 'subsidiary' of the Big Three music combine, has made the number its No. 1 plug.

Following the lead of Capitol and RCA Victor, which have been promoting their catalogs via free newspaper and mag giveaways to retailers, Columbia Records has revived its old publication, Coda, for similar exploitation purposes. Under its new format, Coda is a 16-page booklet containing reviews of Columbia long-play releases and byline articles by top longhair artists.

M-G-M Records is readying the release of its "Dramatic Highlights from Quo Vadis" album for April 11 to coincide with the Metro pic's opening at Loew's Theatres in the Greater New York area. Diskery has distributed 8,000 dummy covers of the album and 150,000 theatre ticket envelopes for promotion tie-ins with the theatres. Album is M-G-M's first venture into dramatic waxings.

Don Cornell, former Sammy Kaye vocalist who exited to do a single, has hit pay dirt with his first etching for Coral Records. His cut of "I Walk Alone" has already passed the 100,000 mark and is building into the label's current bestseller. Cornell joined Coral after a hitch with RCA Victor where he failed to make a dent in the pop market.

Top artists of all the major disk companies are being enlisted into a campaign to get the vote out for the Presidential elections next November. Produced under the auspices of the American Heritage Foundation, the transcribed spots will be distributed to disk jockeys in time for the registration period.

Latest of the left-field tunesmiths to hop on the pop bandwagon is Nat Shapiro, record promotion man. Tune, "Sing Our Song of Love," was adapted by Shapiro from a central European folk song. Composer Alec Wilder penned the lyric. Howie Richmond is publishing.



BRIGHT BOUNCER ● **WHO, WHO, WHO** (Daywin) — Doris Day (Col.) and the Paul Weston Orchestra produce a bright and happy item which *Billboard* says is "another of her personality-loaded bouncers." (Rates 84—excellent). Reverse side is the smash, "A Guy In A Guy."

"FIRST RATE" ● **SENATOR FROM TENNESSEE** (Babb) — Dinah Shore teams with Tex Williams (Vic.) on a timely lyric and bouncy tune called by *Cash Box* "first rate job." *Billboard* rates it "excellent" for deejays and says this "novelty bouncer should intrigue."

MAKE A BID ● **I'VE TURNED GADABOUT** (Ridgeway) — Spike Jones (Vic.) makes a strong bid here. *Billboard* sees it as "a truly fine Pee Wee King and Redd Stewart opus — done up brightly by the Jones Group." A straightforward job without the typical Jones' gimmicks.

CUGAT SCORES ● **THE ACAPULCO POLKA** (Pemora). **THE HILLBILLY MAMBO BAND** (Pemora) — Xavier Cugat (Mer.) features Abbe Lane in what *Cash Box* calls "a fast moving polka" and "a novelty mambo . . . mixture of Latin-American and hillbilly flavoring." *Billboard* names disk "a happy item."

"BEST BET" ● **BEWARE** (Montauk) — Dolores Gray (Dec.) scores a *Cash Box* "BEST BET" and is rated by *Billboard* "a warm vocal on a pleasant ballad, performed as a beguine by the (Sy Oliver) ork."

"EXCELLENT" ● **MORE I GO OUT WITH SOMEBODY ELSE** (Weiss & Barry) — *Billboard* places this item in the "excellent" class, reporting, "The Four Knights (Cap.) show their fine, smooth blend on a lively and melodious ballad."

SPIRITED ● **THAT EVERLOVIN' RAG** (Johnstone-Monte) — An old-fashioned instrumental is turned out by the Buddy Morrow Trio (Vic.) in "fine fashion" says *Billboard*. "Has spirit and fun . . . could be a coin gatherer."

"VIBRANT" BALLAD ● **THEY SAY YOU CRY** (Algonquin) — Merv Griffin (Vic.) comes up with a ballad which *Cash Box* says is an "expressive-feelingful job." *Billboard* calls it "vibrant, piping backed by restrained orking."

"BEST BET" ● **THE ROCK ISLAND LINE** (Algonquin) — Making his singing debut, Art Ford (Essex), the deejay of "Milkman's Matinee" fame (WNEW), earns a strong *Cash Box* "BEST BET." Opinion is that Ford "gives out with a sock treatment . . . a fast moving ditty."

BROADCAST MUSIC, INC.
380 FIFTH AVENUE • NEW YORK 17, N.Y.

Songs With Largest Radio Audience

Survey Week of March 7

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

A Kiss To Build A Dream On—†"The Strip"	Miller
Always	Berlin
Anytime	Hill & R
Be My Life's Companion	Morris
Blue Tango	Mills
Come What May	Shapiro-B
Cry	Mellow
Dance Me Loose	Erwin-H
Did Anyone Call	Remick
Down Yonder	LaSalle
I Could Write a Book—*†"Pal Joey"	Harms
I Hear a Rhapsody—†"Clash By Night"	Broadcast
I Wanna Love You	Finburgh
Life Is a Beautiful Thing—†"Aaron Slick"	Famous
Little White Cloud That Cried	Spier
Marshmallow Moon—†"Aaron Slick"	Famous
Once I Loved You	Roncom
Oops—†"Belle of New York"	Feist
Perfidia	Peer
Play Me a Hurtin' Tune	Pickwick
Please Mr. Sun	Weiss-B
Retreat	Porgie
Silly Dreamer	Witmark
Singin' In the Rain—†"Singin' In the Rain"	Robbins
Slowpoke	Ridgeway
Tell Me Why	Signet
Trust In Me	Advanced
Tulips and Heather	Shapiro-B
Wheel Of Fortune	Laurel
Wishin'	Midway

Second Group

A Garden In the Rain	Life
A Weaver Of Dreams	Kassner
At Last At Last	Duchess
Bermuda	Goday
Blacksmith Blues	Hill & R
Broken Hearted	DeSylva-B-H
Don't Send Me Home	Hubert
Gloria	Life
Grand Central Station	Harms
Honest and Truly	Lion
How Close	Life
I Talk To the Trees—*†"Paint Your Wagon"	Chappell
I Wanna Say Hello	Johnstone-M
I'll See You In My Dreams—†"See You In Dreams"	Feist
I'll Walk Alone	Adams-V&A
My Love	Life
My One and Only Love	Sheldon
Poor Whip-Poor-Will	Gallico
Silver and Gold	Blue River
Take Me Home	Remick
Undecided	Leeds
Until (Anema E Core)	Leeds

Top 10 Songs On TV *

Anytime	Hill & R
Be My Life's Companion	Morris
Blacksmith Blues	Hill & R
Cry	Mellow
Little White Cloud That Cried	Spier
Noodlin' Rag	BVC
Please Mister Sun	Weiss-B
Slowpoke	Ridgeway
Tell Me Why	Signet
Wheel Of Fortune	Laurel

FIVE TOP STANDARDS

Back To Donegal	Leeds
It's a Great Day For the Irish	Feist
MacNamara's Band	Vogel
Too-Ra-Loo-Ra-Loo-Ral	Witmark
When Irish Eyes Are Smiling	Witmark

† Filmustical. * Legit musical.

Bandshow Review

Guy Lombardo Orch

(AUD., SAN ANTONIO)

San Antonio, March 11.
Guy Lombardo Orch (14), Twin Pianos, Lombardo Trio, Cliff Grass, Kenny Gardner, Kenny Martin, Bill Flannigan, Carmen Lombardo, Gene Sheldon, Don Cherry, Three Ganjou Bros. & Juanita.

Some 4,500 persons at \$2.60 top paid \$7,500 for the concert and show of Guy Lombardo and his orch which ran for 150 minutes at the Municipal Auditorium here (9). Lombardo presented a well balanced show with a variety of standards and current pops. Many of the tunes were requests from some 100 Korean war vets attending. Others were old Lombardo faves and Carmen Lombardo clefts.

In addition to several instrumental medleys which displayed the versatility of the Lombardo band, there were vocal solos, trio and quartet warblings, and the Twin Pianos. Kenny Gardner pleased with his specials on "Dangerous Dan McGrew" and "Frankie and Johnny," both of which he was forced to reprise.

Other soloists were Cliff Grass, who scored with the novelty, "I Ain't Gonna Take It Sittin' Down," Kenny Martin, and Bill Flannigan and his guitar. The Lombardo Trio, consisting of Fred Ilgman, Grass and either Carmen Lombardo,

Flannigan, Gardner or Martin, also were spotlighted.

Fred Kreitzer and Buddy Brennan at the Twin Pianos were featured in several of the orch's numbers plus tunes that have become associated with them, notably "Humoresque."

Don Cherry made his first major appearance before a home state audience, playing several Texas stands with this unit. He displayed his pipes in fine style and was brought back for several encores. Comedy instrumentation was supplied by Gene Sheldon, a banjoist who had the audience with him all the way. His antics, general hayseed appearance and pantomime were top-drawer. He had to beg off.

The Three Ganjou Bros., dressed in 18th Century costume, kept the crowd on edge via their tossing of Juanita around the stage.

There was a brief period of mike trouble at the start of the show, but this was repaired with no time lost. Band was well arranged on the stage and was a relief from other outfits who "blast" away at the audience. Show ran smoothly and was well staged. Andy.

List to Westminster

Kurt List, composer and critic, has joined Westminster Records as assistant musical director.

Diskery is an indie firm specializing in longhair repertory.

Coast musical director Victor Young arrived in New York yesterday (Tues.) for recording sessions at the Decca studios.

Jazz Panorama Scraps

Label in Crackdown

On Bootleg Waxings

Another wax pirating operation, Jazz Panorama, scuttled its label last week as a result of the industry's multi-pronged crackdown on the bootleggers. The Jazz Panorama outfit, run by Sam Meltzer, notified the office of Harry Fox, publishers' agent and trustee, that he was no longer in business.

Unlike the Dante Bolletino's Jolly Roger label, which is being hit with treble damages claims for publishers royalties, Meltzer is in the clear on this count since he had paid the necessary licensing fees. Columbia Records, which launched the action against Bolletino as a test case, agreed to waive any money damages from Meltzer on his promise to close up shop.

SPA, Pubs Take Hiatus

On Resolving Issues

With the initial meetings of the Songwriters Protective Assn. and top publishers failing to settle any of the outstanding issues between the two sides, further confabs have been postponed for a minimum of three weeks. Both sides have been trying to clarify provisions in the basic writers' contract which has produced some dispute in the industry in the last year.

Postponement was caused by the fact that two of the publisher reps, Louis Bernstein and Jack Bregman, took off for Florida vacations.

Selvin To Tour

Ben Selvin, general manager of Southern Music, is skedded to head out on 5-week European trek April 25.

Ralph Peer, firm's prez, is due back from a six-month European stay the first week in April.

FLAPPERETTE

MERCURY #5756
HARMONICATS
(Mills Music)

It's Music by

JESSE GREER

Program Today
Yesterday's

FLAPPERETTE

MERCURY #5756
HARMONICATS
(Mills Music)

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BLUE TANGO

BY LEROY ANDERSON

MILLS MUSIC, Inc.

A SOLID HIT

ON RECORDS - RADIO - TV

A GUY IS A GUY

Doris Day Columbia
Ella Fitzgerald Decca

LUKOW MUSIC, INC.
666 Fifth Ave., New York 19, N. Y.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating		Week Ending March 15																Total Points
This wk.	Last wk.	Artist, Label, Title																
1	2	KAY STARR (Capitol) "Wheel of Fortune"—1964..... 10 4 5 2 1 3 3 1 4 2 1 .. 85																
2	4	LEROY ANDERSON (Decca) "Blue Tango"—40220 1 1 10 1 2 2 .. 2 8 61																
3	1	JOHNNIE RAY (Okeh) "Cry"—6840 2 .. 1 8 9 .. 1 .. 1 7 .. 1 58																
4	3	EDDIE FISHER (Victor) "Anytime"—20-4359 7 2 .. 9 .. 5 .. 4 3 6 9 2 52																
5	8	JOHNNIE RAY (Columbia) "Please Mr. Sun"—39636 3 .. 9 .. 4 .. 7 3 6 .. 3 .. 42																
6	6	JOHNNIE RAY (Okah) "Little White Cloud"—6840 9 .. 2 2 .. 5 3 7 .. 38																
7	15	ELLA MAE MORSE (Capitol) "Blacksmith Blues"—1922 6 6 7 2 .. 8 7 .. 8 .. 33																
8	5	FOUR ACES (Decca) "Tell Me Why"—27860 5 .. 3 4 .. 9 .. 4 30																
9	14	WEAVERS-G. JENKINS (Decca) "Wimoweh"—27928 4 6 8 .. 7 .. 4 .. 26																
10A	7	LES COMPAGNONS (Columbia) "Three Bells"—4105F 8 2 1 .. 22																
10B	12	BELL SIS-H. RENE (Victor) "Bermuda"—20-4422 4 .. 5 9 4 .. 22																
11	13	LES PAUL-MARY FORD (Cap) "Tiger Rag"—1920 8 .. 6 .. 8 10 8 8 .. 10 19																
12A	9	PEE WEE KING (Victor) "Slow Poke"—21-0489 6 .. 9 3 15																
12B	..	MILLS BROS. (Decca) "Be My Life's Companion"—27889 5 10 9 5 .. 15																
13	..	FOUR ACES (Decca) "Perfidia"—27987 7 .. 4 11																
14A	11	EDDIE FISHER (Victor) "Tell Me Why"—20-4444 8 10 5 .. 10																
14B	10	MANTOVANI (London) "Charmaine"—1020 7 10 6 10																
14C	14	EDDY HOWARD (Mercury) "Stolen Love"—5771 1 10																
14D	..	PERRY COMO (Victor) "Tulips and Heather"—20-4453 6 6 10																
15	17	LES BAXTER (Capitol) "Blue Tango"—1966 3 8																
FIVE TOP ALBUMS		1	2		3		4		5									
		AMERICAN IN PARIS Hollywood Cast		GUYS AND DOLLS Broadway Cast		GLENN MILLER CONCERT		YMA SUMAC Legend of Sun Virgin		SHOWBOAT Hollywood Cast								
		M-G-M		Decca		Victor		Capitol		M-G-M								
		E-93		DA-825		LPT-16		L 299		M-G-M84								
		K-93		9-203		WPT-25		DDN 299		K 84								
		M-93		DLP-8036		P-25		KFD 299		E 559								

FIVE TOP ALBUMS

1	2	3	4	5
AMERICAN IN PARIS Hollywood Cast M-G-M E-93 K-93 M-93	GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	GLENN MILLER CONCERT Victor LPT-16 WPT-25 P-25	YMA SUMAC Legend of Sun Virgin Capitol L 299 DDN 299 KFD 299	SHOWBOAT Hollywood Cast M-G-M M-G-M84 K 84 E 559

3 CLEVELAND STATIONS FALL INTO '45' LINE

Cleveland, March 18.
RCA Victor gained more ground this week in its push of its 45 rpm disks into the broadcasting system with three Cleveland stations simultaneously adopting the 45's as standard equipment. Three stations are WTAM, NBC outlet; WHK, Mutual outlet; and WERE, inside.
New stations bring the stations which have adopted the 45's as standard up to 10. In Cleveland, each of the three stations acquired a basic library of 2,500 disks and joined with local Victor dealers in promotions for the slow-speed platters.

Chi Symph to Tour

Chicago, March 18.

The Chicago Symphony will tour for the first time since 1940. Although orchestra has done some concerts in the midwest, there's been no extensive travel since before the war. Plans for March, 1953, include Boston, New York and Washington.
Next year's season also includes guest conductorships for Otto Klemperer and Guido Cantelli while maestro Rafael Kubelik does his yearly six weeks in Amsterdam during January and February.

Howie Richmond, music pub, headed out on cross-country disk jockey promotion trek yesterday (Tues.). He'll be gone about a month.

HARVARD'S MEMORIAL ALBUM FOR JOUVET

Harvard University will pay tribute to the late French actor Louis Jouviet by issuing a long-play set of Moliere's "School For Wives" in which Jouviet played in America last year shortly before his death in August. The set will be in French and will be a complete version of Jouviet's performance as taped at the Colonial Theatre in Boston on March 16, 1951.
Set is being financed by the Belle Palmer Rand Fund donated to the Harvard Vocation to produce recordings in French and other Romance languages.

Best British Sheet Sellers

(Week ending March 8)

London, March 11.
Always Our House...Connelly
Mistakes...Wright
Little White Cloud...Spier
Unforgettable...Bourne
Domino...Leeds
Slow Coach...Sterling
Down Yonder...Feldman
Loveliest Night Year F.D.&H.
Why Worry...Macmelodies
Because of You...Dash
Enchanted Eve...Williamson
Rollin's Stone...Kassner

Second 12

At End of Day...Chappell
Love's Roundabout...Cinephonic
Cry...F.D.&H.
I Wanna Say Hello...Sterling
Saturday Rag...Fields
Longing for You...Sterling
Only Fools...Sun
Charmaine...Keith Prowse
I Love Sunshine...New World
Shrimp Boats...Disney
Oodles of Noodles...Cox
Because of Rain...Magna

DECCA data

TOMMY DORSEY

and His Orchestra



That Sentimental Gentleman
Is Sweeping the Country with

HAMBONE

and

COME WHAT MAY

Decca 28057 (78 RPM) and 9-28057 (45 RPM)

THE ANDREWS SISTERS

The Girls Are
Great Doin'

WHY WORRY?

and

THAT EVER LOVIN' RAG

Decca 28042 (78 RPM) and
9-28042 (45 RPM)



ELLA FITZGERALD

Inimitable Ella
Really Puts This One Over

A GUY IS A GUY

and

THAT OLD FEELING

Decca 28049 (78 RPM) and 9-28049 (45 RPM)
Single Records 85c (plus tax)



THE MIGHTIEST LITTLE BAND IN THE LAND

LENNY HERMAN

On March 27 will conclude
12 Week Engagement at WARWICK, PHILA.

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BAKER HOTEL, DALLAS ROOSEVELT HOTEL, N. Y.

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On the Upbeat

New York

Lucky Millinder orch begins a two-week engagement at the Savoy Ballroom, N. Y., March 23 ... Samuel Berull, prez of Carolyn Records, indie label headquartering in Philly, in town for guest shots on disk jockey shows ... singer Bette McLaurin opens at the Senator Hotel, Philly, today (Wed.) ... Dick Jurgens orch booked for a two-niter at Pappy's Showland, Dallas, March 28-9 ... Hal McInyre orch plays a one-niter at the Sky Club, Dallas, March 22. Jan Garber orch booked there for the following night (23) ... Sarah Vauehan into the Blue Mirror, Washington, March 27 ... Marvin Frank, publicity head for E. B. Marks, back from a two-day disk jockey promotion trek upstate ... Paul Gayton orch opened at the Trocadero, Columbus, yesterday (Tues.) ... Eddie Heywood Trio into the Apollo Theatre, N. Y., March 28 ... Ella Mae Morse guesting on CBS-TV's "Songs for Sale" April 12.

Chicago

Dirk Courtenay, former WMAQ disk jockey, off for Costa deal ... Bobby Wayne into the Chase Hotel, St. Louis, March 28 ... Mills Bros. headline the Home Show, Duluth, Minn., April 9 through 13 ... Brachcomber, inked for Nicolet, Minneapolis, March 31 ... Cab Calloway also up north with April 4 date at Rancho Don Carlos, Winnipeg, Canada ... Frankie Laine, after he winds up his concert tour with Patti Page, stars at the Chase Hotel, St. Louis, May 16 for two weeks ... Harry Cool moves over from Mutual Agency to Associate Booking.

Jimmy Palmer, who exits Melody Mill April 12 comes back for another long run April 30 ... Fats P'chon keyboards at the Victorian Club, St. Louis, March 27 for two frames ... Tito Guizar headlines the Easter Show, April 11 at the Edgewater Beach ... Nellie Lutcher into the Singers' Rendezvous, Milwaukee, April 28 ... The Redheads settle down for a

month at the Forest Park Hotel, St. Louis tomorrow (Thurs.) ... Ray McKinley does a series of one-nighters next month and has some college dates among them. Arkansas U. May 1, Miami U., May 3, and Superior State, Superior, Wis., April 26 are some.

Boston

Baron Hugo set for a series of Saturday night dances at Hotel Touraine's Surrey Room. Joan Shaw and her Blues Express into Hi-Hat for week of Mar. 24 followed by Arnett Cobb week of Mar. 31. Al Vega Trio returned to Hi-Hat for indefinite period ... Larry Green opened at Hotel Carleton, Washington, this week. New gal thrush is Nona Wallace Harrington-Paul Trio into the Darbury Room ... Art Tatum trio booked into Storeyville for 10 days starting Mar. 21 ... Dixieland returns to the spot April 1 with Johnny Windhurst band. Lineup includes local tooters Al Drootin, John Field, Roy Haynes and spot's boniface, George Wein ... Joe Sinatra has joined the Ames Bros. as piano accompanist ... Saxophonist Freddie Batch flew to Bermuda to join Nelson Hall's Hotel Bermudiana orch ... Harry Warshard, recently returned from winter vacation at Nassau, returns to Sheraton Plaza's new room, April 2.

Pittsburgh

Marty Shor's combo replaced Art Farrar's band for week-end dance music at Johnny Brown's Club in East Liberty ... Eddie Rizzuto, is Tommy Carlyn's new trombonist ... Coleman Hawkins booked into Midway Lounge next month for guest appearance Tommy Turk and the Deuces Wild ... Eddie Koch now playing as well as arranging for the Baron Elliott outfit ... Max Tarkish wound up 13-month engagement at the Playhouse Grill and spot is now without any music ... Thursday night dances at Royal Ballroom in Wilksburg dropped until after Lent ... Everett Neill's band gets regular Saturday night dance spot at George Heid's new downtown Canteen.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending March 15

National Rating

Title and Publisher

This Last	wk.	wk.																	TOTAL	
1	4	"Anytime" (Hill-R)	2	4	6	2	7	5	6	3	1	10	2	82						
2	5	"Wheel of Fortune" (Laurel)	1	3	5	6	1	3	8	10	2	4	1	77						
3	1	"Tell Me Why" (Signet)	3	2	4	1	3	8	2	3	5	7	7	76						
4	2	"Cry" (Mellow)	1	1	3	5	9	1	2	3	1	1	73							
5	3	"Slow Poke" (Ridgeway)	5	5	2	5	8	3	4	5	7	2	5	70						
6	4	"Little White Cloud" (Spier)	10	7	3	9	6	4	6	1	4	3	3	65						
7	6	"Please Mr. Sun" (Weiss-B)	9	6	7	4	10	4	5	1	6	8	50							
8	7	"Be My Life's Companion" (Morris)	6	10	9	9	2	9	9	9	9	4	30							
9		"Tulips and Heather" (Shapiro-B)	4	10	10	10	10	10	10	10	10	10	17							
10A	10	"Down Yonder" (Southern)	9	9	9	9	9	9	9	9	9	9	16							
10B	9	"Shrimp Boats" (Disney)	10	10	10	10	10	10	10	10	10	10	16							
11	7	"Dance Me Loose" (Erwin-H)	8	10	10	10	10	10	10	10	10	10	15							
12	8	"Bermuda" (Goday)	10	10	10	10	10	10	10	10	10	10	14							
13	12	"Undecided" (Leeds)	7	10	10	10	10	10	10	10	10	10	10							
14		"Blue Tango" (Mills)	8	5	5	5	5	5	5	5	5	5	9							

SET REISSUES FOR SIGNATURE CATALOG

Coral Records, Decca subsid which recently took over the Signature Record catalog, is setting an extensive reissue schedule from the latter company's roster of 1,000 masters. The Signature catalog contains etchings by Ray Bloch, who joined Coral as musical director; Alan Dale, Connie Haines, Paul Whiteman, Monica Lewis, Anita O'Day and Johnny Long. Coral is issuing nine singles from the old catalog in April and will follow with 12 long-play disks. Coral will release the pops under its own label while the jazz series will be issued under the Brunswick label, operated by Coral.

Spitzer Forms New Firm In Jubilee Records Tieup

Henry Spitzer, music pub, has formed a new subid, Blazer Music, to act as selling agent for exclusive numbers waxed by Jubilee Records, indie label. Tie-in deal was arranged between Spitzer and Jerry Blaine, Jubilee prexy. Firm will be a Broadcast Music, Inc., member.

European Wax

Continued from page 41

produce in an American studio, can be obtained for as little as \$200 via the air check method. The \$200 covers payments to the European radio producer for the recording rights.

Against such competition, the AFM members have been losing ground steadily with the result that the union's unemployment situation has become increasingly acute. The AFM has already put an absolute ban on the making of disks abroad by U. S. bandleaders who have been hiring large European orches at nominal fees compared to U. S. scale. This ban has already affected such pop maestros as Artie Shaw and Tutti Camarata.

The issue of tooter unemployment is expected to arise sharply next year when the AFL's pact with the disk industry expires. Such palliatives as the Music Performance Trust Fund, which collects 5% of each platter sale to be used for free concerts, has proved to be entirely inadequate. Even if the Trust Fund's exchequer is greatly expanded via income from video musical pictures, the sum is still considered inadequate for solving the AFM members' financial problems. At the present time, the fund's yearly allocations to each local amounts to little more than \$25 per musician per year.

Old Charter Publishing Co. chartered to conduct a music publishing and recording business in New York. Capital stock is 200 shares, no par value.

Band Review

HENRY BUSSE BAND (16) With Guy Ross, Renee Weiss Adams Hotel, Phoenix

Henry Busse maintains his membership in the small coterie of leaders who have continued to front their own bands over the last two decades. One of the outstanding practitioners of the muffled horn, Busse has altered his brand of dancipation through the years to fit the tempo of the times, while keeping his basic rhythmic style in the foreground.

Busse's current 16-piece unit is typical of his usual orchestral formula: three violins, piano, drums, bass, four saxes and six brasses. It's a potent musical phalanx that's well staffed in every division and commercial to the hilt. While the brass section, led by Busse, gets frequent solo play, the reeds, strings, and rhythm are given no less prominence and blend to a fine balance. It's a stylish group and although a little large for the Corinthian Room, there was no outsized volume to speak of.

Busse's affinity for the oldies is reflected in his music catalogue, which spotlights such standards as "Sweet and Lovely," "It Had to Be You," "On the Alamo," "September Song," "Chicago," etc. Current pops fall into the secondary slot, and over a four-hour span only half a dozen or so were picked up.

Vocally, band gets strong support from Guy Ross, who handles most of the singing assignments, and Renee Weiss. Latter, who broke in here as a replacement for Betty Taylor, warbles a ballad to advantage and shapes up as a neat band asset. Jona.

Irving Mills to Europe For RKO Pix Tune Fees

Hollywood, March 18. Irving Mills heads for New York Thursday (20) enroute to Europe to institute a collections system for royalties on performances abroad of music from RKO pix. Mills recently sewed up a deal whereby his pubby will license and collect foreign usages on RKO copyrighted music.

He will seek performance royalties on approximately 60 RKO pix shown in Europe in recent years and will brief London manager Harry Rolston on procedures. Later he plans a similar junket to South America, eventually spanning globe on trip contacting various performance right societies.

Gene Ammons to Decca

Decca Records has inked jazz saxophonist Gene Ammons to a term diskling pact.

Ammons, incidentally, is the son of the late Albert Ammons, one of the early boogie-woogie keyboard artists.

Kelly-Stool Music chartered to conduct a publishing business in New York.

MOREY AMSTERDAM SET FOR DECCA SERIES

Morey Amsterdam, nitery comic, has been inked to do several sides for Decca Records. He has been working for the diskery on one-shot deals previously.

Coral Records, Decca subsid, has also inked Wingy Manone, jazz trumpeter, to a term pact.

Jax Records chartered to conduct a business in recording, manufacturing and selling records in New York. Capital stock is 200 shares, no par value.

MERCURY ARTISTS

Jerry Murad's HARMONICATS

are appearing in person at

The Park Lane DENVER, COLO.

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"WHAT IS THIS THING CALLED LOVE"

"FRENESI"



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THE HEART OF A CLOWN

UNTIL

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O&J-Greco NSG 23 1/2 G May Cue 6 P.M. Palace Matinees; Shriner on Hutton Bill

Herb Shriner has been signed for the Betty Hutton. N. Y. Palace bill starting April 12. Pacted for that long so far as Dassi Bros., Borrah Minevitch Harmonica Rascals and the Skylarks, latter having toured Korea with Miss Hutton. For the bill following, headed by Beatrice Lillie, no acts have been signed as yet, but deal is on for Roger Price, who would be making his first vaude stand.

The current Palace bill with Olsen & Johnson, Jose Greco & Co. and Jackie Miles is not doing too forte with only a \$23,500 gross. It's the lowest opening week since the start of the Palace two-a-day.

Major fault in the losing take is the sparsity of matinee-biz. Evening sales are fairly good, but there's been little excitement during the day.

There is a growing belief among the RKO hierarchy and personnel at the William Morris Agency, which booked the Judy Garland and is setting the Betty Hutton shows, that the plan long successful at the Palladium, London, should be attempted. At that house matinees start at 6 p.m. and the second show goes on at 9 p.m. There would be about a half hour between shows to straighten out the house.

The success of the 7 p.m. curtain of "South Pacific" is buttressing proponents of the late Palace matinee. It's felt that there would be considerably more suburban trade and those on an evening out could eat a more leisurely dinner after the show and still get home at a comparatively early hour.

Whether this plan will go through after the Hutton bill remains to be seen. It's not likely that the 6 p.m. matinee will be instituted during her engagement.

Stiefel Leases Philly Uptown, Possibly For Negro Vaude House

Philadelphia, March 18. Sam Stiefel, veteran Philly exhibitor and former head of Mickey Rooney Productions, in Hollywood, took over the 2,200-seat Uptown Theatre here Wednesday (12). Stiefel leased the house, a former Warner key, from the realty firm of Albert J. Grosser, which recently purchased five theatres from the Stanley Warner Circuit.

Speculation along Vine St. runs to belief that Stiefel plans to install Negro vaude and band bookings in the Uptown, which is located in the predominantly Negro section of North Philly. At present, Stiefel is operating on a double-feature film policy.

All the Uptown needs for conversion into a variety house is to fly the screen. House, originally built by Sam Shapiro in the late 1920's, has a full vaude setup, and in earlier days headliners like Dick Powell and Benny Rubin appeared on the stage. New manager is Sid Stanley, former Stiefel manager at Fays, West Philly vaudeur. New lessee of Uptown has a long history of "live" shows in town, having operated the Pearl, Lincoln and Carman Theatres.

'ICE FOLLIES' SOCK 120G IN PITT 10

Pittsburgh, March 18. "Ice Follies" made its best showing last week at the Gardens in all the years the Shipstead-Johnson show has been playing here. In 10 performances, including two matinees, revue soared to \$120,000, doing virtually capacity from start to finish.

"Follies" got in a couple of Sunday (16) showings, which helped. Season for Gardens is nearly over now, except for hockey playoffs and one-nighter of Frankie Laine-Patti Page unit, April 25.

Steve Gibson & the Reddaps, with Damita Jo, who have been working at Copa City, Miami Beach, have been signed for the Riviera, Ft. Lee, N. J., starting May 6.

Laine-Page Card Extra Pitt Midniter in Tic Rush

Pittsburgh, March 18. The ticket demand here for the April 25 one-nighter of the Frankie Laine-Patti Page package at the Gardens, has been so heavy that big arena asked for, and two stars okayed, an extra performance at midnight. Gardens can seat nearly 6,000 and place was practically SRO on mail orders without any paid ads at all, just on a couple of column mentions.

Pittsburgh's getting a rush of flesh lately after being on a starvation diet in that department for more than a year. Stanley, WB deluxer, teed off the renaissance last week with Gene Nelson-Connee Boswell-Minevitch's Rascals. Penn, its Loew rival, is bringing in Tony Bennett and Toni Arden for a week this Friday (21). Stanley has a unit headed by Johnnie Ray for first week in May, and Penn has a couple of shows headed by Four Aces and Margaret Whiting, respectively, set for early June.

Ciro's 1st Major Miami '51-'52 Foldo

Miami Beach, March 18. First casualty among the big clubs this season is Ciro's, which was folded by receivers last Thursday (13) despite fact that the Harry Richman, Paul Grey, Elissa Jayne lineup had been scoring a profit.

Receivers decided to close the spot until such time as they could ascertain what, if any, profits might come from remaining open. Maurice "Red" Pollack (former Casablanca hotel owner) rebuilt and enlarged the swankery and then attempted to intro a name act policy (Tony & Sally DeMarco, Dorothy Dandridge, Joe E. Lewis, Richman, et al., plus a George Hale "Cover Girl" production), but found a dwindling trade.

Figured that spot lost over \$100,000 during the run.

Orpheum, Omaha, to Try Band-Revue Repeater

Omaha, March 18. Tristates seems determined to give band-revue type of stagework another good whirl. Tiny Hill with Ken Griffin, band and acts will go into the Orpheum for a week April 4. Following up on this policy, the office has booked Pee Wee King and western revue, a band-show type of entertainment, into the Orph for week of May 16.

For a while the house found this type of show slipping badly and laid it to unfortunate selections. It's believed these shows can make a comeback although they are not expected to hit the grosses of three to five years ago when \$25,000 was a sample week's business.

N.Y. Waldorf Woos Top Spanish Act for June

Los Chavales de Espana, a top Spanish musical group which has been making an annual trip to Cuba for the past few years, may play the Hotel Waldorf-Astoria, N. Y., starting June 2. John Dugan, Music Corp. of America theatre-niter head, goes to Havana Friday (21) to confer with the group.

There have been several previous attempts to bring the act into the U. S. during the past few years, but the musicians union invariably stymied this.

Maxons Into 'Capades'

Pittsburgh, March 18. Ruby & Bobby Maxon, featured in "Ice Capades" last year, are returning to the John H. Harris show for balance of this season as a replacement for Patti Philippi. Latter, one of the top-billed performers, is withdrawing to await motherhood.

Miss Philippi is the wife of Brian McDonald, connected with the management of "Ice Capades."

Wiene Bros.' Stockholm Switch on U.S. \$ Count

London, March 11. Wiene Bros., skeddled to open at the Falken Theatre, Stockholm, next month, made last-minute cancellation due to management being unable to convert 50% of their salary into dollars. This would have permitted them to bank that amount into an American bank.

Low Grade, their agent, has instead closed deal with the Circus Theatre, Stockholm, for the Wienees to star in new revue there for a 10-week season, opening June 16.

AGVA Ban on DJ Cuffos Now Goes To Nat'l Board

The American Guild of Variety Artists exec board has opened the deejay controversy with passage of a resolution last week forbidding its members from appearing on a cafe-originated disk jockey show without being paid. Issue goes before the national board for a referendum and will become law if and when approved.

Passage of that measure by the executive board is reported to be the result of pressure from many sides. General run of nitery owners favor this rule on the theory late business has been affected by deejay activity. Buddy Allen, manager of Barry Gray, who works out of Chandler's, N. Y., over WMCA, holds that the legislation is a result of pressure of another kind. Under terms of the new edict, if approved, AGVA members would be able to appear on cafe-originated disk jock shows only if paid. They may, however, appear on deejay programs originating in a radio studio where there is no restaurant or bar service.

At this time only a few N. Y. shows will be affected, the Gray gabe session, that of Kal Ross out of the Copacabana, N. Y. and Vince Williams, who recently moved his WJZ show into Childs' Paramount eatery. WMGM's George Hamilton Combs starts from the Sherbrooke, 12 midnight to 3 a.m., March 28; with Norton Mockridge, World-Telegram & Sun crime reporter, spelling him on Saturdays.

Gray's show, according to some observers, would be least affected, since his sessions are more political forums and he is now punting along these lines. However, (Continued on page 51)

Pitt's Tug-O'-War Gives Heller Carousel Ride; Who Gets Kyle, Cannon?

Pittsburgh, March 18. Following a protest by Jackie Heller of Carousel that all of Kyle MacDonnell's previous nitery engagements here had been at his room and that he had a verbal agreement with her to come back again, Monte Carlo, which had her booked for week of April 25, relinquished the singer. Engagement of latter spot did it as a good will gesture to the rival spot. The gesture may get Monte Carlo into a spot, however, since Miss MacDonnell wants a May date here and Carousel can't use her until June. So she says that unless Carousel can produce, she'll hold Monte Carlo to its previous contract for week of April 25.

Meantime, Monte Carlo, figuring it had done its good deed in relinquishing her to Carousel, went ahead and pencilled in Maureen Cannon for April 25. Now the Copa is sore because it says it's always played Miss Cannon locally and that she's verbally committed to go back there next time she plays Pittsburgh. Miss Cannon's agent says it isn't so. The Copa says it is. Pretty soon nobody will know where anybody else belongs.

Dean Martin & Jerry Lewis, during their stand at the Metropolitan Theatre, Boston, presented Max & Joe Schneider, Steuben's bonifaces, wrist watches, in appreciation for the dates offered the comics when they really needed work—also the food sent backstage.

Jack Arthur Gets Leonidoff Spot And Deal at CNE; U.S. Names to Stick

Toronto, March 18.

St. L. Asks Cops, Firemen To Use Aud. for Shows

St. Louis, March 18. A request that local cops and firemen resume use of the Henry W. Kiel muny auditorium for their annual pension-fund circuses was made last week by the city. Reason for the request is that substantial amounts of municipal revenue are diverted into the pension and death funds of both.

The indoor circuses were held in the auditorium for a number of years up to 1950 when the privately owned Arena, in the west end, was rented. The B&L (Bush-Laube) Concession Co., Kansas City, received an okay from the board of estimate and apportionment for a change in its contract which guaranteed the city \$45,000 minimum annually.

Officers of the company said that in 1950, with the circuses in the city-owned auditorium, it paid the city in excess of the guaranteed minimum but biz sloughed off badly last year. Under the new pact the company will pay \$20,000, plus 10% of gross receipts.

Henie Balto Suits Reach \$5,000,000

Baltimore, March 18. It's the \$5,000,000 mark now for damage suits filed against the Sonja Henie ice show as a result of the opening night (6) collapse of a section of temporary seats at the Fifth Regiment Armory here. Following cancellation of two performances, show finally got under way Saturday (8) to sellout trade for the approximately 8,000 seats available at \$1.50 to \$4.80 scale and has maintained healthy pace since with a rousing \$200,000 total possible for the run, extended to end tomorrow (Wed.).

Findings of three probes of accident by city, state and police officials have not yet been submitted. Miss Henie and E. T. Coronati, latter a New Jersey contractor who built the seat section, have appointed local counsel and claim insurance coverage of \$800,000.

J. Ray Emotes Seville, Mont., Into Record 22G

Montreal, March 18. Johnnie Ray, closing tomorrow (Wed.) at the Seville after a socko first appearance in Montreal, is soaring to a house record (previously held by the Inkspots at \$18,000) with a near \$22,000. Instead of the usual four-a-day and five on Saturday and Sunday, Ray did five and six which helped the turnover although some teenagers sat through two and three performances.

There were scenes around the theatre after every show. Femme following hung around stage door; crowded into the alley squealing for Ray; threw snow and ice up at his window to attract attention and were only satisfied when finally showered with pix of "Mr. Emotion" himself.

Pitt Area's New Cafe Pacting Weekend Names

Pittsburgh, March 18. In preparation for the coming racing season at nearby Waterford Park, Club 30, on the highway near Chester, W. Va., is opening up another Pitt district channel for acts. Room teed off last week with Hubie Curbello's rumba crew and is booking in shows for Friday, Saturday and Sunday nights.

Billy Vine was the first headliner. Henny Youngman comes in this weekend and Sid Gould the next. Spot's being booked by Joe Hiller, local agent.

Galveston Pier's June Bow

Galveston, Tex., March 18. The \$1,500,000 Galveston Pleasure Pier is scheduled to reopen for the summer season on June 13, according to Al T. Whayne, prez. Richard Klaerner is booking name bands and specialty acts for the pier.

In current operational shakeup of the Canadian National Exhibition, Jack Arthur, regional manager for Famous Players (Canadian), has been appointed producer of the 24,000-seat grandstand show. A complete examination of the books and CNE contracts, taking in midway and other concessions, including the George Hamid vaude presentations, will be made by a firm of outside accountants, plus legal examination of contracts that reputedly were changed by inked-in clauses after these had originally been passed by the CNE board of directors.

For the 14-night grandstand show, Jack Arthur will draw down \$12,000, plus 7 1/2% of the gross above \$350,000. Despite insistence of city fathers that the CNE must again become "Canadianized" and be freed from the William Morris Agency package deals, Arthur announced instantly that his show must be headed by a U.S. act. According to the grapevine, with some 16 names under consideration, this will immediately narrow to Bob Hope or Lewis & Martin.

Tapped for the job without seeking it, Jack Arthur has inadvertently taken this away from Leon Leonidoff who had been producing the sellout CNE grandstand show for the past four seasons. On the same \$12,000 for the fortnight's show, plus the 7 1/2% deal over \$350,000, Leonidoff last season collected some \$18,000. "During Leonidoff's past four seasons' tenure as grandstand show producer, his headliners were Olsen & Johnson for two seasons, Danny Kaye and Jimmy Durante, all for sellouts at \$3 top.) Last year's grandstand take was \$460,000.

The outside auditors are to have full scope and will report on whether there are improper practices by employees or others having dealings with the CNE.

Atlantic City to Pull 100,000 Conventioneers From Feb. to July

Atlantic City, March 18. Convention business will draw approximately 100,000 delegates to the resort during the February-July period, according to statistics compiled by the convention bureau. Figure does not include hundreds of small conventions booked by hotels, persons who accompany convention delegates and sales groups.

Biggest convention month is May, when groups already listed to come here will bring 42,100 delegates. June will find 28,180 reps here to launch the summer season. April figures show 13,425 and July, 9,500. Figures for February were 3,575 and March, 6,675.

'BAGELS' BOFF \$61,730 IN 2 PHILLY STANZAS

Boston, March 18. "Bagels & Yox," which completed two weeks at the Shubert Theatre here last week, racked up a strong \$61,730. First week did \$23,240 and the second session grossed \$33,490. House was scaled at \$3.60 top.

Show moved to Philadelphia, where it started yesterday (Mon.) at the Forrest for a two-week stand.

Holiday, N. Y., to Stick To Pix, Sez Iz Zatklin

Israel Zatklin, operator of the Holiday Theatre, N.Y., declared that there are no negotiations current with the Brandt circuit for the latter to take over that house as a burlesque showspot. Zatklin stated that he had leased the theatre to the Brandts for "Bagels & Yox," a Yiddish-American vaude revue, but there are no plans at present to switch from a film policy.

The Brandts formerly leased the house from the Shuberts when it was known as the Gotham. When Zatklin took over the theatre, he switched the label to the Holiday.

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Nite Club Reviews

Continued from page 48

Cocacabana, N. Y.

trio, comprising piano, bass and drum, which gives her efforts added drive. One major indication of her prowess as a performer is in the fact that she comes on after Cohen has held the customers for 40 minutes and the mob's concentration abilities have been virtually spent. She gets 'em on her side in short order and keeps 'em there.

Cohen is the former silk salesman who became so adept at entertaining buyers that he expanded his field to cafes and dropped piece goods. He has since worked some of the top spots in the country and the upper strata of Broadway bistros. He has the reputation of doing business.

Cohen has tremendous staying powers. His stories, even when familiar, draw midterm applause. He's brought in some new stock, but the bulk of his yarns are hold-

overs from previous cafe dates. They are amusing and entertaining and have the universality to go over anywhere. The Yiddish dialect stories are excellently told and are well appreciated.

The surrounding bill comprises holdovers. Martha Ann Bentley shows some tasty balletizing. Her routines get powerful palms. Harry Snow and Helen Carr do well by the Joan Edwards-Lyn Duddy tunes, and Elaine Dunn punctuates the proceedings with some peppery taps and an occasional song.

José.

Edgewater Beach, Chi (MARINE ROOM)

Chicago, March 14.
George Gobel, Tom, Dick & Carrie, Hild Sestet, Benny Strong Orch (13) with Joan Hovis, Lennie Carson; \$3.50 minimum, \$1 cover.

Current revue at this lakeside hotel represents a change of pace from the usual name singer or semi-book production. This time the headliner role is filled by George Gobel, giving the comedian his first major showcasing in a top Chi room. He first grabbed attention in smaller clubs hereabouts—notably his long stays at Helsing's. Lately, his numerous appearances on Garry Moore's CBS-TV daytime have provided added impetus.

Here at the Edgewater, however, there are some tough hurdles facing the standup gagster, some of them of his own making. It's a huge room not too well suited for the swift-tempoed, low-pressure routines that are Gobel specialties. The sheer mechanics of vocal projection to the outer reaches of the tiered eatery are difficult. Besides, the standard family pattons here are typically better watchers than listeners. Therefore, much of his material fails to register with sock effect.

Gobel really doesn't get rolling until his Ink Spots carbon on "Maybe," the best demonstration of his talents. He also scores well with his cowboy song-parodies. The airplane bit is either too fast or too subtle to catch on with those beyond the immediate ringside. Ditto the child psychology yarn.

The supporting features do little to dispel the "interim" overtones of the revue. Tom, Dick & Carrie are an eager-working vocal trio, supplying color and enthusiasm. They perk up things somewhat with a spicy job on a "Guys and Dolls" medley. Proceedings are wrapped up by the Hild dancers in a topical Irish roundup with Joan Hovis, featured with Benny Strong's band, stepping down to warble "You Can Tell They're Irish." Dave.

Hotel St. Regis, N. Y.

Russell Nype (supper), Yvette (dinner); Milt Shaw and Horace Diaz orchs; \$1.50 and \$2.50 cover.

Russell Nype is less the overgrown naive big brother that he appeared to be just about a year ago when he made his nitty debut in this Regis. Now he sings ballads in a sweet style, goes in less for readings and impressions, and the end result is just as effective, and perhaps a shade more so. Now well established because of "Call Me Madam," and with one abortive Hollywood stint behind him and a more positive film chore in front of him, Nype chirps his ballads from Berlin and Rodgers & Hammerstein to Rodgers & Hart and Jerome, Kern plus some pop sources, and manages an appealing 20 minutes.

He is still the bespectacled pleasant lad who impresses as the "sincere" type. He is most authoritative with the music comedy standards but somehow not only misses when he essays "Ain't We Got Fun," but undoes the illusion when the material retrogresses to that extent. Rather than stretch he'd be wise to leave them hungry.

Nype works the supper show only because of "Madam." Yvette is the dinner chanteuse. Abel.

Colony & Astor, London

London, March 11.
Jayne Manners, Felix King Orch, Santiago Lopez Latin Band; Colony: \$5 minimum; Astor: \$3 minimum before 11 p.m., \$3 cover thereafter.

Making her London bow, Jayne Manners, the six-foot-three blonde from Broadway, has bunch of lyrics emphasizing the sexy side of life. There is wit without much subtlety in a handful of numbers which have an obvious appeal to the nitty trade. The vocalist's buff opening night reception was a tribute more to her material than her piping powers as each number relentlessly plugged the same theme.

Chanteuse appears on stage with a colorful creation to make a striking entry. And from her opening song, "It's Better Than Taking in Washing," she cues the style of her act. Mainly, she goes in for original lyrics and although there are occasional departures, most of the tunes were new to local customers. "A Person Can Develop a Cold," from "Guys & Dolls," is definitely a new entry for the nitty trade and registers clicko. "Some Expensive Evening," parodying several of "South Pacific" hits, also make solid impact. As the act develops, the sex theme becomes stronger, reaching its peak with the final number, "He's Old, But He's Healthy," which might be regarded as a little too near the knuckle.

Miss Manners reveals an immediate reaction to audience needs, and a warm, intimate approach which helps her immeasurably. Slight variation in style and material might well prove an asset at the Colony, although original act should be strong for the ayem trade at the Astor.

Show was caught on opening night at the Colony and registered near capacity biz. Here, the Felix King combo did their standard first-rate backgrounding job, with the Latin music ably provided by Santiago Lopez. Myro.

Thunderbird, Las Vegas

Las Vegas, March 13.
Bob Howard, Viola Layne, Wongs (4), Johnny O'Brien, Kathryn Duffy Dansations (7), Normandy Boys (3), Al Jahns Orch (12); Jack Martin Five; no cover or minimum.

Current casement in the Thunderbird teepee should put everyone in happy frame of mind after being regaled by warblings and pianistics of Bob Howard. Only factor preventing steady biz in Navajo Room is capriciousness of weather which has been making highway travel into Vegas quite a chore.

Howard made a big splash last year at this nitty by exploding

every attendance record to that date. Doubts prevail as to the septa radio and teevee chortler's duplication of such a feat upon second trip. Support and production surrounding headliner do not meet high standard of Howard's initial onslaught.

Oddly enough, Howard seems to coast instead of attack. His between-tunes chatter, although amusing, is long and inclined to be milky. When he chuckles his w.k. ditties, mugs and rolls orbs, comic effect is achieved. He's one of the first good humor men and really sells when spilling forth such highlights as "Sit Right Down and Write Myself a Letter," a la Fats Waller. Clever inserts of local names heighten interest of "Mood For Love," "My Blue Heaven." His imitation of an old player piano is a gem.

Romps through "Same Old Shil-lalagh," pulling many laughs, and keyboards "Tea for Two" as moppets and teacher would expound measures. Strangely tinted, however, is Howard's closer, "Shanty in Old Shantytown." He parodies the old standard with outhouse wordage, culling yocks from some tablers, raised eyebrows from others. Reception throughout stint is above par.

Preem date of mimic Viola Layne is moderately successful. Chirp has bright manner of delivery, but subjects have been overdone, and often Miss Layne hits way under mark of impressionism. Hanging her mimes upon "Split Personality" psychiatry theme, thrush weaves Miranda, a n.s.g. Merman, so-so Chi Chi Murphy, fair Gracie Fields, uncomfortable Hildegarde. Best of lot is Mae West, containing okay patter monolog. Shirley Temple lisp "Good Ship Lollypop" should be tossed out.

Four Wongs live up to billing as "astounding acrobats." Orientals pretzel into eye-popping combinations, singly, twos and fours. Some of trickery has been viewed before in other such acts, but Wongs insert freshness, keeping all eyes focused stageward by in-between tumbling and circus stuff. Along with ohs and ahs, quartet receives hefty mits.

Kathryn Duffy Dansations toss in revival of "Mr. Anthony's Boogie," but all terps are rather listless. Holdover "Minstrel Man" midway could be dropped, choreo being only standard. Finale, another holdover, "Alabama Jubilee" is tops. Al Jahns orch hits too many sleep temps this show. Will.

Southern Mansion, K. C.

Kansas City, March 13.
Hal Fisher, Laura Kellog, Billy Williams Orch (8); \$2 minimum.

First time in town for Hal Fisher in several years, and a change of locale for him. It's also a first date in a downtown bistro for Laura Kellog, in her hometown. Combo of comedy and songs is well blended between the two acts, and Mansion has an entertaining bill for the current fortnight.

Fisher starts proceedings with his leisurely paced chatter on theme of "You can't win," drawing a share of chuckles. Then brings on Laura Kellog, who pipes musical comedy songs in straight fashion. She runs through "Zing Went the Strings of My Heart," "Tico Tico" and a medley of show tunes, getting a generous reaction for her work. An attractive blonde, she sings in full-voiced fashion.

There's a session of banter between the two with a light comedy pattern. Then femme takes to the piano to background a comedy monolog by Fisher. He has something off the beaten path with his facial expressions of lighthouses blinking, and vocal sound effects of ships engines and locomotives. His best bit is near closing, doing a tipsy version of "My Wife Has Gone and Left Me" and telling some drunkard stories. Quin.

Hotel Ambassador, L. A.

(COCOANUT GROVE)
Los Angeles, March 13.
The DeMarcos (2), Carl Ravazza, Eddie Bergman Orch (16); \$1.50, \$2 covers.

This is the time of year when the performers suffer—and even the okay entertainment being offered by Cocoonut Grove won't be able to compete, with Lent and the income tax hangover. Layout, however, compares favorably with the best that room has dished up in some time.

Headlining DeMarcos continue to delight with their ballroomology, skillfully weaving a tricky dance pattern that swiftly spans 30 minutes. Foxtrots, waltzes and even the bombuco are included. As expected, it's all top stuff, done with finesse and footwork that constantly appeals. Sole letdown is in some of the patter Tony uses between dances, a few of the gags being tired.

He and Sally still use the "con- (Continued on page 52)

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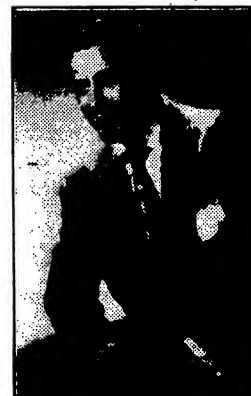
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Curly's Folds; Others in Mpls. On Liquor Spot

Minneapolis, March 18.
Selling liquor after hours cost Curly's, one of the city's largest niteries, its liquor and other licenses and has resulted in its shutting down. On the same day it went dark, large newspaper ads were publicizing its five-act show.
At the time it revoked the business licenses, the city council deferred action on the owner's proposed sale of the establishment to a prospective purchaser, Oscar Rubinsky, for a reported \$100,000.
Licenses were in the name of Mrs. Meyer Gordon, but her husband, reputedly a millionaire and ineligible for a liquor license because of previous law infractions, was the ostensible manager. Latter was allowed to plead guilty to having persons in the niterie after legal hours. He claimed they were employees and the latter's friends and no drinks were sold. The municipal court judge who heard the case fined him \$100, but sent a letter to the council requesting leniency. Later, however, the judge announced he had been given additional facts and told newspapers he regretted sending the letter.
Other Minneapolis and St. Paul bottles also have been in jams. Vic's here and the St. Paul Flame were accused of selling liquor to minors who later got into holdup and shooting scrapes. Owner of the Flame has been found guilty and faces possible revocation of his licenses.

Chi Cops Raid Gayety, Clip Strippers, Drinkers

Chicago, March 18.
Chicago police officials continue their drive against near northside strip joints, last week cracking down on the Gayety Village. Officers arrested 29 persons, including six strippers and 15 customers, claiming that girls were soliciting drinks from men.

Govt. Go-Ahead Cues Omaha Aud. Bldg. Bids

Omaha, March 18.
Final hurdle in the long series of steps taken for the new \$6,000,000 Omaha auditorium and music-hall was made successfully last week when the Auditorium Commission got go-ahead from the Government on freeing of materials. Bids are to be let within a week or so, construction to follow.

Auditorium site is four square blocks, adjacent to the main business district. Plan is to use the big building for conventions, etc., and the 2,500-seat music-hall for roadshows, concerts, lectures. Final victory came after more than 15 years of planning.

AGVA Ban

Continued from page 47

Gray would feel its affect if variety biz personalities are in the room whom he'd like to bring to the mike. At that, if the personality is sufficiently potent or worth it, it would probably be worthwhile for Gray to have him come up anyway, if the fee is right. But it's not yet known whether minimum will mean the AGVA bottom for a safe appearance, or the American Federation of Radio Artists minny, or whether the fee would be based on the minimum which the artist has set up for himself.

Gray's manager, Allen, states that should the measure be adopted, Gray might consider charging performers commercial rates for plugging their records.

This question of what the charges will be for an appearance on a cafe-originated deejay show will be settled if and when the national board votes that proposal into law. Some feel that it would be circumventing the intention of the board to permit appearances for a minimum.

The law has been subject of much discussion in the trade even before its introduction. Measure had been in the wind for some time.

Adams' Eve Splash

Houston, March 18.
Mignon Adams, who does a semi-strip act under water, has been booked to open at Lee's Lounge here May 1.
A \$1,000 glass tank is being built at the club by owner Bol Lee.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., March 18.

Annual spring appointments were handed out by medical director Dr. George E. Wilson at the Variety Clubs' Hospital as follows: Paul Hein, Ray Weese, Ruth Burke, downtown shoppers; Otto Hayman trapezists and magicians; Rufus (IATSE) Weathers, executive mailman; Walter (CBS) Romanik, specials and packages; Genie Reed Hayman, George (Elephants) Powers, telephone board assistants.

Thomas Lewey, carnival exec, shot in from Burlington, N. C., to register as a new guest and is now taking the required o.o. and observation routine. His wife is a staff worker of the Town Theatre in Burlington.

Audrey Lumpkin, daughter of IATSE's veepee James Brennan, in and out of the general hospital, took the major lobectomy operation like a veteran, and is back at the Variety Clubs' domicile resting in comfort.

Sophie Tucker sent in a contribution to the local chapter of the actors' colony Red Cross.

Bill Stahl is pinch-hitting for Percy Bryant, head chef of the VC hospital who is tanning himself in Miami.

Jack Kenney, 80, of the old vaude act of Kenney & Hollis, is recuperating at 451 Grove St., Worcester, Mass., where he takes time out to cheer up shut-ins.

Max Rosenthal, N. Y. front doorman, registered for the observation period.

Excellent medical clinics were handed out to Ray Weese, Paul Hein, Otto Hayman, Joe Fennessy, Charles W. Griffith, former manager and owner of Burnsville (W. Va.) Theatre, is in the top bracket of sure cures.

Ted Brenner, N. Y. director and radio-TV actor, received his first up for one daily meal.

Write to those who are ill.

Hamid Supports AGVA Prez Price's Pension Plan for House Insurance

George A. Hamid, Sr., head of the outdoor agency bearing his name, who has been feuding with the American Guild of Variety Artists on the question of the union's accident insurance, has lined up with AGVA prexy George Price who has proposed a change in the setup.

In the current edition of AGVA news, Price stated, "I am still of the opinion that \$1 per performer pension fund payment would benefit our members greater than our present insurance plan. With such monies paid into the AGVA pension fund, AGVA could then purchase accident, health and life insurance for its membership without profits being made by any outside agency. It is something to which I wish you would give serious thought."

Hamid picked up that statement and in a letter to Price stated, "I know that you are thoroughly sincere in your statements and I want you to know that I have frequently voiced a similar opinion. I am thoroughly in accord with your thinking and wish to go on record that I believe that a plan such as the one you speak of, would be happily accepted by the industry. The fund could be administered by a three-man committee composed of a union representative, an agent's representative and a mutually acceptable neutral third party. Payments could be made in a consistent and well regulated manner directly into the fund, thus eliminating the confusing and multiple collections that now exist under the present cumbersome and unsatisfactory insurance plan."

Hamid's fracas with the union on the insurance setup is based largely on claim that the present coverage is insufficient to meet the demands of the industry and is too costly.

Collection Trouble

Collection of insurance premiums is still proving a troublesome aspect of the insurance plan. On Monday (17), union called in agents

who are members of Artists Representatives Assn. to appear at the union to explain why no insurance premiums were paid on certain dates. No agents appeared, but in most cases letters were sent explaining derelictions, and checks given.

No agents belonging to Entertainment Managers Assn. appeared at AGVA yesterday (Tues.). Hal Bongard, in charge of collections and claims at AGVA, stated that union's agreement with the organization gives it the right to look into books of an agent to determine amount of insurance due. Agents that do not comply may go on the unfair list.

A union spokesman declared that some agents are trying "petty tricks" in order to escape premium payments. It was charged that doubles were listed as singles, and in many cases where act employs an assistant, agent pays only the premium for one entertainer.

N. Y. OK's Anti-Bias Bill; See Dewey's Pronto Sig

Albany, March 18.

The Senate passed (12) by a vote of 52-0 the Roman bill which extends the jurisdiction of the State Commission Against Discrimination to places of public accommodation, amusement and resort. The measure, to which Majority Leader Arthur H. Wicks sponsored a companion, went to Governor Dewey for signature. The governor had recommended it in his annual message to the legislature in January and is expected to sign it quickly. The Assembly had previously adopted the proposal unanimously.

Taking effect July 1, the bill will mark a milestone in New York State's trail-blazing against discrimination. Assemblyman Samuel Roman (Rep., New York) told VARIETY.

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My Boy

GEORGE WOOD

COPA CITY, Miami Beach

"Yung Jackie Kannon makes for a pleasant laughmaker—Guy has good bit of newies, plussed by twists on familiars. Looks to keep hitting up via an assured approach, and top aud reaction to his styling. Lad works like a vet and knows his milking on the gags... slow-starting but solidly finishing comic here."

VARIETY

EL RANCHO VEGAS

"The slight-statured Kannon, with expressive face and almost unlimited supply of yockworthy material at hand, clinches immediately upon entrance. Kannon shows promise of being able to reach top-most rung of niterie ladder before long."

VARIETY

CHEZ PAREE

"Jackie Kannon, making his Chicago debut, proves the Chez Paree's big act. Kannon, opening to a cold audience, keeps punching away at some of the best material heard in a long time and had the house howling for twenty minutes. He displays smooth delivery... is refreshing and distinctive enough to create a novel new act."

5 O'CLOCK, Miami Beach

"On the current bill is a 'surprise' act in Jackie Kannon, comic, making his initial Miami Beach bow. Kannon has a sock presentation, full of fresh material, and kept the crowd laughing from the moment he walked on until he finished. He's glib, fast, and built to a tumultuous climax on pseudo-magician bit."

THE JACKIE KANNON SHOW WXYZ-TV, Detroit

"Jackie Kannon, a first-rate comic in any reviewer's book, molds this variety show... into fast-moving half-hour of entertainment... he has adjusted himself remarkably well to video limitations."

VARIETY

Night Club Reviews

Continued from page 50

Hotel Ambassador, L. A. version piece" finale sans music that provides a walloping finish from the standpoint of eye-appeal, but the conversation doesn't measure up.

Carl Ravazza is a ready click in his half of the hour-long show, slickly mixing ballad and comedies in a selling stint that never lets down. He gets off to a strong start with a singing entrance through the maze of ringside tables. Clever use of an old south-of-the-border funny story as a calypso, but without orchestral backing, wins his peak response.

Ravazza has an easy personality and a good voice and he blends the two assets effectively on such items as "All in the Game" and a medley of old faves which he tags "Hold Hands Time." Nostalgic impact of the latter builds to a fine finale.

Eddie Bergman musiccrew con-

tinues to do an exceptional job of showbawking and dance work and has built its own coterie of followers.

Casablanca, Miami Beach
Miami Beach, March 16.
Ben Blue, Syd Slate, Bobbie Martin, Tito Puente Orch, Alex Shey Trio; \$2 minimum.

Ben Blue and his somewhat shortened act are returnees here. A click in this big hotel-cafe 400-seater last season, with adjuncts that contained singing groups, plus female dancers and usage of the time waiters and busboys, this time out he is essaying a more streamlined session that runs some 40 minutes and garners steady reaction.

On preem night he reprised his standards such as the gag biz with the Syd (Bobbie Martin), bits with Syd Slate (the mentalist with Slate in the aud) and the "B-girl-sucker" which in burley was titled "Ten Cents a Dance" but in cafes is brought on as a "Parisienne" scene. All of it is craftily planned for the risibilities; especially so on the switch-drink, "Dime a Dance" sequence. With Slate adding his Charleston number, buttressed by the Blue hoofing antics and Bobbie Martin setting things off with a solid sequence of ballads and rhythm, they click in nifty manner.

The Downbeat, Montreal
Montreal, March 15.
Archie Robbins, Nick Martin Orch (6), Bob Hahn Trio with Joyce Hahn; \$1.50 minimum.

The Downbeat, "situated on the site of the former Samovar, renamed the Carroussel and then tagged the Belmar, has at last hit on a policy that should spell coin for the present leaseholders, agent Sid Tapley and orch leader Nick Martin.

The refurbished room is concentrating entertainment around a comic as the lead performer and stressing the two rhumbands for plenty of customer hoofing. In a town where the Latin jivesters are in the majority, the rhumba gimmick should be a cinch; and their special Sunday night terp contest run by teachers Rosita & Deno is doing more than a little to draw 'em in.

In layout viewed, Archie Robbins did a standout 25 minutes, introducing neatly with a few gags segueing into his song parodies. Best of latter is "Basement in the Bronx," a takeoff on Gordon Jenkins' "Manhattan Towers." Guy follows with an opera routine which needs trimming for better impact, but begs off with a socko item on Les Vegas.

To fill out show, the Bob Hahn trio with Joyce Hahn on vocals do a set prior to the Robbins stand. Combo's work is sparked through-out by her astute showmanship and piping as she mixes the ballads with the corn for okay reception. Emcee and bandleader Nick Martin handles show music solidly and splits the patron dance sets with the Hahns.

Chateau Madrid, N. Y.
De Castro Sisters (3), Felo Bergaza & Juan Tarraza Line (5), F. Alonso Orch with Sarita Herrara, Oscar Calvet Rhumba Band; \$3-3.50 minimum.

Angel Lopez is giving his Chateau Madrid an extra lively kick currently with combo of the De Castro Sisters and Havana-imported two-piece team of Felo Bergaza & Juan Tarraza. Both acts shake up the place in divergent ways.

The singing trio are full of verve and vivacity and sell right down to their low-cut, chartreuse garb. Their big punch is comedy chirping punctuated by antithetical eyes in Jerry Lewis-Red Skelton fashion. First a quickie Latin item, then a slightly frenzied version of the already frenzied "Cry," all the while moving their diaphragms about.

Switching the log, they go into a hillbilly number and follow with vocal and bodily antics in belting over "Maharajah of Magador." For encore, they joined the pianists at show caught in a Cubano bit of sizzling.

Bergaza & Tarraza peddle the hot tamale stuff in their twin piano set-to and shape as a click for here and elsewhere (reviewed under New Acts).

The five-girl line splices the pro-

Circus Review

International Circus
(HALLENSTADION, ZURICH)
Zurich, March 8.

International Circus, produced by AG. Hallenstadion; artistic director, Fritz Willers; musical director, Karl Raber; stage manager and m.c., Nauti-Bussinger; features Circus Hagenbeck's animal acts, Hamburg, trained and presented by Rudolf Jurkschat, Alfred Kaden, Rudolf Matthies and Johnny Steinhoff; Stawicki Bros. (2), Zemgannos (4), The Kovacs (4), Bob Gerry Troupe (6), Arrigonis (4), Hoger, Chelros (3), Asgard (10), Capt. Bunte, Hagenbeck's Clowns (4). At Hallenstadion, Zurich, March 6, '52.

With the Hagenbeck Circus' famous animal acts topping the bill, the 8,000-10,000-seater Hallenstadion presents a solid show that should please all.

At the opening caught, which lasted nearly three hours with only one intermission, the animals were obviously nervous and restless, having arrived just the day before from Hamburg, Germany, in railroad trains, with too little time for additional training and acclimatization to the new showground. Suffering from this circumstance was, among others, an otherwise nicely staged "animal merry-go-round," presented by Rudolf Jurkschat, who also trained the 12 Arab horses and a mixed act of zebras, camels and midget mules.

Highlights of the show are several aerial acts, topped by the Bob Gerry Troupe (6) from Sweden, whose beautifully mounted tight-rope presentation reaches its climax in a three-story pyramid wherein three men walking on the tight-rope carry, attached to their bodies, horizontal perches on which a man and a girl are standing. The latter two also have a perch fixed on which another girl stands.

Others contributing to the generally high level of this show include Hoger who does some very effective balancing atop a 40-foot pole for maximum returns. Three Chelros, also from Scandinavia, working aloft on a 45-foot contraption, with one man riding a motorcycle and his male partner plus one gal doing acrobatics while moving (effects in this act are enhanced by skillful use of colored lighting). Ten Asgards, from the Olympia Circus, London, are fast-moving trapezists; Four Zemgannos, three men and a gal, trapezists dressed in fluorescent tights, deliver a few nice stunts with lights off; and the Stawicki Bros. (2), aerialists performing on a revolving octangle.

The finale is not too happily chosen. Billed as "Captain Bunte," a German act consisting of one man, two gals and a midget, it is on the zany side showing a family trying to take a ride in an old jalopy that never starts off and, at the end, blows to pieces with a bang. There are too many repetitions and the gags, reminding of film silents, are too corny to click with the public.

Laurence
THEATRICAL PHOTOGRAPHER
111 E. Oak St. MI 2-7931
Chicago, Ill.

ceedings with two numbers. Open show with a "Caribbean Flesta" item, a la Trinidad. Peppermint briefs and straw toppers brighten the motif. More elaborate is their "Babula" entry with one gal on vocal of the song and a cage with parrot on her head. The other terpers bear large flower baskets. Sarita Herrara holds over as femcee-songstress, ditto the show-bawking F. Alonso orch and the Oscar Calvet rhumba band for customer dancing. A couple of stately gals dress the platform. Trau.

Vienna Room, Boston
Boston, March 14.

Don Dennis, Doc Marcus, The Stanfords (2), Ronnie & Ernie Hayden, Tony Bruno Orch (6), Harry Fink Trio; no cover or minimum.

Steuben's Vienna Room, one of Hub's most popular bistros, has long been noted for the excellence of its floorshows, operating within a medium budget. Spot, equally w.k. for its food, gets a tremendous play from parties, clubs and various organizations, with result that acts are usually assured of a large house which undoubtedly is an incentive for top performances.

Current bill, while topheavy in terp department, is diversified enough to capture ringsiders' attention throughout. Openers, the Haydens, score with neat set of taps, enhanced by the femme allure. Male partner grabs solo spot with oke tapsterning, pair winding with hoked Charleston helped by gab's vintage gown.

The Stanfords, a neat, graceful ballroom duo, also click nicely with four routines featuring spins and lifts. They finale with fast whirling sesh. Guy holding girl aloft with one hand.

Doc Marcus, a zany magico, scores strongly with a stanza of illusions interspersed with double talk adds to the customer bewilderment. He distributes playing cards to ringsiders with mechanical duck picking wanted cards from a rack, and winds tearing card into bits only to have it turn up inside a balloon. His chatter and tricks sell neatly.

Bill is slickly emceed by Don Dennis, longtime fave at the spot, who grabs spotlight for solid vocalizing of "Be My Life's Companion," "Talk to the Trees" and "Old Man River." Dennis bypasses corny chatter, handling emcee chores in straight fashion and relying on his chirping to score. His three-year continuous engagement here appears to bear out the wisdom of his judgment.

Backgrounds are expertly handled by Tony Bruno orch which alternates for customer terping with Harry Fink's smooth rhumba trio.

Blackhawk, Chi

Chicago, March 12.
Bobby Wayne, Dick Hayman, Patrice & Russell, Jerry Gladden Orch (8); \$3 minimum, \$1.25 cover.

For the past two years this Loop bistro has been using book shows, inspiring many other similar revues elsewhere. This show is a filler until the original musical which comes in next month. As such it will more than carry the nitery through the Lenten doldrum, particularly with the pull of Bobby Wayne.

Wayne is riding high on his Mercury cutting "Wheel of Fortune." Fresh, youthful crooner tees off his session with a good beat tune, "I Want to Be With You Tonight," and then makes a quick transition to the ballad, "Won't Cry Anymore." Midway he has a hillbilly novelty that means nothing and should be shelved, but his "Always You" puts him on the right path again. For his finale, of course, he socks across "Wheel."

Dick Hayman, who's been touring with Vaughn Monroe lately, does a neat medley of three standards for his first number on the harmonica. He gives a spirited rendition of "Overture to Orpheus" but gets his biggest response with a Spike Jonesish contraption which throws confetti and shoots pistols off as he tries to play "Merry Oldsmobile." For encore, mouth organ-

ist does some rapid switching of instruments, in a racing through "Chinatown."

Patricia & Russell, lively young terpers, start off okay in a special song and dance intro, with male taking over solo spot to get mitts for his tap work. However, it's not until the gal comes out in bra and not much more than a loin cloth, and slides into hula, that action really gets heated. She's a fine hip slinger and dancing gets more hectic with the upbeat "Hawaiian War Chant" with partner joining in. Effect might be heightened even more with the male doing a fast clothes change, since mess jacket uniform seems a little commonplace in the heat of things.

Jerry Gladden takes over the podium for the month and his eight-piece orch does yeoman service, both in the backing and dance sessions. Three saxes double on fiddles and two trumpets add a great deal of body to the band.

Chi Cafe's \$2,500 Fire

Chicago, March 18.
Fire hit the near northside nitery, Stairway to the Stars, last week (9), causing \$2,500 damages. Bistro had been closed for several days for remodelling.

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THE RADIO CLUB

Ft. Lauderdale, Fla.

From Tour Jete to 'Irish Justice' At Palace, But Is This Vaudeville?

By ABEL GREEN

RKO Theatres prexy Sol Schwartz now needs some real showmanship to bail out the Palace. Betty Hutton may do it, but that may well prove to be essentially a variation of the theme, i.e. not a road company Judy Garland, because Miss Hutton has beaucoup stature in her own name and doesn't have to do anything through an agent, but the analogy obviously is there and perforce will linger.

The showmanship that the Palace now needs is something which may prove to be the insurance of the theatre's longevity or its retrogression to the same haphazard existence experienced until Miss Garland's now historic click at this house. Since her closing, it has not been evident.

Not that Schwartz, Bill Howard, Dan Friendly, et al. are not in there punching, but the Palace must now achieve a character all its own, or else.

The currently strangely medleyed bill is not the answer. It comprises a low comedy troupe of slapstickers, headed by Olsen & Johnson, and the more classic ballet antics of Jose Greco's tiptop terpsiters, punctuated by a seasoned monologist (Jackie Miles) and two dumb acts in the one-two positions, a juggler and a puppet team.

Nor was it the answer the preceding semester with the bill headed by Lauritz Melchior which, paradoxically, more legitimately approached a bigtime two-day vaudeville bill. There was only one little drawback—with a \$24,350 first week and a \$19,500 second week gross the house was still in

kindred legit theatres as "Hellzapoppin'" and "Sons of Fun". While it is palatable in the main some of the bits (especially the leering and the s.a. blackouts between Chic Johnson and his daughter) are a bit strong.

Ole Olsen remains mostly anchored at the mike, or seated as in "Irish Justice," presumably still nursing that broken gam, but their hokum smorgasbord runs the full gamut. The personable Marty May, who is married to Chic Johnson's daughter, June, remains the most legit player in the nonsense factory. Also legit is the slick baton-twirling and tapstering of Billy Young, fronting the 10 Le Tang Ebonettes, line of Harlem cuties who appear in two ensemble numbers. The high-brown lookers include Mrs. Bill Robinson who does a stand-out impression of Bo-jangles.

Jo Lombardi, who succeeded the retired Don Albert in the pit, kicks off the show. Rudy Cardenas, slick juggler, is the opener. One of the best around, onstage or under canvas, Cardenas could have cut a minute or two to the general advantage of the overall show. That was true from here in. Bunin Puppets, now standard on vaudeo, deuced and Jackie Miles was the lone comedy relief in the troy. Standard nitery comedian's timing is now w.k. and he scored as signally as did Jean Carroll on the preceding bill, evidencing that the saloon style of timing and pacing is excellent conditioner for politer theatre environs.

Jose Greco, like O&J, has William McDermott as special batorner, in the pit, with Rogelio Reguera prominent on the guitar onstage and Chico de Madrid as the singer. This excellent ballet company, which clicks with an entire evening of ballet recital, was likewise over-generous in its seven different numbers, and while an unquestioned hit it is too long a stretch of plastic teology for vaudeville purposes. Greco, of course, is a superb terper and even the legman's diaphanous must dig his flamenco, gypsy, classic and other Spanish interpretations.

Withal, it's a strange parlay at the Palace—from tour-jete to Irish justice. But is it vaudeville?

Paramount, N. Y.

Ella Fitzgerald, George DeWitt, Richard Hayes, Steve Condos & Jerry Brando, Al Donahue Orch.; "Boots Malone" (Col.), reviewed in VARIETY Dec. 26, '52.

Current Paramount show is a standard layout with okay, but not stand-out, entertainment values. While bill is well-rounded, no single turn is able to supply that extra sock to lift it out of the conventional class.

Ella Fitzgerald toplines with a solid songalot to wind up this layout on the strongest possible footing. A superlative song stylist, Miss Fitzgerald belts over a flock of standards, such as "St. Louis Blues," and current pops for top results. Her w.k. carbon of Louis Armstrong is the high spot along with her tricky scat warbling in the rhythm tunes.

George DeWitt for a long period has been on the bigtime comedy threshold but he's yet to pass over it. This is a talented youngster who doesn't seem to be working at his full potential. He shows a tendency to throw his routine away with off-color gags and an indifferent manner.

When he sets down to basics, however, he's first-rate. His gallery of carbons is cleverly done and his ability to vocal in any style from Billy Eckstine to Frankie Laine is also top. Routine sags about midway, but he gets off strongly with his singing impressions.

Richard Hayes, Mercury Records pactee, registers well with his song-belted. Lad has a strong voice, good presence and knows how to deliver a tune in the modern charged style. He's particularly effective in his rendition of "Babalu," one of his recent waxings, and "Out in the Cold Again."

Steve Condos & Jerry Brando click in the opening spot with a versatile routine. Duo have a slick hoofing style, working together and solo at a fast pace, plus dishing up some sharp solos on the piano and trumpet and a strong curtain-raiser.

Al Donahue's orch., comprising five reed, four brass and three rhythm, with the maestro occasionally on violin, cut the show competently and supply one long medley of Irish tunes in season for St. Patrick's Day. Herm.

Roxy, N. Y.

Gloria De Haven, Norma Miller Dancers (12), Veronica Martell, Noonan & Marshall, Gae Foster Roxyettes, H. Leopold Spitalny Singers; "Deadline—U. S. A." (20th), reviewed in VARIETY March 12, '52.

The Roxy has a money bill working currently with solid film fare supplemented by a first-rate stage layout. Latter has color, pace, variety and the usual lush production gloss associated with previous shows at this house.

As headliner, 20th-Fox pic star Gloria De Haven once again registers as a top bracket song stylist and stage personality. Miss De Haven can project a number with the best, exploiting her supple pipes either for belting the rhythm tunes or caressing the ballads with a suitable sentimental flavor. In addition, she impresses with a mike manner that pre-sells her to the customers.

Miss De Haven is particularly stand-out here with her rendition of "Happiness," a colorful Latin item, and hits equally socko with a new blues number, "Here Comes the Blues." Well-rounded repertory is completed by a flock of current pops, including "Cry," "Slow Poke," "Tenderly" and "Down Yonder," latter making a bright finale in which the whole company joins.

Comedy spot is held down adequately by Tom Noonan & Pete Marshall. Youngsters show definitely strong potential and need only to edit their routine a bit more closely to hit with sustained force. Their best items are Noonan's satire of a TV cookery show and their takeoff on what goes on in a crooner's mind while he's delivering a song, with Marshall singing and Noonan supplying the offstage comments. Their disk jockey parody is also good.

Most of their routines are spelled out too long and lose their impetus. The boys, however, are developing quickly, with Noonan showing a sharp comedic flair auguring big promise.

In the opening act spot, Veronica Martell hits nicely with a straight juggling routine. For color, bill is rounded out by the Norma Miller troupe of Negro dancers. (Both reviewed under New Acts.) Large Miller group is supplemented by the Gae Foster Roxyettes, who open the show with an eye-filling ballet number. H. Leopold Spitalny singers and house orch, as usual, supply rich musical backing. Herm.

Casino, Toronto

Tommy Dorsey Orch. 14, Frankie & Danny Marshall, Frances Irvin, The Kanawawas (3), Harris & Radcliffe; "Mr. Mugs Steps Out" (Astral).

Initial break-in of Tommy Dorsey's new 71-minute stage package has plenty of pace and flash showmanship. From that opening "Opus One" with the mellow, bone solo passages of the maestro, the enthusiastic Dorsey fans are on the edges of their seats in wrapt attention and for tumultuous applause between the breaks. The brass section is lusty in the Dorsey pattern (maybe too much so, but the customers go for it). The boss, in this stageish, is modestly in the spotlight to Sam Donahue on tenor sax for "Body and Soul" and to Charlie Shavers, trumpet player, particularly for "Summertime" and "Hambone."

Smash, of course, is "Huckle-buck," plus the vocals of Frances Irvin, striking brunet in black velvet gown, and the zany Frankie & Danny Marshall. Latter got the professional tribute in that even the band boys were convulsed at show caught. As the "only girl who can't do an imitation of Bette Davis," the youngster received a rave reception for the turn and then into a Humphrey Bogart in a little-girl voice, complete with coy gestures. Frankie Marshall is a clever, contrast-comedienne to the statuesque Miss Irvin, particularly when stacked against the latter's sultry warbling of "Inspiration."

Sock returns are also immediately scored by Harris & Radcliffe in the oldtime vaude pattern of eyepoking mayhem and arguing. Both alternately switch to piano accompaniment for trick falsetto and baritone burlesks of grand opera and "Cry," together with soft-soap interpolations and a begoff on "Maybe," via Ink Spots' takeoff, that again had the band in near hysterics. The Kanawawas also rate a big reception for their risley act and footwork on barrel revolving and cross-stage tosses, all without a fault.

This new Dorsey unit is a rousing stage presentation, that, on flash, has plenty of divergent novelty, plus that pulse and back-

New Acts

CHARLES AZNAVOUR

Songs 25 Mins. Montmartre Cafe, Montreal Charles Aznavour (ex-Roché & Aznavour) returns to Montreal after a two-year absence for a solo stint and guy packs as big a wallop as ever with the Gallic patrons of the Montmartre.

Of average height, and with a shock of unruly hair, Aznavour has the same animated spirit as before but a much smoother presentation manner without the off-hand casualness that was evident when partnered with Roché. Since last session here, he has spent most of time writing new songs, three of which he includes in current layout, and translating American hits into French. A few of these translations he uses now such as "The Thing" and "Jezebel" and both draw plaudits in this showing.

A Gallic interop of a Parisian trying to sing pop stuff, although somewhat dated, picks up usual heavy mitting, and his own blues number, "I Hate Sundays," a platter award torchant this year in France, is a solid pace-changer.

Overall styling, plus the advantage of being bi-lingual, makes him a natural for any visual medium, particularly video shots and the intimacies. Newt.

VERONICA MARTELL

Juggling 10 Mins. Roxy, N.Y.

Veronica Martell has a good standard juggling routine okay for opening vaude spots. Aside from her stunts, she has the assets of good looks and trim figure spotlighted by a glam display costume at her current Roxy stand.

She works with the both Indian clubs and rubber balls with stress on the latter. She has several tricky flips while working with five spheroids simultaneously and, although missing frequently at show caught (14), she recovered fast enough to earn solid mitting. Herm.

PEGGY THOMAS

Songs 5 Mins. Apollo, N.Y.

Peggy Thomas is an average seplan songstress whose style and technique follow familiar patterns. In her stint at the Apollo, she handles "Undecided Now" in much too fast a tempo. Slower numbers appear to be her forte on the strength of her piping of "Trust in Me."

Attired in a halter-neck gown, Miss Thomas has ample visual values. Gal has a flair for comedy and despite a trace of shyness manages to get over a bit of business with emcee Timmie Rogers that's built around a duet of "Gimme a Little Kiss." Chirper has promise but needs further polish before she can qualify for the better bookings. Gibb.

ground beat synonymous with Dorsey who, when onstage, is still watchfully disciplining the cats. Whole stint will more than satisfy the customers, judging from those lengthy lineups. McStay.

Olympia, Miami

Miami, March 15. Mark Stevens with the Four of Us; Harvey Stone, Adele Parrish, Glen Martin & Co., Rae Alton, Les Rhode House Orch.; "Room For One More" (WB).

Current layout is on the fairish side with accent on the pleasing rather than the buff for the vaude addicts.

In topliner spot, Hollywoodite Mark Stevens has the potential for solid personal-appealers once he tightens his act, eliminates some unnecessary chatter and works on his songalot—obviously a specialty written for him—in a stint which adds quartet. "The Four of Us" for the backings. Guy has the charm and the know-how to mark up solid and returns once he smooths out. Quartet are tops in support and on their own. Stevens is obviously a video bet via the looks and the personality.

Harvey Stone, in the added attraction slot, garners healthy portion of laughs with his gagology on wife-family mishaps, into the standard Army reprise.

Teeoff sets a trim pace via the topology-spins of Rae Alton, who accents the ballet angles for the mitt-raising. Trampoline work of Glen Martin and aide is on the standard side. Adele Parrish has played here before and sets well with her over-puffed dress entry and hillbilly routines, winding into stripdown to an off shoulder gown and pleasing session with her violinings in the classic style. Les Rhode and house orch back in apt manner. Larry.

NORMA MILLER DANCERS (12)

Dance 10 Mins. Roxy, N.Y. Norma Miller Dancers, which played the Apollo Theatre in Harlem for its only previous N.Y. date, makes a bright supplement to the current Roxy layout. Group, comprising five males, five females, a drummer and Miss Miller as the front danseuse, perform their routines with a splash of color and verve. They lend an extra kick to any bill.

Negro troupe specializes in a frenetic style of African tribal dancing with lots of solo turns for each of the male members. Each scores with a different body wiggle against a pounding tympany background. Miss Miller clicks with her body-tossing. She paces the rest of the troupe in the uninhibited routines, always keeping within the bounds of good taste. Herm.

BERGAZA & TARRAZA

Piano 12 Mins. Chateau Madrid, N.Y.

This two-piano team is Angel Lopez's latest import from Havana, where he scouted them at the Sans Souci. Swarth gents are actually uninhibited comedians at the spinets although their virtuosity seeps through. They specialize in chile and Brazilian brands, working over some pops in the interim. In the more familiar groove, they supply high voltage to their special of "Second Hungarian Rhapsody." At set periods, either or both take off standing up or bouncing around—and sometimes shouting as they beat out the rhythm.

Pair are dressed neatly in regulation white suits and operate independently, which makes their meshing all the more remarkable. They're a god bet for intimacies, vaude and TV. Trau.

LINDA BATISTA

Songs 30 Mins. Le Carrolls, Paris

Linda Batista is one of the outstanding singers in Brazil. She is a mainstay in the carioca niteries, has appeared in many pix and cut a number of disks. This is her first time out of Brazil and Paris is her first stop.

The gal has natural showmanship and has the energy, spontaneity and enjoyment of her work that quickly communicate themselves to the clientele. She is a hefty little bundle and comes out in a Carmen Miranda getup. She goes right into her numbers and soon removes the fantastic headgear and, sweating and delivering, she gives out a fine half-hour stint.

No looker and dumpy, she makes up for it by her good cheer. She does mostly catchy Brazilian songs and even a French number to please Gallic patrons. Mosk.

Apollo, N. Y.

Nat "King" Cole & Trio (4), Sy Oliver Orch. (12), Timmie Rogers, Conway & Parks, The Fontaines (3), Peggy Thomas; "Follow Me Quietly" (RKO).

With Nat "King" Cole and his trio topping the bill, current Apollo vaude fare shapes up into a palatable session for the stubbholders. Recording star, who's grooved in the closing niche, does a half-dozen numbers for a rousing finale.

Sy Oliver's crew, comprising four reed, three rhythm and five brass, gets the layout off to a snappy start with a noisy instrumental, "House Party," to pave the way for comic Timmie Rogers. Latter, who also emcees the bill, is an affable ad within a good sense of timing. Unfortunately, much of his material is somewhat mossy.

Introed as "back from entertaining in Korea," Conway & Parks register mildly with songs and patter, but pick up plaudits with some comedy hoofing on their exit.

Only offay in the lineup, the Fontaines, score handily with their acro routines. Two men and a girl move through assorted feats with unerring finesse. Informal touch is lent when they prevail upon emcee Rogers to participate in one routine. It nets hefty guffaws.

Cole, backed by his customary piano (self-accomped), bongos, bass and guitar, runs through a batch of tunes and garners most palming on his current fave, "Unforgettable." His warbling, per usual, is showmanly and his entire time onstage bespeaks top musical proficiency in the pop idiom.

Sentimental touch is provided at the curtain-lowering when Cole joins Rogers to carol the latter's own ditty, "It's Crazy." A catchy tune in its own right, it added up to neat peg on which to hang the finale. Gibb.

B'way Legit Biz Better Than Average But There Are Fewer Shows Yearly

By HOBE MORRISON

Despite wholesale complaints about boxoffice conditions in recent weeks, business on Broadway has actually been better than for the corresponding period last year and is at least comparable to any year within the last five. Also, the total gross for all shows on Broadway so far this season is the highest for any comparable span in the last five years.

Moreover, the abnormally high gross total for the current season has been made in spite of the unprecedented low in the number of playing weeks. In other words, although there have been considerably fewer shows on the Broadway boards this season, they have done distinctly better business.

For example, taking the first 41 weeks of the season through last Saturday night, the total grosses for the last five seasons have been as follows:

This season	\$22,458,200
1950-51	21,263,800
1949-50	21,715,900
1948-49	22,368,000
1947-48	22,031,000

For the same period over the last five seasons the totals in number of weeks played by all shows have been as follows:

This season	806
1950-51	882
1949-50	868
1948-49	936
1947-48	1,019

Managerial moaning over disappointing attendance on Broadway has been particularly widespread and loud during the slump following the boom Washington's Birthday weekend. However, analysis of VARIETY's boxoffice records falls

(Continued on page 56)

D.C. Set for Legit Rarity, With 2 Shows Operating; Gayety Getting N.Y. Group

Washington, March 18.

After a four-week hiatus, the Gayety Theatre lights up March 31 with a fortnight's run of the Theatre Guild's "Cocktail Party." Following this, manager Bernie Ferber has scheduled a series of bookings which will keep the house going through May 17, with only one week, April 14, still open.

Announcement of the Gayety schedule assures the town of at least a trial run of having two legit in operation. National Theatre, under the new Aldrich-Myers aegis, is set for a May 5 unshuttering with "Call Me Madam."

Three N. Y. City Theatre Co. plays, each linked for a single stanza, will help pad the Gayety agenda. These are Elliott Nugent and Martha Scott in the revival of "Male Animal" April 21, "Tovarich," with Uta Hagen, May 5, and a third unannounced opus week of May 12. In addition, Katharine Cornell in "Constant Wife" is set for one week, beginning April 28.

Since the Gayety is not air conditioned, it normally shuts around June 1.

Farce-Comedy on Video Slated for Albany Bow

Albany, March 18.

Joseph Hardy, who appeared in the original production of "Detective Story," and Sally Moffett, who recently has been acting in television, will play the leads in "The Happy Medium," farce-comedy about video, during the tryout of the Allen Sherman-Eugene O'Sullivan opus at Malcolm Atterbury's Playhouse in Albany, opening April 15. Miss Moffett is the daughter of actress Sylvia Field.

Sherman will come to Albany for the rehearsal period. O'Sullivan, regular director of the stock company, will stage the tryout. It is to be the closing production of the season. The Playhouse will be dark from March 29 to April 15, the present production of "Pygmalion" running three weeks.

TOUREL'S ISRAELI BID

Jennie Tourel has accepted a bid from the Israel Philharmonic Orchestra to return in April, 1953, for a tour.

This will be the mezzo-soprano's third tour of the country since 1941.

'Banana,' Now in 21st Wk., To Pay Off by Mid-April

"Top Banana," previously figured likely to get into the black by April 1, is now rated likely to make it by the middle or latter part of April. Like virtually all other current Broadway shows, the Hy Kraft-Johnny Mercer musical was affected by the recent boxoffice slump, thereby delaying its payoff date.

For the four weeks ended Feb. 16, the period covered in the most recent accounting sent to the backers, the Paula Stone-Mike Sloane production earned an operating profit of \$33,257, leaving \$65,594 still to be earned back. Incidentally, the management overquoted the grosses for the weeks ended Feb. 9 and 16.

Thus far, "Banana" has returned \$78,750 on its \$210,000 investment (including \$35,000 overcall). It is currently in its 21st week at the Winter Garden, I. Y.

Dallas Syndicate Set to Back Legits

Dallas, March 18.

Group of local business men have formed a syndicate, Texas Investors, with an initial bankroll of \$50,000, to back legit shows. First venture will be a \$12,500 share in "Casey Jones," musical slated for production on Broadway next fall by Richard Krakeur.

Charles R. Meeker, Jr., managing director of the State Fair Auditorium here, is representing the outfit, which includes Stanley Marcus, head of the Neiman-Marcus department store; Lee Segall, president of radio station KTXL; Pollard Simons, realtor, and Jack Vaughn, oil man.

COAST DRAMA GROUPS ORGANIZE, PAGE EQUITY

Hollywood, March 18.

In the first such organization of its kind on the Coast, 10 little theatres in the Los Angeles area have formed the Theatrical Producers Assn. of Southern California, to present a united front in union bargaining and to promote legit locally through inter-theatre cooperation. George Boroff of the Circle Theatre was named chairman, and Frances Locker, of the Call Board, secretary.

TPASC's first move was to notify Equity of the association and express willingness to continue formally the tentative talks on drafting a new contract for little theatre groups.

Among other things on the agenda, TPASC will investigate the possibility of cooperative or "block" advertising and the swapping of productions. Member theatres are the Circle, Call Board, Players Ring, Gallery Stage, Pasadena Playhouse, Bar-Mor Productions, Carousel Theatre, 13 Actors Inc., Hollywood Playwrights and Barn Theatre, Hotel DeHoss.

Shelton-Amos Players Set London, Ont., Season

London, Ont., March 18.

Shelton-Amos Players' summer stock season will likely start the first week in July. One of two Canadian Equity summer stock companies, the group will mark its fourth season here under a five-year contract with the London Little Theatre, which operates the Grand.

It will probably be the longest season so far, continuing for 12 weeks. The longer season is made possible by the cancellation of the Summer School of the Theatre, which is usually conducted by the London Little Theatre in conjunction with the U. of Western Ontario during July.

Hall Shelton, producer, was in London over the weekend to discuss his plans with H. Ken Baskette, manager of the Grand, and top little theatre officials.

Good Showcase

Hollywood, March 14. Legit production of "Three for Tonite," package of one-acters, was mounted by Hal Gerard to showcase the acting talents of his wife, GeGe Pearson.

One week after the show opened at Las Palmas Theatre, it had resulted in a job offer in U.I.'s "It Grows on Trees"—for Malcolm Lee Beggs, who supports Miss Pearson in each of the three briefs.

Novel Financing Setup With Moritz on 'Ladder'; Pro-Rata Sharing Basis

Novel financing setup has been worked out for "Hook N' Ladder," the Al Moritz production of the Charles Horner and Henry Miles comedy, which is slated to open April 21 at an unspecified Broadway theatre. Arrangement permitted the producer to go ahead with preliminary deals, including signing Vicki Cummings as femme lead, with only a small portion of the full bankroll in hand.

Venture has been organized as a limited partnership, but with one major change from the normal setup. That is, it is temporarily capitalized at \$3,000, but with provision for \$47,000 additional coin to be supplied subsequently by other limited partners. The \$3,000 was put up by the five persons closely connected with the project, who are listed with pro-rata shares of the backers' end of the profits.

Additional investors will participate in this same portion of the proceeds according to the amount they put in, while the shares of the original five will be reduced accordingly. Thus, when all the financing is in, all limited partners (including the original five) will split the backers' share of the profits on a pro-rata basis.

The five principals in the deal thus far include Moritz, the sole general partner; the co-authors; Sidney O. Raphael, attorney for the production, and Vincent Andrews, who is raising the money. All except Raphael are associated with the Arthur Godfrey radio-television operation, Moritz, Horner and Miles as writers, and Andrews in a managerial capacity. Moritz formerly operated a summer theatre at Duxbury, Mass.

Initial \$3,000 capital was supplied on the following basis: Moritz put up \$1,000 for 16 2/3% of the profits, and the others supplied \$500 for 8 1/3% each. As indicated, these shares will be reduced to the corresponding pro-rata amounts as the additional \$47,000 funds are invested. Virtually all this added coin is said to be pledged. Contrary to trade reports, Godfrey has not supplied any financing. However, Moritz expects the TV-radio star to make a nominal investment.

Pitt Arena Plans Balked; Other Local Barns Ready

Pittsburgh, March 18.

Plans for Bill Green's Arena Theatre this summer are still up in the air, as a result of announcement from the Civic Light Opera Assn. that it would be in operation again in 1952. For a time, Green's had figured on installing musicals under its tent if the big Pitt Stadium project was abandoned, but that's out now.

First season at Green's last summer played straight dramatic fare, under management of Sam Handelman and direction of Morton DaCosta. It isn't known yet whether either of them will be back. It isn't even known what policy Green's will follow.

As for the other local strawhats, they've already made their plans. Clay Flagg and Carl Low will open their White Barn early in June. Francis Mayville launches his second Wagon Wheel Playhouse season June 30 with "Born Yesterday"; Little Lake Arena Theatre, operated by Will Disney, tees off in mid-June, and so does Mountain Playhouse at Jennerstown, Pa. There's talk, too, of another strawhatter in nearby Zellenople, Pa., but that hasn't been set yet.

Jacques Abram, American pianist, flew to England Saturday (15) for his London orchestral debut as soloist with the Royal Philharmonic Orchestra tomorrow (Thurs.).

Legit Brushoff by Dailies, Radio-TV Beclouds Road; Exceptions Are Few

By NED ARMSTRONG

San Francisco, March 18.

Met Stars to Spark Opera Season in New Orleans

New Orleans, March 18.

A number of Metropolitan stars have been signed for the 10th anniversary season of the New Orleans Opera Assn., conductor and general director Walter Herbert said Friday (14).

Thomas "Mignon" will open the season here March 20 and 22, with Blanche Thebom, Leopold Simoneaux, Laurel Hurley and Nicola Moscona in leading roles. Other operas set this spring are "Rigoletto," April 2 and 5, with Leonard Warren, Hilde Gueden and Eugene Conley; "Manon" April 17 and 19, with Bido Sayao, Anton Dermota and Martial Singher, and "The Marriage of Figaro" May 1 and 3, with a cast from the New York City Opera Co.

Shortened 'Okla.' Set to Tour Again

Although "Oklahoma" has made comparatively minor profits in the last couple of years, the Theatre Guild still hopes to cash in on the property, and with that idea is planning to send a scaled-down production of the show on tour again next season. Intention is to present the musical on the Coast this summer, as part of the scheduled Rodgers & Hammerstein festival. It would then be sent on the road, generally playing smaller stands where it has not previously been seen.

The show, one of the biggest money-makers of legit history, will probably pay another dividend in the next few months, although considerably less than in previous seasons. On the basis of the most recent accountant's statement, the production is estimated to have around \$40,000 balance available (exclusive of bonds and sinking fund), of which a small portion may be distributed, with the balance held to cover pre-tour expenses for next season. It closed this season's tour last Saturday night (15) in Rochester.

'GARDEN' LOSS \$75,000; TOUR DEFICIT \$25,000

"Autumn Garden," Kermit Bloomgarden's production of the Lillian Hellman drama, is figured to have lost approximately all of its \$75,000 investment. The tour, which ended Feb. 23 in Washington, involved an estimated deficit of about \$25,000, including nearly \$13,000 preliminary expenses. The play, starring Fredric March and Florence Eldridge, had a production cost of \$51,432, plus \$796 try-out loss and \$516 pre-opening expense in New York.

The 101-performance Broadway run earned an operating net of \$7,138, but closing expenses reduced the net to \$6,258. Business was very spotty on the 19-week tour, the best stanza being \$22,785 for the finale of a three-week stand in Chicago. Final statement covering the show's closing has not been received by the backers.

Another Birmingham Arena Setup Mapped

Birmingham, March 18.

Mrs. Peggy Lippe, general manager of Allen Draper's now defunct Redmont Theatre, a professional arena setup, has found seven local backers for a new arena theatre, but can't find a suitable location. City building inspectors said that the former location of Draper's theatre at the Redmont Hotel was out because of fire regulations for a second-story room. Mrs. Lippe wants to open a season in the fall.

The Chamber of Commerce is trying to find a location, in line with its policy to invite new industries to Birmingham. Producer Draper claimed he lost \$10,000 with a star-headed stock policy in his 10-week season in the winter of 1951.

Welles Authors Play; 'Merchant' Is Nixed As N.Y. 'Othello' Alternate

Orson Welles, already set for a repertory engagement on Broadway next season in two Shakespearean revivals, has authored a new play, "Fair Warning," which may be produced by the same management, James Russo and Michael Ellis. Script is en route here from Paris, where the star is currently appearing in his revival of "Othello." Meanwhile, a French translation of the piece will probably be produced there this spring.

Although Welles, Russo and Ellis haven't selected the second Shakespeare play to be presented here in conjunction with "Othello," it's virtually certain not to be "Merchant of Venice," which the actor was considering. Depending on whether he does a brief South American tour in the meanwhile, the Broadway engagement is likely to start around Oct. 1 or late in November.

Russo & Ellis plans for a production of Clifford Goldsmith's "And Then One Day," for which Thomas Mitchell is set as director and star, are now uncertain. After extensive huddles with Mitchell in New York, the author left for his home in Phoenix about six weeks ago, having promised that a final revision of the script would be forthcoming "in a few days." The producers have heard nothing since then, and in the meanwhile Mitchell has reportedly signed for a television series.

'Pacific' Set for Four Pitt Weeks; Musicals Active

Pittsburgh, March 18.

Management of "South Pacific" has decided to add an extra week to the local engagement at the Nixon, giving the house here four weeks in all. Musical had originally been booked in for only three weeks, beginning April 21, but will play through May 17 now. Nixon hopes to get a fortnight fill after that, preceding the stand of "Call Me Madam," which comes in June 2 following the Washington run and preceding the Coast stand.

Nixon reopened last night (Mon.) with "Member of the Wedding," following a four-week shutdown when no shows were available. "Wedding" is under American Theatre Society-Theatre Guild auspices, the last subscription show of the season. "Gentlemen Prefer Blondes" begins a two-week stay next Monday (24), and then the Nixon will be dark again for another fortnight preceding the opening of "South Pacific."

Legit Bits

Mason Johnson and Mike Polack will be stage managers and Marilyn Pitman assistant to director George Schaefer this summer for the Dallas operetta season. The Theron Bambergers (Phyllis Perlman) vacationing at Fort Lauderdale, Fla. ... Anne Sloper associate to Sol Jacobson, pressagent for "Constant Wife," the forthcoming "To Be Continued" and the spring drama season at the N.Y. City Center. ... Helen Hayes was given a citation Monday (17) by the Boston Press Club for outstanding contribution to humanitarian causes. ... Actress Diana Herbert planes April 2 to Paris for a six-week vacation.

William Wymetal, managing director of the Pittsburgh Civic Light Opera, has gone to New Orleans to stage a local legit production. He'll be gone three weeks.

Robert Ullman is apprentice to pressagent Bill Doll. Molly Picon back from a GI entertainment tour of Korea "KG." Halsey Melone drama, is being given a New Dramatists Committee workshop showing tonight (Wed.) through Friday (21) at the Palm Garden, N.Y., with John Marley staging. ... Malcolm Pearson has acquired "The Intruder," by Edwin Bronner, for fall production on Broadway. Ginger Rogers, who returned to legit last fall as star of "Love and Let Love," is being sought as femme lead in "Jezebel's Husband." Robert Nathan playing which Roger L. Stevens and William Fields will produce next season with Claude Rains in the title part.

Dividend of \$10,000, representing the first profit on the \$65,000 production, was distributed last week by "I Am a Camera." Ramsey Burch will return this summer as resident director of Sara Stamm's Newport (R.I.) Casino Theatre, which opens June 23 for an 11-week season. ... The N.Y. Drama Critics' Circle will vote April 8 on its annual best-of-the-season awards. Martha Scott will co-star with Elliott Nugent in "Male Animal," the opening bill of the spring drama season at the N.Y. City Center. ... With "Rose Tattoo" due to finale April 5 in San Francisco, pressagent Ned Armstrong may switch to "Happy Time," succeeding Anthony Butitta, who withdraws to handle Ed Lester's Civic Light Opera season. Armstrong is also mulling an offer to p.a. the summer season at the Players Theatre, La Jolla.

"Montserrat," a Broadway production two seasons ago, opens a tryout tour next Monday (24) in Brighton, England, with a London engagement starting April 8. Richard Burton, seen in New York recently in "Legend of Lovers" and last season in "Lady's Not for Burning," will have the lead played in the original by Emyln Williams. ... Pamela Brown, co-starred in "Lady's Not for Burning," opens in London next week in "The Mortimer Touch," by Eric Linklater. ... "Come Back, Little Sheba" will open a British tryout tour March 31 with Joan Miller in the Shirley Booth role. U.S. actor Richard Waring has gone into a leading part in "Penny Plain" in the West End.

The U. of Texas will present Shakespeare's "Henry IV" at Austin April 22 to 29. The drama has a basic cast of 60, and is being divided in half, parts 1 and 2 being presented on alternate nights. University's production of both parts of the play consecutively is first attempted hereabouts by an educational theatre group. B. Iden Payne will direct the play.

Philly legit manager, Lawrence Shubert Lawrence, has just returned home from the south with the script of a new musical about the Carolina backwoods, "Blood, Thunder and Kathryn," authored by Joseph W. King, of Winston-Salem, N.C. The Cape Theatre, Cape May, N.J., will open its 28th season late in June. Group will again be under management of T. C. Upham, after an absence of one year.

Vincent Price will play the psychiatrist in the Sombro Theatre production of "The Cocktail Party" in Phoenix, Ariz., opening March 25. Price played the role in the Lewis & Young touring production of the T. S. Eliot play, until illness forced him to leave the east last December. Organist-composer John Lee will write and play incidental music for "Assembly Call," which bows at Las Palmas Theatre, Hollywood, March 25.

Alan Schneider, currently working on a production of "Macbeth" at Catholic U., plans to spend the summer in England. ... Ernest Rawley, manager of the Royal Alexandra, Toronto, and Richard

Kemper, of the Erlanger, Buffalo, were in town last week to see the shows and scout for bookings for next season. ... Harold Freedman, head of the Brandt & Brandt play department, has gone to Florida for a vacation. He's due back April 3. ... Juanita Hall will return June 2 to her original role of bloody Mary in "South Pacific," succeeding Odette Myrtil. ... Dorothy Sarnoff withdraws May 31 from her featured part in "King and I," with her understudy, Terry Saunders, succeeding. ... Emyln Williams flew to London Sunday (16). He'll be back for a U. S. tour next season, starting in Boston Jan. 28.

Lawrence Francis Farrell, manager for Alfred Lunt and Lynn Fontaine for 26 years and now American manager for Sol Hurok on the Sadler's Wells Theatre Ballet tour, will go to England in June for the Lunts' appearance in Noel Coward's "Quadrille." He will return with them for the Broadway debut of the play in the fall. The Lunts, who have been visiting with Coward in Jamaica, will come back to New York and then go to Spain for three weeks, before the trek to London.

Marshall Mizatz closed a three-month stint Saturday (15) as publicity-promotion director for the Albany, N. Y., Playhouse, and went to New York to line up stars and productions for his Salt Creek Summer Theatre at Hinsdale, Ill. He will open in June.

Garry Davis, who opened in "Sialag 17" in a minor role, and left after several months, rejoined the show Monday (17) in the featured part of Harry Shapiro. He replaced Sidney Paul, who left for radio-TV commitments. Sam Kirkham took over for Richard Poston in same show. Poston will aid producer Jose Ferrer in the upcoming "The Chase."

B'way Legit

Continued from page 55

to support these complaints, either. For example, the gross totals for all Broadway shows during this three-week span have been as follows:

This season	\$1,977,700
1950-51	1,850,700
1949-50	2,000,300
1948-49	1,974,300
1947-48	2,066,500

The total playing weeks for this three-week interval have been as follows:

This season	72
1950-51	78
1949-50	89
1948-49	85
1947-48	91

On the basis of total grosses in comparison to potential capacity, the records also fail to bear out the choral dirge. For example, the available figures for the first 41 weeks of the season, show the following averages:

This season	over 78%
1950-51	nearly 78%
(Figures not available for prior years.)	

Figures covering grosses in relation to potential capacity for the three-week period following Washington's Birthday for the last three seasons (all that are available) are as follows:

This season	77%
1950-51	Over 76%
1949-50	Over 71%

It's evident from these figures that while the total grosses have been holding at least fairly even, the number of current shows has steadily been declining. In other words, there has apparently been more and more business for fewer and fewer shows.

If that's hardly a novel observation it's a no less ominous one. For it presumably reflects the continuing spiral of production and operating costs, particularly the latter. So, although smashes like "South Pacific," "Guys and Dolls" and "Mister Roberts" have amassed record-breaking profits, the margin is steadily shrinking for average hits and the moderate draws that once paid off.

Indications for the next few weeks, of more immediate interest to managerial circles, are dubious. According to the records for the last five years, business is generally spotty through Holy Week, but takes a marked jump for the week following Easter (which is April 13 this year) and then dwindles off through the balance of the spring and early summer to a nadir in early August.

Legit Brushoff

Continued from page 55

clude theatre, films, night clubs, music and art, as well as community theatricals, and one critic is planning to convert his column into a general one, for fear the diminishing drama will leave him stranded one day without a subject to write on.

Hallway Biz

In another city, the advance man is now interviewed in the hall, and in many instances, finds himself talking to a drama editor whose mind is elsewhere, and who is in a terrible hurry to get on with his other work, i. e. films. The instance is cited because it is not uncommon anymore to find a drama editor completely enveloped in other pursuits and little able to concentrate on a play which has traveled thousands of miles to reach his desk.

All of this must be weighed in the light of its total effect on public interest in theatre in these various communities. There was a time when the arrival of the advance man was a kind of event, and this is still often true, but it is also true that the occasional stagework coming to town is an event which completely upsets the routine of many newspaper amusement desks now swamped in a frenzy of film, radio and television items.

The familiar warmth of the theatre is still to be found in the offices or homes of such men of the press as William McDermott in Cleveland; Elliot Norton, Cyrus Durgin, Elnor Hughes in Boston; Karl Krug and Harold Cohen in Pittsburgh; Edwin Schallert in Los Angeles; and Hortense Morton, Emelia Hodel, Fred Johnson, Luther Nichols and Bill Hogan in San Francisco.

But it is equally true that there are drama editors in bigtime road cities today who wish only to dismiss the advance man, and the entire subject of the coming legitimate attraction, with a five or 10-minute quick look at a few pictures or the hasty exchange of a few typed stories, a smile, nod and hurried so-long.

In those cities where bad feelings exist between the theatre manager and the press or radio, the situation is even worse.

Quiet-Type Sabotage

Ugly quarrels over seating of critics and other slights have deepened into turgid, even morbid psychological impasses. Arbitrary handling of press people, without regard for their dignities or personalities, has resulted in a quiet-type sabotage of the stage which is brutal in total goodwill and space loss. The expanding use of syndicated Hollywood and Broadway columns on the amusement pages is a wholesale result of this crippled public relations. Some of the old hurts go deep, and few, if any, advance men can accomplish much to overcome them, though frequently a conscientious and well-liked advance agent can go far to offset the bad human relations between resident theatre staff and press.

In some cities, where wars have been waged between the local management and the press or radio over advertising or seating on the free list, the aggravated wound is constantly bleeding, and the very lifeblood of the business is running out.

All this marks San Francisco as the city exceptional.

Unlike many road cities, the four great dailies here break stories and pictures three weeks prior to the opening and run almost daily pictures and item-stories right through until the opening Monday.

In addition to a press of great goodwill, there is the radio and television help offered to the coming attraction, which includes constant plugging by such femmes as Marjorie Trumbull and Katherine Kerry, and interviews and advance announcements from Ann Holden, Dorothy Rankin, Jane Todd, Dean Maddox, Jim Grady and Les Malloy.

As a matter of great importance, the press and radio goodwill toward Pete Ermatinger in Los Angeles and to Bill Zwissig, Edwin C. Lester, Homer Curran and others on the Coast, is such that it is remarkable that an independent producing group larger than now existent hasn't been developed here. The warmth toward

Inside Stuff—Legit

Backers of "Flight Into Egypt," Irene Mayer Selznick's production of the George Tabori drama, which opened last night (Tues.) at the Music Box, N. Y., include attorney Morris M. Schrier, representing Music Corp. of America, \$10,000; Mrs. John Hay Whitney, \$5,000; theatre owner Howard S. Cullman, \$4,000; Cary Grant, \$3,000; Irving Schneider, general manager of the production, \$2,500; attorney Howard E. Reinheimer, \$2,500; lighting technician Edward Kook, \$2,500; producer Clinton Wilder, \$2,500; Mrs. Albert Lasker, wife of ex-ad agency executive, \$2,000; author-publisher Fleur Cowles, \$2,000; designer Jo Mielzner, \$2,000; TV producer Max Liebman, \$2,000; Mrs. Louis B. Mayer, producer Selznick's mother, \$2,000; Mrs. William Goetz, sister of the play producer, \$2,000; film exec Ben Thau, \$2,000; Hollywood personal business representative Morgan Maree, \$2,000; film editor J. Watson Webb, Jr., \$2,000; Mrs. Harold Freedman, wife of the author's agent, \$1,500; theatre executive Louis A. Lotito, \$1,500; orchestra leader and investment syndicate head, Meyer Davis, \$1,500; talent agent William Liebling, \$1,500; author's agent Audrey Wood (Mrs. Liebling), \$1,000.

Also, playwright Tennessee Williams, \$1,000; Spyros Skouras, \$2,000; producer-theatre owner Anthony B. Farrell, \$1,000; Theatre Guild co-director Theresa Helburn, \$1,000; Herman Bernstein, representing producer Leland Hayward, \$1,000; Mrs. Hayward, \$1,000; British film executive Sidney L. Bernstein, \$1,000; TV business manager Max Siegel, \$1,000; the show's pressagent Ben Kornzweig, \$1,000; film producer Arthur Hornblow, Jr., \$1,000; theatrical accountants Milton Rindler and Norman J. Stone, \$1,000 each; the show's company manager Richard E. French, \$750; production secretary Jacqueline Babin, \$750; the producer's secretary, Edith L. Kean, \$500; actor Robert Ross, \$500; costume designer Anna Hill Johnstone, \$500; author's agent Leah Salisbury, \$500, and the producer herself, \$12,000.

The venture, of which Mrs. Selznick is sole general partner, is capitalized at \$100,000 with no provision for overcall.

DeLys Theatre Corp. was chartered in Albany last week to operate the American Comedia Theatre next season as an off-Broadway outfit at the Hudson Playhouse, Greenwich Village, N.Y. Venture is to be capitalized for \$102,000, of which \$50,000 is said to be already raised. William DeLys, who will be the producer of the spot and is understood to be supplying a major portion of the bankroll, is president of the company, and the other officers include Harold Stern, vice-president; Jerry Golden, attorney and recording secretary; Robert Goldman, treasurer, and Pat Dexter, a former showgirl, vice-president and production assistant. After renovations to the Hudson, the group plans to open next fall with a tryout of Percy MacKaye's "The Scarecrow."

First three days of returns on the Los Angeles Civic Light Opera's season ticket application blanks poured a net of \$165,000 into the CLO treasury, indicating a new record gross for the season. Present record is \$1,147,142, set in 1950. Civic will run 22 weeks this year, with Judy Garland opening the season with a four-week stand, to be followed by a four-week reprise of "Song of Norway." "Call Me Madam" and "South Pacific" are in for five frames each, and the season winds with a four-week visit from "Jollyanna," Bobby Clark-Mitzi Gaynor starrer based on "Flahooley." Total season tally is expected to top \$1,200,000.

Maude Franchot and Richard Wesp, who are currently presenting Sarah Churchill and Edward Thommen in readings from the letters of Bernard Shaw and Ellen Terry, announced in Buffalo this week that they were about to embark on a number of offerings of similar calibre, and were considering the possibility of establishing a local stock company in the former Gayety Theatre, which has been closed since last spring. The two successfully operated a strawhat theatre at Niagara Falls, Ontario, last summer.

Principal conventions and shows (with the expected attendance at each) which may provide added legit patronage in New York this week and next include the American Toy Fair, through March 19 (8,000), International Flower Show, through March 22 (125,000), Metropolitan Juvenile Style Mart, March 23-31 (3,000) and Northeastern Roofing, Siding & Insulating Contractors Assn., March 24-26 (1,000). Schedule of such events is issued by the N. Y. Convention & Visitors Bureau.

the San Francisco Civic Light Opera, and other local groups here, such as Russell Lewis and Howard Young, is such that further producing activity would be quite possible, including winter stock.

College Play

Anything Can Be Fixed

Providence, March 11.

Brownbrokers presentation of musical comedy in two acts (14 scenes) with book by Alan Levy; music, Gil Bach; lyrics, Porter Woods. Directed by Reese Thornton; dance direction, Marjorie Reeh; vocal direction, William Kissel; costumes, Eleanor Ekblade. At Faurne House, Brown U., Providence, March 11, '52.

With the current national D. C. scandals proving a daily diet, Brownbrokers have come up with an unimaginative election - fix theme.

Book has the National Assn. of College Librarians deciding that it can control the national government by fixing the election in Crucial County, Vt. Florence Flyleaf (Harriet McKivker) is the candidate, but she falls in love with the on-the-scene, hitherto unopposed candidate Ethan Bradley (Richard Mendelsohn). The ballot-box stuffing technique is used, but they're switched at the last minute to have right win over might.

The youngsters try hard and manage to entertain their relatives and friends despite a lack of musical comedy talent. The score might have been helped a bit by something more than twin piano accompaniment. About the best of the songs is "Never Knew What Love Could Be." Other songs may have merit but presentations are hard to follow. The dancing chorus rates a pat on the back. Malo.

Sadler's Wells Sets Troy Mark With \$13,500 Night; Strike Costs Hurok 10C

Troy, March 18.

Sadler's Wells Theatre Ballet drew the season's largest audience, (about 5,000) and a gross of \$13,500 at a \$4.80 top in the Rensselaer Polytechnic Institute Field House last Wednesday (12), reaching a new high here for a single night's take. The English company was in on a guarantee, rather than percentage; the college arena made a substantial profit.

Troupe racked up a fine, estimated \$77,500 in seven performances for last week, with \$10,000 in Indianapolis Sunday night (9), another \$10,000 in Syracuse Tuesday (Monday was an open date), the \$13,500 in Troy Wednesday, \$12,000 in White Plains Thursday, \$8,000 in Providence Friday, and \$24,000 in two in Hartford Saturday.

Troupe lost a Sunday matinee (9) in Indianapolis, due to the strike on the N.Y. Central R.R. Buses and trucks were hastily assembled to transport the company of 100 and the scenery 325 miles from Cincinnati to Indianapolis, which was made in time for the evening show.

Lawrence F. Farrell, Sol Hurok's company manager, purchased transportation on the Pennsy to make a roundabout jump from the Indiana city to Syracuse, where the dance troupe appeared the evening before it visited Troy. The changes in transportation plans and elimination of the Indianapolis afternoon show are estimated to have cost impresario Hurok over \$10,000, according to Farrell, in extra transportation costs and lost fees.

ATPAM Backtracks on Apprentice Rule; Bars Member on Technicality

Action of the Assn. of Theatrical Press Agents & Managers in recently waiving its entrance requirements in the case of certain pressagent applicants was apparently short-lived. After admitting two candidates who had completed the required apprenticeship, the union last week invoked a technicality to bar a third qualifier.

In the latest case, involving Max Eisen, the obviously ticklish issue has reportedly been referred back to the union's attorney, after the New York pressagent chapter had voted the turnaround. Meanwhile, criticism is being expressed in some membership quarters, particularly among the younger pressagents.

Eisen, until recently working for pressagent Samuel J. Friedman, declined to discuss the situation on the ground that to do so might prejudice his case. However, it was learned elsewhere that the union's nix had prevented him from accepting an offer to p.a. the David Heilwell stock venture at the President, N. Y., opening next Monday night (24) with a tryout of "Dark Legend."

Flare-Back
The ATPAM non-admittance of Eisen is understood to have been based on an interpretation of the rule covering the required apprenticeship period. Eisen reportedly started working as an apprentice shortly after Labor Day three years ago, completing the necessary three seasons (of 20 weeks employment each) last month. However, the union's p.a. chapter has ruled that apprenticeship should cover three calendar years rather than three theatrical seasons, even though the ATPAM basic contract with the League of N. Y. Theatres is for a season dating from Labor Day.

Entire situation involving Eisen is a flare-back to a snarl the union appeared to have settled last January, when it agreed to waive its pressagent entrance requirements to admit a number of candidates who had completed or were about to complete their three-season stints, but were barred from immediate membership by a two-admittance annual quota setup. Robert Ganshaw and Merle Debuskey were accepted at that time, and it was indicated that Eisen, Martin Schwartz and David Powers would be admitted under a special arrangement shortly afterward, when they would complete their apprenticeship.

MARTIN TO PEN MUSIC FOR LITTLER 'LONG LEGS'

Hugh Martin has been set to pen the music for the musical version of "Daddy Long Legs," which will be presented in London by Emile Littler, probably in October, Martin is collaborating on the score with Jack Gray.

Martin, who wrote the music for the film musical, "Meet Me In St. Louis," recently completed a 19-week stint at the Palace Theatre, N. Y., as Judy Garland's accompanist.

Seek 50G to Underwrite Houston Musical Season

Houston, March 18.
Interested parties are again seeking \$50,000 to underwrite a probable deficit for a musical comedy season here in 1952. Neither the Virginia Plunkett nor the Kroll-Altfeld organizations tried to operate last year after heavy losses in 1950.

It was estimated that a season of six productions could be given in the 2,200-seat Music Hall for \$175,000, with a possibility of recovering \$125,000 at the boxoffice.

Schwartz as Solo

Maurice Schwartz is about to join the solo theatre trend. Yiddish star reportedly has an English language drama in which he would play all the parts. The Shuberts are to produce it on Broadway this spring. Confabs are already in progress with designers, costumers, etc.

Project follows the critical click of Emyln Williams in a performance as Dickens reading his own novels and Cornelia Otis Skinner in her new one-woman musical, "Paris '90."

Repertory Set for 1952 St. Louis Muny Theatre

St. Louis, March 18.
Repertory of the 1952 season of the Municipal Theatre Assn., in the Forest Park Playhouse, is now set, and will include "Sally," "Cat and the Fiddle," "Rose Marie," "Student Prince," "Bartered Bride," "Countess Maritza," "Mlle. Modiste," "Naughty Marietta," "Babes in Toyland," "Show Boat" and "Annie Get Your Gun."

"Show Boat" will tee off the season with an 11-night run. "Annie," presented for the first time here, will close the 88-night season with a two-week stand. Manager Paul Beismann and production manager John Kennedy are in Hollywood to ink stars for lead roles. The 34th consecutive season tees off June 5.

Montreal's Minute Opera Shapes Strongly; Opens 3d Season in Menotti Duo

Montreal, March 18.
Montreal's Minute Opera, under the direction of Giles Potvin and Noel Gauvin, has kicked off its third season here with Menotti's "The Telephone" and "The Medium" at the Gesu Theatre to okay biz and solid cry acclaim.

Company, started in the fall of 1949, has all the basic requirements for first-class theatre, and could be adapted to any fair-sized city in Canada with more professional results than the wave of amateur drama now sweeping the country. Producers Potvin and Gauvin have kept costs down with a careful choice of operas ("The Medium" had the biggest cast to date); have made the effort a co-operative; have drawn on local talent for all offerings, and are wisely splitting the language into half French and half English. Given a fair chance, this company should flourish, and being a small unit, will not run the risk of trying opera on a full scale with the usual disastrous effects.

The curtain-raiser, "The Telephone," proved a tour-de-force for Therese Laporte who flirted, connived and stalled her suitor, played by Adeb Assaly, to near-distraction with her interminable phone gabbling. In "The Medium," Simone Lamarche drew plaudits for her deft handling of the phony seer; Irene Salekma as Monica was convincing at all times with a clear, melodious voice, and her scene with Toby, the deaf mute, played by Jack Foster, was standout. The three clients of Madame Flora, Rita Desesses, Adeb Assaly and Sylvia Laroche, were adequate. Work showed the firm hand of guest director Bill Butler.

Newt.

Celebrity Series to Make Bow at Carnegie Hall

Jack Petrill, who presented the Carnegie Pops at Carnegie Hall, N.Y., last spring, has scheduled a series of five light classical attractions, under title of Celebrity Series, at the Hall this season. Opening concert, this Saturday night (22), will feature Carlos Ramirez, tenor; Hrach Yacoubian, violinist, and Mario Cortez, conductor, with 60 members of the N. Y. Philharmonic-Symphony. Program will include selections from Tchaikovsky, Rimsky-Korsakov, Rossini and Mascagni.

Second event will be a Victor Herbert musicale, April 24. The Longines Symphonette, under Misha Piatro, will appear April 28. Other two events haven't been set yet. The Carnegie Pops, performed by N. Y. Philharmonic members, won't be presented this season.

500G Indiana Amphi Bow

Evansville, Ind., March 18.
Mesker Amphitheatre, which was constructed with a \$500,000 gift, will open next month.

Outdoor theatre, seating 6,000, will be booked by Dorothy Stevens, former publicity head for the Ford Symphony Orchestra, and Herb Carlin, former manager of the Chicago Civic Opera House.

Irregardless

Peterborough, N. H., March 18.
Broadway author-playwright William McCleery, now a Peterborough resident, came into the March 11 Presidential primary election spotlight, when he sponsored a unique resolution which was adopted at the local town meeting.

The resolution pledges the loyalty of Peterborough folk to the next President of the United States, "regardless of his party or his personality."

Other Producers Finance Farrell

Perhaps only by coincidence, there are more producers among the backers of "Long Watch" than for any other Broadway show in memory. The new comedy-drama written by Harvey Haislip, is produced by Anthony B. Farrell and Charles Coburn, the former being not only the most prolific but also the heaviest investor on Broadway, with stakes totalling an estimated \$250,000 in about two dozen current shows.

Among the other producers participating, at least nominally, in the "Watch" financing are Max Gordon, \$375; Cheryl Crawford, \$375; Herman Bernstein, representing Leland Hayward, \$375; John F. Waters, representing Lee Shubert, \$3,000; Herman Levin, \$750; George Abbott, \$1,500; Laurence Langner, \$750; Paula Stone and Mike Sloane, \$375. All except Gordon and Shubert have had Farrell among the backers of their shows.

Non-producer investors of "Watch" include Mrs. Lawrence Weiner, wife of the head of the ad agency for Farrell shows, \$375; Andrew Geoly, of Eaves Costume, \$375; Mrs. Walter Abel, wife of the male lead in the play, \$250; William P. Nolan, of the Nolan scenic studio, \$375; actress Peggy Wood, \$150; James E. Stroock, of Brooks Costume, \$375; theatre executive and manager Louis A. Lotito, \$750; co-producer Coburn, \$5,000; co-author Ryskind, \$5,000; co-author Haislip, \$2,500; film actor John Wayne, \$2,000; author-editor Eugene Lyons, \$1,000; film actor Adolphe Menjou, \$375; film executive Roy Brewer, \$375; film producer Louis B. Mayer, \$6,000; and Farrell himself, \$12,340, plus union bonds amounting to \$10,160. Venture is capitalized at \$75,000, plus 20% overall. "Watch" opens tomorrow (Thurs.) at the Lyceum, N. Y.

Boston Symp's Three German Appearances

Frankfurt, March 11.
Boston Symphony will play three dates in Germany in May. U. S. Air Force planes will bring the 104 men plus two conductors, Charles Munch and Pierre Monteux, from Brussels May 13 to play that night in Das Grosses Haus, Frankfurt's streamlined auditorium, rebuilt from ruins.

A free concert is scheduled here on May 14 for the Armed Forces, and on May 15 the group will be flown to Berlin to appear at the Titania Palast. From there the orch goes to Strasbourg. Other tour cities are London, Amsterdam, the Hague and Paris.

Hylton Deal for Par's Carlton Nearly Set

London, March 18.
Negotiations for the take-over of the Carlton Theatre in Haymarket by Jack Hilton from Paramount are now in the final stages. Contracts are expected to be signed in a few days. Hylton said that once the deal is consummated, he will make arrangements for his first legit production there in July.

For some time, Hylton has been on the lookout for a West End theatre, and a year ago had protracted negotiations with the J. Arthur Rank Organization for the Leicester Square Theatre. That project would have involved substantial structural alterations, and was dropped because of that.

Equity on Spot for Simon Successor; Duncan at Head, O'Brien Out, Swire In

'Carousel' to Tee Off Pitt Stadium Season

Pittsburgh, March 18.
The Rodgers & Hammerstein musical, "Carousel," will open the 1952 summer opera series at the Pitt Stadium week of June 16, the board of directors has just announced. The season this year will run for nine weeks, through Aug. 16, and balance of schedule will be out shortly. One of the shows is likely to be "The Firefly," if arrangements can be made for Mimi Benzell to star in it.

William Wymetal returns again as managing director and Karl Kritz as musical conductor, and the remainder of the staff is currently being organized. Edward Choate, who followed Sam Handelman as business manager last season, isn't expected to return this summer.

'Darkness' Still Short On 100G Investment; Tour To Conclude April 28

For the four weeks ended March 1, "Darkness at Noon" had an operating loss of \$78 on tour. Allowing for \$464 income from royalties and bond interest, that left \$26,028 still to be earned back on the \$100,000 investment. The backers have thus far received \$40,000 return of capital.

Because of waiver of author royalties, the show broke even on the weeks ended Feb. 9 and Feb. 16, when the respective grosses were \$15,884 and \$14,503. There was a \$31 profit on a \$16,128 gross for the week ended Feb. 23 and a \$109 deficit on a \$11,500 gross the week ended March 1. The show's assets as of March 1 included \$12,000 in union bonds, \$10,000 cash reserve and \$11,972 available for distribution.

The Playwrights Co. production of the Sidney Kingsley-Arthur Koestler melodrama is currently playing the finale of a three-week engagement in San Francisco, after which it will tour through the northwest and then work back east, probably closing April 28 in Huntington, W. Va.

Richardson Pleads For Veteran Brit. Actors

London, March 11.
Pleading for regulating entry into the thespian field, Sir Ralph Richardson, in a Royal Society of Arts lecture, complained of false overcrediting by people who styled themselves actors and actresses. Equity, he said, was now carefully considering regulations, but at the present, it was easy for anyone to break into the profession.

A recent Equity survey showed 50% unemployment among its 9,200 members. At the annual meeting last summer, it voted for the setting up of a special committee to examine the problem. This panel is still functioning and will report in May.

Detroit Arena Setup Folds Till Christmas

Detroit, March 18.
Theatre-in-the-Round, Barrie O'Daniel's new venture in theatrical entertainment atop the Hotel Tuller here, decided not to risk financial distress with the advent of Holy Week, and has closed up shop until Christmas.

The last two plays presented, "Pursuit of Happiness" and "Born Yesterday," got the venture out of financial trouble, as the presentations drew near-capacity audiences.

London Legit Bits

London, March 18.
Old Vic Co. off to South Africa May 22 for a four-month tour, returning Oct. 4. Company, comprising around 32, is taking four plays. Three are Shakespearean classics, "Othello," "Macbeth" and "A Midsummer Night's Dream," with the fourth, "The Other Heart," by James Forsythe. Harry Lowe is trying to revive "Intimate Relations," originally produced by Jack Waller in the West End, if he can get a suitable cast, for a provincial tour.

Following the exit of Louis M. Simon as executive-secretary, Actors Equity apparently faces a tough task in finding a suitable successor. Not only has the dropping of Simon indicated that the union's council prefers not to have too strong or independent a man in the spot, but the prospect of a merger of Equity and its affiliate performer groups makes the future status of a top executive extremely uncertain.

Apparently at a loss how to deal with the situation, the council followed the traditional course in such circumstances, appointing a committee to study the whole question of staff personnel. Meanwhile, Angus Duncan, assistant executive secretary, who was acting exec rec for some time before Simon's employment three years ago, again has the assignment on a pro-tem basis.

Willard Swire, whose "resignation" as assistant executive secretary was accepted by the council last week, has since been restored to that post. Explanation was that his suggestion of quitting, communicated to a council spokesman during a phone confab from the Coast, had been misinterpreted. Swire, who was temporarily in charge of the union's Coast office at the time, has since returned to N. Y. and has resumed his home-office duties. Robert Carver, a staff member, is temporarily handling the Coast operation pending appointment of a permanent representative.

Christopher O'Brien, whose discharge by Simon early in January precipitated the wrangle in the organization, was dropped by the council. This took the form of accepting his offer to resign "in the best interests of Equity," after the council had considered the evidence relating to his operation of the Coast office. This material, mostly in the form of affidavits from office employees, members and affiliate union executives on the Coast, had been the basis of

(Continued on page 60)

CABBIE'S CRITIQUE OF A SATED DRAMA CRITIC

New York.

Editor, VARIETY:
May I put in my 2c worth regarding your story, "Equity Warns Chapman May Prove Actors Incompetent—Not the Play?" I am a transportation salesman—taxi-driver to you—and I love the theatre. I see every play I can, sometimes I catch a matinee and evening the same day.

Well, a couple of Fridays ago I picked up a man who told me to take him to the Booth. I turned to him and remarked how lucky he was, going to an opening night.

"So what?" he sneered. "I go to all the openings." I told him about my hobby, how I had seen 58 plays last season. And he again came back with his So what? He had seen 134. "He was a critic," he told me, and it was a job with him. He got no pleasure out of attending any show.

I asked him if he thought the one at the Booth ("Collector's Item") would be any good. "It's a dog, it won't last," was his contribution. I tried to pin him down, to find out why he was so sure, and he said he had read the script two years ago. I have no idea who this self-styled critic was, but if he's a sample of the current crop, then I say it's too bad for the theatre.

Here's a guy going to his job, on which he admits he finds no pleasure or enjoyment. He has his review all written out in his mind—and obviously it's a pan. The show has two strikes on it before he's in his seat. It just can't win.

Richard Lightstone,
(234 East 70 St.)

Chi Library's Memorial

Honoring Ashton Stevens
Memorial luncheon honoring Ashton Stevens, noted Chicago drama critic, is being planned by the Friends of the Chicago Public Library for May 17 in Chi's Hotel Sherman.

Mrs. Kay Ashton-Stevens will be present as a special guest of the group. Committee arranging event is contacting the late critic's friends and associates throughout the country to attend the event.

Plays Out of Town

The Grass Harp

Boston, March 13.
Saint-Subber (in association with Rita Allen) production of play in two acts (five scenes) by Truman Capote, from novel of same title, directed by Robert Taylor, sets and costumes by Cecil Beaton; music, Virgil Thomson. At Colonial, Boston, March 13, '52; \$4.50 top.
Catherine Creek.....Johnny Stewart
Dolly Talbo.....Mildred Natwick
Verena Talbo.....Ruth Nelson
Dr. Morris Ritz.....Guy Gilbert
Reverend's Wife.....Susan Steel
Barber.....Susan Hertz
Sal's Wife.....Gloria Flynn
Postmaster.....Jay Barney
Sheriff.....Val Dufour
Judge Charlie Cool.....Margaret Feury
Colin Talbo.....Anthony McGrath
Big Eddie Stover.....Anthony McGrath
Brophy.....Larry Robinson
Sam.....Lenka Peterson
Maude Ritoran.....Alicia Pearce
Baby Love Dallas.....Alicia Pearce

Without a pretty extensive rewrite, the sound of "The Grass Harp" will probably not be long heard in the land of Broadway. Truman Capote's dramatization of his own novel of the same name has a special quality of its own, and that will doubtless appeal to connoisseurs of the experimental theatre, as well as to those with a taste for the shadowy nuances of the poetic theatre. But the story line, as well as the characterizations themselves, are not strong enough to sustain, although this piece runs a good fifteen minutes under the standard fare.

It is not easy to state the author's theme, as it is as illusive and undefinable as the central characters themselves. The play deals largely with the beautiful people William Saroyan dealt with a good deal more vividly a decade or so ago, but the dramaturgy employed by Capote is so clumsy that they never make audience contact, and never arouse a feeling of identification with or interest in the people.

In the play, the principal emphasis is on Dolly Talbo, who leaves her sister when she discovers the sister is trying to pry her patent medicine formula from her for commercial exploitation, and moves into a tree house. She is accompanied by the colored maid and by her 15-year-old cousin, and is presently joined by a tired judge, a widower repudiated by his children, who proposes marriage to the middle-aged spinster in the tree.

Tracked down by a posse organized in town, the arboreal poets are besieged, and the 15-year-old boy accidentally shot though not fatally. All then return to the house, where the spinster accepts reconciliation with her sister, realizing that she had so long identified herself with her and their own special life, that marriage with the judge would not be possible. The whole theme of the play revolves around problems of identity on the higher poetic level, but remains on the periphery for the average playgoer, who never quite gets what it is all about.

It is clearly the author's purpose to create this shimmering atmosphere, and had he the technique required for the stage, he might well have got away with it. But he is often wordy rather than poetic. His jokes (all springing from the colored maid's outspoken valor) are commonplace, his plotting feeble and inept, his devices during scene changes redundant and over-familiar, and his atmosphere and references too special. Meantime, the introduction of such postposterous vaudeville routines as that done (and marvelously, of course) by Alice Pearce are entirely out of key.

This is not to say that the play doesn't have its moments of great beauty. The trouble is, however, that these moments are not held in suspension by the line of action. No one is ever deeply concerned as to the outcome, for no narrative questions are ever posed. It may be said, incidentally, that some of the most beautiful moments are supplied by the music of Virgil Thomson, whose score is no less than exquisite. Using a string quartet with flute, harp and celeste, he provides 20-odd minutes of incidental music that more surely captures the mood of wistful fantasy the author intended than the author himself achieves.

It may also be said that Mildred Natwick, in the role of the ethereal Dolly, creates a memorable portrait, though one left unframed by the author, and that Ruth Nelson, as the more earthly sister, provides the only moment of real power and communication in the final scene. Georgia Burke, as the colored maid, has all the raisins of this bland nomenclature, and makes the most of them, while Johnny Stewart, as the disturbed Collins, gives a very sensitive portrait. Russell Collins handles the role of the middle-aged lover with a splendid reserve, and there are neat bits by

Lenka Peterson, Sterling Holloway, Susan Steel and others.

As the characters themselves are not exactly well-rounded, director Robert Lewis is often at a loss to provide motivated business, and there is consequently a good deal of static recitation, contrasted, when there is anything going on, with a lot of rushing about. The sets, offering a roccoco southern parlor and full-size tree, are the perfect background to more vital doings, and the costumes properly vague in style and period.

The show has a chance of hitting briefly as a fashionable conversation piece, but a run as a top grosser is the remotest possibility as it stands; it just doesn't have enough basic horsepower. Etie.

Salt of the Earth

New Haven, March 13.
George Nichols 3d production of comedy in three acts (six scenes) by Mary Drayton, based on novel by Ardyth Kennelly. Co-stars Teresa Wright, Kent Smith; features Judith Parrish, Jean Russell, Russell Jensen, Peg Hill, U.S. Marshal.....Don Shelton
Mrs. Castleton.....Jean Adair
Inez.....Helen Hobbs
Helga.....Karen Lindgren
Gumilla.....Mary James
Dr. Queen.....Clem Fowler

"Salt of the Earth" needs more seasoning before it can hope to gratify Broadway appetites.

Its premiere gives indication of the type of production that is a credit to all concerned—up to a point. Play offers satisfactory writing, acting and directing, within a limited scope. It's tastefully presented and carries a generous portion of charm and tenderness. It has several individual scenes of high dramatic quality, a bit of tear-jerking and a fair share of levity. It has an interesting premise concerning polygamy among the Mormons of 1887. But despite all this, a probing of the depths of the play's potentialities has not yet produced a theatrical sturdiness that can buck Broadway's current demand for the exceptional in legitimate fare.

Unless there is a marked stepping up of emphasis on the play's inherent assets, "Salt" will probably end up in the "miss-is-as-good-as-a-mile" category. In any case, it could make an okay film, properly expanded to include the trek of the Mormons westward in search of their promised land.

An overabundance of charm, as opposed to a shortage of stirring action, is a preeminent status that lacks balance. While there are certain nostalgic segments that cause auditors to sink comfortably into their seats, there are no exciting moments to lift them out of them. Considerable femme sympathy is generated through the dual introduction of material on the wife's version of polygamy, also a mother's loss of her child.

Located in Salt Lake City in 1887, at the time when the Government is attempting to wipe out the Mormon practice of polygamy, the script, which is based on the novel, "The Peaceable Kingdom," has Olaf Eklund married openly to one spouse and somewhat surreptitiously to another. Story concerns the ultimate rebellion of the No. 2 wife, whom Olaf really loves the more, who objects to being stashed away on the outskirts of the town, where the heat of U. S. marshals makes her husband's visits too frequent. Eventual elimination of the Government of the multiple-marriage setup brings a happy solution to the pair.

Teresa Wright tackles the role of Linnea, wife No. 2, with considerable assurance, and lends a considerable amount of warmth to the part, both as wife and as mother of a brood that eventuates as a result of the Mormon interpretation of the Biblical admonition to "replenish the earth." Role calls for a variety of emotions, which are competently displayed. Kent Smith is convincing as Olaf, although the part is not one to tax a player of his recognized stature.

Jean Adair creates pin-dropping silence in a brief scene plucking at audience heartstrings; Judith Parrish makes a pert 1887 version of a lady of tight bodices and loose morals, and Peg Hill draws good audience response as a friendly neighbor. Three moppets, Janet Parker, Angela Adamides and Adele Alice Newton, carry the cast juvenile banner refreshingly, without the tedium of precociousness. Other supporting roles offer interesting bits, all well handled. Dialog of Mary Drayton exhibits a fair for pleasing scribbling and

staging of Alfred Drake has blended available material coherently.

Sam Leve has given the production a workable setting that combines a kitchen-parlor-bedroom area effectively. Period costumes by John Derro make the most of an opportunity to range from staid male garb to colorful femme finery. Bone.

Mulberry Valley

Baltimore, March 10.
Vagabond Players production of comedy in three acts by Holmes Alexander. Directed by G. H. Ponder. Naomi Evans, production director; Walter Preston, technical director. At Vagabond, Arena Theatre, Baltimore, March 10, '52; \$2.20 top.
Emma Bushrod.....Julie Wood
Satie Bushrod.....Grace Kenard
Canton Bushrod.....Harry Welker
Harry Suttler.....Irving Dill
Bill.....Doris Little
Jennie.....Naomi Evans
Bettie.....Nancy McGrath
Diana.....Patricia Lilly
Gerry Lassiter.....Walter Preston
Rachel Lassiter.....Doris Little
Stovey.....Harry Phillips
George.....Pinkney McLean
Richard Plantagonet.....Frank Reed
Irma.....Madge Alexander

Playwright Holmes Alexander, a working newspaperman operating a column out of Washington, with several novels and biographies under his belt, along with a play, "Aaron Burr," which attracted attention several years ago. His current effort doesn't measure up, in spite of transient spots of sharp dialog and a feel for a dramatic moment or two. Basic shortcomings are stereotyped characters, old-hat handling, such as setting the story background in an opening scene between a servant and another character, and a telegraphed and unoriginal story-line about people who fail to merit three acts of conversation and light chaffing.

Canton Bushrod is an impoverished socialite keeping up a front in Mulberry Valley where the folks chase foxes, drink mint juleps and check on human bloodlines along with those of their horses. He and his daughter are hard put to keep the old family manse in proper plumbing, potable drinking whiskey and meat and potatoes. He could change all that, though, if only he would pave the way for his rich neighbor and employer to get his offspring into the magic circle of hunt breakfasts, cocktail brawls and sundry "Mulberry Valley" cotillions.

Naturally, the offspring on both sides of the fence straighten out the conflict, after some contrived romance and a baring of souls and birthrights, plus an attempt at justification of what makes a Bushrod tick.

Alexander knows these people; he has lived and ridden to hounds with them, but they do not make a play. The maid is strictly "Uncle Tom." The doddering old millionaire who would part with his all to provide "social" background to his offspring; the impoverished aristocrat giving his all for his "way of life," even the whiskey-drinking, dame-chasing doctor who threw away a brilliant career for a life in "society"—they are all in it and doing the same old act.

Acting by veterans of this, one of the oldest little theatre groups in the country, is first-rate, with excellent performances chalked up by Harry Welker, Mary Stewart, Dorris Little, Walter Pearthree, Julia Wood and Irving Dill. G. H. Ponder's direction is a decided standout, getting fine results in spite of difficulties encountered by the arena-type production. Alexander has a lot of makings and should come up with a winner before long, but "Mulberry Valley" is far from being the one.

Burm.

Yiddish Play

Der Yiddisher Mikado

Deborah Group of Hadassah presentation of "Gilbert & Sullivan's Mikado" in two acts, translated by Miriam Walowitz. Directed by Gertrude Radey. Costumes by Dorothy Bernstein, Ruth Zucker; musical accompaniment by Ethel Eisenberg; choreography, Sil-Lan Chen. At Brooklyn High School for Home-making, Brooklyn, N. Y., March 11, '52.

With Betty Hechtman, Pearl Reuillard, Faye Schenk, Florence Chudnov, Doris Siegal, Fadia Bergida, Sylvia Kissel, Pauline Schneider, Sylvia Fleishman Reznikoff, chorus.

Gilbert & Sullivan's "Mikado" suffers little in the transition from British to Yiddish. Although the Oriental potentate has now run the gamut from the late Bill Robinson's "Hot" version on Broadway in 1939 to the Hadassah's present stuffed "Dermikado" display in Brooklyn, operetta emerges in the kosherized treatment as it did in the live-coating, as okay entertainment. Only the die-hard "D'Oyly" Carters could find fault with this production.

The Savoyardniks in "Der Yiddisher Mikado" are comprised of Brooklyn femmes (housewives,

Plays on Broadway

Golden Boy

American National Theatre & Academy (Robert Whitehead, managing director) presentation of drama revival in three acts (12 scenes) by Clifford Odets. Staged by John Garfield. Lee J. Cobb features Art Smith, William Hansen, Bette Grayson, Joseph Wiseman. Directed by Odets. Sets, lighting, costumes by Paul Morrison. At ANTA Playhouse, N. Y., March 12, '52.
Tom Moody.....Art Smith
Lorna Moody.....Bette Grayson
Joe Bonaparte.....William Hansen
Tokie.....Martin Hansen
Mr. Carp.....Michael Lewin
Siggle.....Peggy Meredith
Anna.....Jack Klugman
Frank Bonaparte.....Rudy Bond
Eddie Fuzzell.....Joseph Wiseman
Pepper White.....Arthur O'Connell
Mickey.....Jack Warden
Call Boy.....Sidney Kay
Sam.....Gerald S. O'Loughlin
Lewis.....Norman Brooks
Drake.....Joe Bernard
Driscoll.....Bert Conway
Barker.....Tony Kraber

ANTA's managing director, Robert Whitehead, has come up with another commendable production in this revival of Clifford Odets' drama, but it doesn't measure up to the distinction of ANTA's previous two presentations. The revival has several distinguishing features, such as really first-rate performances by John Garfield and Lee J. Cobb in pivotal roles, while various members of the memorable Group Theatre (including Garfield and Cobb) that did the original "Golden Boy" in 1937 have returned for this one (though not necessarily in the same roles).

Perhaps it's the fault of author Odets, who directed the revival; or of some of the casting, which is wrong. Perhaps, too, it's in some of the situations and dialog, which at times seem a little dated and weak. The play has its gripping moments and moving scenes, and still holds up unusually well, on the whole. But this production seems spotty and disjointed, rather than well-rounded and absorbing, with a static quality that lacks cohesion and excitement.

The familiar story of the intense, befuddled young Italian-American boy, torn between love of boxing and the violin, and made a cat paw by greedy managers on his way up the ladder, until his unfortunate end, still has much appeal. There are many fine scenes, but though these are deeply moving, the production as a whole is not. It never quite gets its wings off the ground.

Garfield, who played the cabbie, Siggle, in the original, and who toured with the revival last summer on the strawhat circuit, has the prize-fighter lead now in a vivid, driving performance that is gripping. No less appealing is Cobb, ah the bewildered, simple, but high-minded immigrant fruit-peddler hoping to win his son back to his old life and a career with the violin. (Cobb played Mr. Carp, the philosopher-neighbor, in the original.)

A couple of miscastings in other lead parts weigh "Golden Boy" down. Bette Grayson, as Lorna, the fight manager's moll who falls

school-teachers, business women, etc.) who display a pro savvy that lifts the operetta out of the club-women groove. It's doubtful if any legit, screen or Met talent will be uncovered here, but cast knows what it's doing and principals sell the G & S melodies well enough to please the stubholders, who've shelled out \$5 top for the occasion.

Miriam Walowitz has translated with a sharp ear for Yiddish colloquialisms that tickle the cognoscenti. Her accuracy in fitting the difficult Gilbert patter lines into humorous Yiddishisms is the show's highlight. Such fave songs as "Behold the Lord High Executioner," "Ut Kunt der Grayser Haycher Kuphnocher," "There Little Maids," "Drei Klayne Mayd-lach," "Here's a How-Dee-Do!" ("Oy, A Vaytig Mir"), "The Flowers That Bloom in the Spring" ("Die Blumen Vee Bleeven in Mai") and "On a Tree by a River" ("Af a Balm a Vahser") come across with rib-tickling impact.

Heading up the cast are Betty Hechtman as Nanki-Poo (Yanki-Poo), Faye Schenk as Poo-Bah (Shmir-Mir), Florence Chudnov as the Lord High Executioner (Ky-Shpy), Doris Siegal as Yum Yum (Tsi-Peh) and Sylvia Fleishman Reznikoff as Der Mikado. All play with a good humor and ebullience that's winning. Gertrude Radey rates praise for her excellent staging, as does Ethel Eisenberg, whose top keyboarding provides the only musical backing. Costumes are rich and colorful.

The management, which seemed to have spared no expense in putting this production together, should have considered that part of the audience which isn't hep to the lingo. For them, this reviewer suggests the Hadassah prepare a chopped libretto. Gros.

for the boy, is winning at times, but her performance is too much on one level, too often flat and one-dimensional, to be quite effective. The usually reliable Art Smith (who played Tokio, the trainer, in the original) is somewhat fumbling and unconvincing as the boxer's first manager, Tom Moody.

Joseph Wiseman is quite effective as the gunman Fuzzell, who muscles into the managerial setup, playing with a feline quality that's

Original Cast

Group Theatre presentation of drama in three acts by Clifford Odets. Staged by Harold Clurman. At Belasco, N. Y., Nov. 4, '37; \$3.30 top. (Ran 248 performances).
Tom Moody.....Roman Bohnen
Lorna Moody.....Frances Farmer
Joe Bonaparte.....Luther Adler
Tokie.....Art Smith
Mr. Carp.....Lee J. Cobb
Siggle.....John Garfield
Anna.....Morris Carnovsky
Frank Bonaparte.....Phoebe Brand
Roxie Gottlieb.....Robert Lewis
Eddie Fuzzell.....Eddie Moran
Pepper White.....Harry Bratsberg
Mickey.....Michael Gordon
Call Boy.....Bert Conway
Sam.....Martin Rut
Lewis.....Howard Da Silva
Drake.....Charles Cress
Driscoll.....Charles Niemeyer
Barker.....Karl Malden

quite unlike the typical gangster portrayal. Disconcerting at first, the characterization soon wins one over. There are some fine shorter roles, especially William Hansen's as the trainer, Arthur O'Connell's as a punch-happy fighter and Rudy Bond as a big-mouth manager. Other good interpretations are Michael Lewin's cab-driver Siggle; Peggy Meredith's Anna; Martin Greene's philosopher; Jack Klugman's union organizer, Frank, and Tony Kraber's manager Barker. Bron.

Legit Followup

Guys and Dolls (46th STREET, N.Y.)

After nearly 16 months of solid standee-limit trade, "Guys and Dolls" retains its superlative quality to a remarkable degree. Probably the fact that all the original leads have remained with the show has something to do with it. But aside from that, the performance has lost little of its edge, while the physical production has been kept in superb condition and the whole tone of the musical is still amazingly fresh and infectious.

To a repeat observer, the Frank Loesser-Jo Swerling-Abe Burrows show still seems virtually perfect of its type. If it has produced relatively few standard pops, the Loesser score is nevertheless one of the outstanding show scores of modern legit history, with approximately a dozen numbers that electrify a theatre audience. The Swerling story idea and Burrows' brilliant expression of the Damon Runyon idiom combine to make this something of a masterpiece of the contemporary musical stage.

Not only has the performance broadened surprisingly little, considering the length of the run, but certain of the principals seem actually to have improved since the opening. Thus, Robert Alda, always physically right as the big stake gambler, appears to have acquired added poise and perhaps a bit better shading in his comedy playing, although his singing isn't exactly Metopera calibre.

Isabel Bigley, who has been upped to top co-featured billing since the opening, has grown in assurance and authority, although she now tends to italicize the trifle bit in the Havana scene a trifle and come down a little hard on some points in certain of her scenes. But she is obviously becoming more resourceful as a singer, and engaging as a singer. And, if she continues to develop, she seems a prospect for stardom.

As always, Sam Levene is a powerhouse, providing not only great conviction but also invaluable drive to the whole performance. At the show caught, he and Vivian Blaine broke up for several lines in one number together. This is particularly unfortunate in a deadpan Runyon story, but presumably it was an exceptional incident, as there was little indication that they or other members of the troupe are easing up.

Miss Blaine, who has been back for some time after a leave of absence for a film stint, is generally knockout as the unhappy rival of a crap game, still bringing down the joint with her sock delivery of her song numbers. Of the secondary featured players, B. S. Pulley and Tom Pedit seem to have relaxed just a bit as Big Jule and Harry the Horse, respectively, but Stubby Kaye and Johnny Silver (Continued on page 60)

Chi Rolling; 'Guys' Record \$56,240, 'Bell' Smash \$28,100, 'Moon' \$14,300

Chicago, March 18.

Chicago, with only three plays, is beating the usual mid-March, Lent and income tax time with some sock grosses. Only sufferer is the long run "Moon Is Blue," which is still profitable, but below par. "Guys and Dolls" and "Bell, Book and Candle" are getting lush trade.

Advance sale for the first early bird performance of "Moon Is Blue" tonight, (Tues.) is heavy, with the balcony seats all gone. The 7:30 p.m. starting time will be repeated March 25, and if results are good, will be a regular Tuesday feature. "Remains to Be Seen" is due April 7 for the Erlanger and "Two on the Aisle" for the Great Northern after "Bell" closes there May 3.

Estimates for Last Week

"Bell, Book and Candle," Great Northern (3d wk) (\$4.80; 1,500). Fine \$28,100.

"Guys and Dolls," Shubert (3d wk) (\$6; 2,100). New house record at \$56,240; theoretical capacity would be about \$56,600 including "post seats," but withholding sale of these limited-vision locations reduces the actual capacity to about \$52,200.

"Moon Is Blue," Harris (46th wk) (\$4.80; 1,000). Little better than last week with \$14,300.

Havoc OK \$18,700, 'Harp' \$6,400, Hub

Boston, March 18.

For the first time this season legit patrons have plenty of choice with all legiters, with exception of the Majestic, alight. Newcomers are "Salt of the Earth," at Wilbur, which opened last night, (Mon.). The revue, "Two on Aisle," is due tonight (Tues.) at the Shubert, and Sadler's Wells Ballet at the Opera House. Continuing are "Affairs of State" in second week at the Plymouth, and "Grass Harp," in final week at the Colonial.

Estimates for Last Week

"Affairs of State," Plymouth (1st wk) (1,200; \$3.60). June Havoc starrer got \$18,700 on Theatre Guild subscription.

"Grass Harp," Colonial (1st wk) (1,500; \$3.60). Opened Thursday night (13) to generally mild notices, although Elliot Norton, of the Post, expressed qualified approval; first four performances topped \$6,400.

N.Y. CITY BALLET'S SOCK \$198,700 FOR 5 WEEKS

The N. Y. City Ballet, ending a five-week stand at City Center, N. Y., Sunday night (16), grossed a sock \$198,700 for the season, for one of its best seasons to date. In its fourth stanza, the troupe garnered \$45,000, biggest week it's ever had in its four-year history. Troupe grossed \$36,400 its first week, \$38,700 the second, \$37,500 the third, and \$41,100 for the windup fifth.

Troupe is now readying for its first European tour (although it visited England in 1950), trip to cover a half dozen countries and last five months. Group leaves April 7 by plane, opening in Barcelona April 15. It will wind its tour on Aug. 30 in Edinburgh, then return for a September season in N. Y.

Connie Bennett 10G On 'April' Tryout, K.C.

Kansas City, March 18.

Legit trade sparked a bit the past week to give the Fox Midwest Orpheum Theatre a moderately good take on "A Date with April." Constance Bennett starrer played seven performances, with best trade on the weekend. Price scale of \$1, \$2 and \$3 trotted up to \$10,000 for the run, considerable improvement over the previous week's offering, also a stock production from the Empress Theatre, St. Louis.

Miss Bennett revealed that she is headed for Broadway with the George Batson comedy, but will play some national dates through the spring and summer before taking it to New York in the fall.

Orpheum got the third company of "Moon Is Blue" last night (Mon.) for a six-day stand, with two matinees, and a \$3.66 top.

Holliday Dreamy 6G 'Moon' \$13,900, St. Louis

St. Louis, March 18.

Judy Holliday in "Dream Girl" was an SRO draw at the Empress Theatre last week. Single-frame stand of the stock production copped a sockeroo \$16,000 at \$2 top. "Made in Heaven," with Richard Arlen and Hazel Whitmore, opens tonight (Tues.). Second and windup week of the touring "Moon Is Blue," with Hiram Sherman, Marcia Henderson and James Young, closed Saturday (15) at the American with a gross of \$13,900. Top was \$3.66. Theatre is shuttered for next five weeks.

'CARMEN' 17G, ST. PETE; HURLEY SETS MEMPHIS

St. Petersburg, March 18.

"Carmen" in the round grossed \$17,000 at the Operetta here last week. Pat Hurley, producer, flew to Memphis this week to sign as producer of the local open air theatre. He will present a 10-week summer season there, converting the conventional al fresco theatre in part into a theatre-in-the-round with a roll-away dome that can be closed in case of rain. Memphis season will open June 16 with "Music in the Air."

Hurley this week also set a five-year deal with local backers to produce a six-week operetta season in Tampa, Fla. Three weeks will precede and three weeks will follow the St. Petersburg 1953 season.

"Sweethearts" opens here tonight (Tues.), starring Robert Feyti, Victoria Sherry and Don Clarke.

'Tattoo' Perky \$21,900, 'Consul' Sad \$15,000, L.A.

Los Angeles, March 18.

Rain dampened the legit box-office last week and only "The Rose Tattoo" succeeded in winding up on the bright side of the ledger. Touring Cheryl Crawford production finished its two-week stand at the 1,636-seat Biltmore with a fine \$21,000 for the second frame, giving it a \$39,200 total and an operating profit of about \$5,000 on the stand.

Six-day production of "The Consul" at the 2,670-seat Philharmonic Aud under the Guild opera banner registered a dour \$15,000, about \$4,000 in the red.

"3 for Tonight," package of one-acters at the 400-seat Las Palmas registered a dismal \$1,800, about \$2,500 below costs.

'Salt' Gets \$9,600 in 4 In New Haven Tryout

New Haven, March 18.

Biz was moderate at preem of "Salt of the Earth" at Shubert last Thursday-Saturday (13-15). Teresa Wright-Kent Smith starrer drew about \$9,600 on four performances at \$4.20 top.

Breakin of "To Be Continued" was due here for Mar. 27-29 but was canceled when late start of rehearsals brought conflict with other booking. "Of Thee I Sing" revival is set for week of April 7.

Monte Carlo 16G, Mpls.

Minneapolis, March 18.

Third ballet troupe to play Minneapolis this season (the others having been Sadler's Wells Theatre Ballet and Ballet Theatre) and coming in during Lent and at income tax time immediately after 11 nights and 14 performances of "South Pacific" sellout business, Ballet Russe de Monte Carlo for six nights and two matinees at \$3.60 top in the 1,900-seat Lyceum wound up with a light \$16,000.

"Moon Is Blue," with Hiram Sherman and Marcia Henderson, opens a six-day engagement next Monday (24). Underlined for April 9-13 is "Darkness at Noon."

'Roberts' \$18,400, N. O.

New Orleans, March 18.

Returning to the Civic Theatre, where it grossed a torrid \$36,000 only 11 months ago, "Mister Roberts" drew a profitable \$18,400 last week. House now reverts to an art film policy until "Moon Is Blue" arrives April 18.

'Cocktail' Fair \$14,600 On Guild-ATS, Balto

Baltimore, March 18.

"Cocktail Party" played Ford's here last week as the third of five plays promised under American Theatre Society-Guild subscription. T. S. Eliot comedy overcame a set of unfavorable notices from local critics to collect a fair \$14,600 gross. Neva Patterson replaced Julie Hayden in a leading role during the engagement.

Olivia De Havilland in "Candida" is current, also on subscription.

'Jamie' Boff 39G, 'Day' Nice \$13,900, 'Watch' 6G, Philly

Philadelphia, March 18.

Although it got off to slow start, "Three Wishes for Jamie" picked up tidily in second week, and musical could easily have stayed around longer. House went clean in final performances. "One Bright Day" got favorable word of mouth to better its first week's biz. Olivia De Havilland's "Candida" duplicated opening week's draw. "Long Watch" staggered through its try-out fortnight.

Departure of four shows Saturday night (15) left town wide open. "Cocktail Party" on Theatre Guild-American Theatre Society subscription, opened last night (Mon.) at the Walnut. That winds up stage activity until March 31, when "Member of the Wedding" returns to the Forrest; "The Chase," opens at Locust, and "The Brass Ring" bows in at Walnut.

Estimates for Last Week

"Long Watch," Forrest (2d wk) (\$3.90; 1,760). Drama about WAVES never got rolling. Sad \$6,000.

"Candida," Locust (2d wk) (\$3.90; 1,580). Nice steady business, although far from smash. Satisfactory \$15,100.

"Three Wishes for Jamie," Shubert (2d wk) (\$6.50; 1,870). Biggest thing in weeks. Built steadily through run. Bettered \$39,000.

"One Bright Day," Walnut (2d wk) (\$3.90; 1,340). Favorable comment from spectators helped during second stanza.

'Blondes' \$50,800 For Cleve. Week

Cleveland, March 18.

"Gentlemen Prefer Blondes," with Carol Channing, rounded up a potent \$50,800 at \$4.92 top in eight performances last week in the 3,000-seated Public Music Hall under the sponsorship of George Young and local associates.

Business was rather spotty the first couple of performances, and so were reactions of professional first-nighters. After the half-way mark attendance built to capacity by the end of the stanza.

Legit Hanna, now dark, reopens next Monday (24) with "Remains to Be Seen," Janis Paige and Jackie Cooper topping company starting tour here.

'PACIFIC' SOCK \$57,900 IN WEEK AT DES MOINES

Des Moines, March 18.

Touring edition of "South Pacific" with Janet Blair and Webb Tilton co-starred, rolled up a bumper gross of almost \$57,900 in eight performances last week in the huge (4,139 seats) KRNT Theatre here. It was a boxoffice stampede from the start.

Rodgers-Hammerstein-Logan musical is playing the Murat, Indianapolis, this week.

'Okla.' Fair \$25,500 In Two-Way Splitup

Rochester, March 18.

"Oklahoma," the Theatre Guild meal ticket, wound up another season last week with a passable \$25,500 gross for an eight-performance split. Rodgers-Hammerstein musical played four performances Monday-Wednesday (10-12) at the 1,400-seat Victory, Dayton, and the concluding four showings Thursday-Saturday (13-15) at the 2,574-seat Masonic Auditorium here.

Show will tour again next season.

B'way Improves, But Still Ragged; 'Boy' \$20,400 for 7, Hayes \$31,100, Olivier-Leigh \$55,500, 'S.P.' \$42,100

Business on Broadway was generally a bit better last week than the week before. Conditions were spotty, however, with the attendance pattern varying considerably at different shows, not only in regard to the week's total but in nightly receipts. Thus trade was off at some theatres early in the week, while others were bettering the previous stanza's figures. There was also a weekend rush at some houses and not at others. As a whole, the pace was uneven and seemingly shaky. Three shows went clean.

The total gross for all 24 shows last week was \$677,000, or 80% of capacity. Week before last total for all 25 shows was \$654,800, or 74% of capacity, representing a drop of 3% from the previous week.

A year ago last week the total for all 25 current shows was \$569,400, or 77%, a decline of 4% from the week before.

Of the new openings, the ANTA-produced "Golden Boy" revival drew a preponderantly favorable press, started at a brisk boxoffice pace and the engagement has been extended beyond the scheduled two weeks. There were two closings last week and one is slated for this week. Four openings are carded for this week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetical designations refer, respectively, to top price; ("indicates using two-for-one"), number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Call Me Madam," Imperial (74th wk) (MC-\$7.20; 1,400; \$51,847) (Ethel Merman). Just missed \$43,900 (previous week, \$39,300); closing May 3, to tour.

"Cleopatra," Ziegfeld (13th wk) (D-\$7.20; 1,628; \$59,536) (Laurence Olivier, Vivien Leigh). Shaw-Shakespeare revivals bettered \$55,500 (previous week, \$58,200); closing April 12.

"Constant Wife," National (15th wk) (C-\$4.80-\$6; 1,172; \$31,000) (Katharine Cornell, Brian Aherne, Grace George). Nearly \$13,800 (previous week, \$12,600); closing April 5, to tour.

Dickens Readings, Golden (6th wk) (C-\$4.80; 776; \$19,195) (Emlyn Williams). Reported over \$14,900 (previous week, \$12,000); closed Saturday night (15) after 48 performances, for an estimated break-even on the run; star is due for a return engagement next season following extended tour opening in January.

"Fourposter," Barrymore (21st wk) (C-\$4.80; 1,060; \$24,996) (Jessica Tandy, Hume Cronyn). Just missed \$22,600 (previous week, \$21,400).

"Gigi," Fulton (17th wk) (C-\$4.80; 1,063; \$23,228) (Audrey Hepburn). Nearly \$17,100 (previous week, \$14,600).

"Golden Boy," ANTA Playhouse (1st wk) (D-\$4.50; 925; \$27,000) (John Garfield, Lee J. Cobb). Opened Wednesday night (12) to six favorable notices (Atkinson, Times; Coleman, Mirror; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; Pollock, Compass; Watts, Post) and two pans (Chapman, News; McClain, Journal-American); first seven performances through Sunday night (16) drew \$20,200; engagement extended.

"Guys and Dolls," 48th St. (69th wk) (MC-\$6.60; 1,319; \$43,904). As usual, \$44,400.

"I Am a Camera," Empire (16th wk) (CD-\$4.80-\$6; 1,082; \$24,908) (Julie Harris). Almost \$19,100 (previous week, \$21,400).

"Jane," Coronet (7th wk) (C-\$4.80-\$5.40; 1,027; \$31,000) (Edna Best, Basil Rathbone). Nearly \$15,900 (previous week, \$16,400).

"King and I," St. James (51st wk) (MD-\$7.20; 1,571; \$51,717) (Gertrude Lawrence). Topped \$51,700 (previous week, \$51,300) with the star absent all eight performances because of illness.

"Moon Is Blue," Miller (54th wk) (C-\$4.80; 920; \$21,588) (Barbara Bel Geddes, Donald Cook, Barry Nelson). Slightly under \$17,500 (previous week, \$15,600).

"Mrs. McThing," Beck (4th wk) (CD-\$4.50; 1,314; \$32,000) (Helen Hayes). About \$31,100 (previous week, \$28,600); moves next

to the Morosco next week to make room for the incoming "Grass Harp."

"Paint Your Wagon," Shubert (18th wk) (MC-\$7.20; 1,361; \$46,000) (James Barton). Almost \$34,700 (previous week, \$33,500).

"Pal Joey," Broadhurst (11th wk) (MC-\$6.60; 1,160; \$39,602). Nearly \$39,900 again.

"Paris 30," Booth (2d wk) (MC-\$4.80; 900; \$20,235) (Cornelia Otis Skinner). About \$10,000 (previous week, \$11,000 for first seven performances).

"Point of No Return," Alvin (14th wk) (D-\$4.80-\$6; 1,331; \$37,924) (Henry Fonda). Approached \$37,700 (previous week, \$37,000).

"Remains to Be Seen," Morosco (23d wk) (D-\$4.80-\$6; 912; \$25,700). Almost \$13,900 (previous week, \$13,300); closing next Saturday (22), to tour.

"Shriek," Cort (8th wk) (D-\$4.80; 1,056; \$27,700) (Jose Ferrer, Judith Evelyn). Nearly \$24,500 (previous week, \$24,000).

"South Pacific," Majestic (152d wk) (MD-\$6; 1,659; \$50,186) (Martha Wright, George Bricken). Almost \$42,100 (previous week, \$38,800).

"Stalag 17," 48th St. (45th wk) (C-\$4.80; 912; \$21,547). Approached \$14,000 (previous week, \$12,500).

"Top Banana," Winter Garden (20th wk) (MC-\$6.60-\$7.20; 1,519; \$51,881) (Phil Silvers). Nearly \$42,600 (previous week, \$43,600; has been overquoted recently).

"Two on the Aisle," Hellinger (35th wk) (R-\$6; 1,507; \$49,563) (Bert Lahr, Dolores Gray). About \$17,500 (previous week, \$17,500); closed Saturday night (15) after 276 performances; financial details in separate story.

"Venus Observed," Century (5th wk) (CD-\$4.80-\$6; 1,645; \$45,000) (Rex Harrison, Lilli Palmer). Just over \$32,500 (previous week, \$31,500).

OPENING THIS WEEK

"Flight Into Egypt," Music Box (D-\$4.80; 1,012; \$27,000). Irene Selznick production of George Tabori drama, staged by Ella Kazan, premiered last night (Tues.) after postponement; capitalized at \$100,000, cost about \$75,000 (plus \$20,000 in bonds and approximately \$6,000 tryout loss) and can get by at around \$16,500 gross.

"Good Watch," Lyceum (CD-\$4.80; 995; \$22,845). Anthony B. Farrell-Charles Coburn production of play by Harvey Haislip (Morrie Ryskind withdrew as co-author); capitalized at \$75,000 plus 20% overall, production cost about \$65,000 (excluding \$15,000 in bonds and \$15,000 tryout loss) and can break even at around \$14,000 gross; tryout reviewed in VARIETY, Feb. 20, '52; opens tomorrow night (Thurs.).

"One Bright Day," Royale (D-\$4.80; 1,035; \$27,000). Howard Lindsay-Russell Crouse production of Sigmund Miller play; financed at \$75,000, production cost an estimated \$45,000 (plus \$8,500 in bonds and \$10,000 tryout loss) and can break even at around \$15,000 gross; tryout reviewed in VARIETY, March 5, '52; opens tonight (Wed.).

"Three Wishes for Jamie," Hellinger (MC-\$6.60; 1,527; \$51,300) (Anne Jeffreys, John Raitt). Albert and Arthur Lewis production of musical version of Charles O'Neal's novel, "Three Wishes for Jamie McRuin," with book by Abe Burrows and the author, songs by Ralph Blaine; financed for \$175,000 plus 20% overall, production cost about \$240,000 (excluding \$30,000 in bonds and approximately \$36,000 tryout profit) and can break even at around \$51,000 gross; tryouts reviewed in VARIETY, July 4, '51, and Feb. 6, '52; opens Friday night (21).

"Darkness at Noon," starring Edward G. Robinson, continued to build last week, chalking up a strong \$21,600 for its second stanza at the 1,550-seat Geary Theatre. Good production is scaled to \$4.80.

"Rose Tattoo," with Maureen Stapleton and Eli Wallach, opened at the 1,775-seat Curran last night (Mon.). Top is \$3.60.

Carl Ebert production of "The Consul" has been set for two weeks at the Curran starting April 14. Paul Posz, former Opera exec, has leased the house for run. Posz was associated with Gene Mann in last summer's musical series at the Opera House.

'DARKNESS' BRIGHTENS; GRABS \$21,600, FRISCO

San Francisco, March 18.

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"Rose Tattoo," with Maureen Stapleton and Eli Wallach, opened at the 1,775-seat Curran last night (Mon.). Top is \$3.60.

Plays Abroad

Excitement

London, March 10.
Tom Arnold & Emme Littler presentation of revue in two acts (15 scenes). Staged by Robert Nesbitt. Music and lyrics, Ronnie Aldrich, Carol Coates, Peter York, Geoffrey Parsons, Michael Ezer, Ervin Drake, Jimmy Shirl, Ben Frankel, Henry Katzman, Ronnie Hill, Harold Purcell; sketches, Ronald Hanbury; musical arrangements, Dubroy Somers; dances arranged by Daphne Kiermader; sets, Edwina Delony.
With Jewel & Warriss, Simone Dolphen, Ena Lowe, Larry Day, Pedro de Cordoba, The Craddocks (3), Danya & Alvarez, George Hamilton, Daphne Kiermader, Les Trois Cousines (3), Margit & Margot, Remi Martel Dancers (3), Herbert Aron, The Rekoffs (2), Debrov Somers and orch. At London Casino, London, March 8, '52; \$2.25 top.

With all the splendor and glitter that money can buy, this new edition of the Tom Arnold-Emme Littler Latin Quarter revue, elevated to a title of its own, is the most elegant and sumptuous of the series. Accent is away from austerity, and lavish costuming and big-scale staging puts the production in the top class of spectacular treats. It's a cinch for its nine months' season.

As visual entertainment, "Excitement" currently tops them all, but its prime weakness is in its comedy. The big production numbers with skilled dancers, and decorated by a bevy of motionless nudes, are fine. But some of the more intimate sketches rely too much on the individual talents of Jewel & Warriss, who in turn, are served by unimaginative scripting. They rate ample laughs from broad and obviously concocted situations, but would have made a far heavier impact with stronger material.

Femme lead is played by Simone Dolphen, attractive blonde Parisienne, who combines a Gallic charm with a tuneful pair of pipes. Chantebise is not too well served with lyrics and even her best number, "The Matter of the Mink," hardly lives up to the cynical promise of the title. Larry Day, a local newcomer to the West End, brings a pleasing voice, but little else, to his role as principal male vocalist.

As usual, the show abounds with an array of vaude talent, and although the current lineup is imposing, there is an undue sameness about many of the acts. Opening-night hit was dancer Pedro de Cordoba, highlight of whose act is an intricate, fascinating hand movement in front of a sensitive milk, with his fingernails providing the effect of castenets. A more conventional style terping routine also registers click.

Among other specialties, the Three Craddocks get hefty reaction from a split-second tumbling act on slapstick lines; Margit & Margot, duo of femme acrobats, score solidly for highgrade precision work; the Rekoffs rate modest laughs for a knockabout dancing routine; Danya & Alvarez contribute a highly-polished display of ballroomology; Les Trois Cousines come across with a few tunes put over in refreshing, but deliberate naive style; and the Remi Martel Dancers offer a striking ballet sequence.

In a production in which the entire emphasis is placed on Parisian effect, Enid Lowe offers neat light comedy touches in some of the sketches, and Daphne Kiermader is a striking ring mistress in a lavish circus number.

Entire layout was again created and directed by Robert Nesbitt, and although he's gone to town with every facet of the production, its splendor and opulence is in no way marred by brashness.

Myro.

The Deep Blue Sea

London, March 7.
H. M. Tennent, Ltd. production of drama in three acts by Terence Rattigan. Stars Peggy Ashcroft. Directed by Frith Banbury. At Duchess Theatre, London, March 6, '52; \$2.50 top.
Peggy Ashcroft.....Peggy Ashcroft
William Colver.....Roland Culver
Philip Welch.....David Aymer
Ann Welch.....Ann Walford
Mrs. Elton.....Barbara Leake
Freddie Page.....Kenneth More
Jackie Jackson.....Raymond Francis
Mr. Miller.....Peter Illing

This latest Terence Rattigan play is more orthodox theatre than his previous opus, "Who Is He?" and should prove a healthy addition to his list of successes. It's an absorbing study of a warm-hearted woman, cheated of romantic love with both husband and lover. With equally good casting, it might stand a chance in the U.S. It would certainly provide good screen material.

Story opens with a woman discovered half-gassed in a shabby apartment, whose life is saved by a disbarred doctor from upstairs. It's revealed that she isn't married to the man she's living with, a shiftless ex-RAF pilot, whose lack of ardor and consideration has driven her to despair. Her real husband, a high court judge, has been summoned and offers a reconciliation, but his wife admits her lover has become an obsession with her and she can never return.

Then her lover decides to quit for both their sakes. After a hysterical appeal against this decision, the woman plans another suicide attempt. This is thwarted by the kindly medic, who forces her to realize that life is worth living despite all heartache and misery.

Peggy Ashcroft subtly conveys all the upheavals of a wracked mind, with so much to give and with so little received. Roland Culver, with more of a listening than a participating role, enacts the loyal husband with creditable conviction. Kenneth More, as the ex-aiman lost in the postwar world, earns considerable sympathy in the more complex role, playing it with childish malignity rather than adult culpability. Peter Illing gives a good characterization of the doctor; Barbara Leake is excellent as a discreet housekeeper, and supporting roles are all in capable hands. Piece is commendably directed by Frith Banbury. *Clem.*

Rank Sued by Vienna

Girl Over 'Red Shoes'

Vienna, March 11.

Henriette Regel, daughter of the late librettist Heinrich Regel, sued J. Arthur Rank Organization for damages because producers of "Red Shoes" allegedly used various choreographic scenes from her father's ballet. Latter was produced in 1898 by the State Opera.

The Heinrich Regels Ballet was a great success before 1900, playing on many European and overseas stages.

'Student' So-So \$16,000, 1st Week in Detroit

Detroit, March 18.

The 2,400-seat Shubert picked up a mild \$16,000 in the first week of "Student Prince," which remains for another frame.

The 1,452-seat Cass relights March 31 with "Remains to Be Seen," in for a week. "Two on the Aisle" is booked for two weeks beginning April 7.

London Royal \$40,880 Net

London, March 18.

Theatre Royal, Drury Lane, which is currently housing the London edition of "South Pacific," announces a net profit for the past year of \$40,880. Dividend remains static at 10%.

Waters Happy \$19,700 On Guild-ATS, Cincy

Cincinnati, March 18.

Ethel Waters in "Member of the Wedding" brought the 1,370-seat Cox a lively \$19,700 last week at \$3.36 top. Play was on Theatre Guild-ATS subscription.

Town is without road shows until April 7, when "South Pacific" unfolds at the 2,500-seat Taft for two weeks at \$4.92 top.

'Ghost' Gets Pale \$5,500 In Richmond Stock Try

Richmond, March 18.

Flu epidemic which has thrown all local business for a loop has hurt business for the two recent offerings of the Playgoers Guild series at the 1,265-seat WRVA Theatre here. Unseasonable blizzards also were a factor. Vicki Cummings, guesting in "Gramercy Ghost," drew a \$2,500 gross for seven performances last week, following a light \$2,400 for Gene Raymond in "Angel Street" the previous week. House is scaled to a \$2.50 top.

Six-week series closes Saturday (22) with "Theatre," starring Kay Francis.

Current Road Shows

(March 17-29)

"Affairs of State" (June Havoc)—Plymouth, Boston (17-29).

"Bell, Book and Candle" (Rosalind Russell, Dennis Price)—Great Northern, Chicago (17-29).

"Brass Ring" (tryout)—Playhouse, Wilmington (27-29).

"Candida" (Olivia de Havilland) (tryout)—Ford's, Baltimore (17-22); Aud., Charleston, W. Va. (24); WRVA Theatre, Richmond (25); Center, Norfolk (27); Community, Hershey, Pa. (28-29).

"Cocktail Party" (Dennis King, Estelle Winwood)—Walnut, Phila. (17-29).

"Darkness at Noon" (Edward G. Robinson)—Geary, San Francisco (17-22); Civic, San Jose (23); Auditorium, Sacramento (24); Mayfair, Portland, Ore. (27-29).

"Gentlemen Prefer Blondes" (Carol Channing)—Keith's, Columbus (17-19); Paramount, Toledo (20-22); Nixon, Pitts. (24-29).

"Grass Harp" (tryout)—Colonial, Boston (17-22) (reviewed in VARIETY this week).

"Guys and Dolls"—Shubert, Chicago (17-19).

"Happy Time"—Geary, San Francisco (24-29).

"Member of the Wedding" (Ethel Waters)—Nixon, Pitts. (17-22); Ford's, Baltimore (24-29).

"Mister Roberts" (Tod Andrews)—Tower, Atlanta (17-19); Ryman Aud., Nashville (20); Auditorium, Memphis (21-22); Robinson Aud., Little Rock (24); Convention Hall, Tulsa (26); Convention Hall, Joplin, Mo. (28-29).

"Moon Is Blue" (2d Co.)—Harris, Chicago (17-29).

"Moon Is Blue" (3d Co.)—Orpheum, Kansas City (17-22); Lyceum, Minneapolis (24-29).

"Remains to Be Seen"—Hanna, Cleveland (25-29).

"Rose Tattoo"—Curran, San Francisco (17-29).

"Salt of the Earth" (Teresa Wright, Kent Smith) (tryout)—Wilbur, Boston (17-29) (reviewed in VARIETY this week).

"South Pacific" (Janet Blair, Webb Tilton)—Murat, Indianapolis (17-29).

"Student Prince"—Shubert, Detroit (17-22); Royal Alexandra, Toronto (24-29).

"Two on the Aisle" (Bert Lahr, Dolores Gray)—Shubert, Boston (17-29).

Future B'way Schedule

(Theatre indicated, if set)

"Dark Legend," President, March 24.

"Grass Harp," Beck, March 27.

"Don Juan in Hell" (return), Plymouth, March 30.

"Salt of the Earth," April 3.

"Brass Ring," Lyceum, week of April 14.

"Four Saints in Three Acts," ANTA Playhouse, April 16.

"For Crying Out Loud," mid-April.

"To Be Continued," week of April 21.

"Candida," National, April 22.

"Hook 'N' Ladder," April 29.

"Josephine," April 29.

"Much Ado About Nothing," late April.

"Of Thee I Sing," Ziegfeld, May 1.

"New Faces," week of May 12.

"Circus of Dr. Lao," ANTA Playhouse, May 14.

"Shuffle Along, May 29.

"Wish You Were Here," Imperial, mid-June.

Shows in Rehearsal

Keys: P (Play), M (Musical).

"Brass Ring" (P)—Donald Wolin, prod.; Stanley Gould, dir.; Sydney Blackmer, star.

"The Chase" (P)—Jose Ferrer, Milton Barron, prods.; Jose Ferrer, dir.; John Hodiak, Kim Hunter, stars.

"Dark Legend" (P)—David Hellwell, Robert N. Winter-Berger, Darren McGavin, prods.; Morton Da Costa, dir.

"Four Saints in Three Acts" (M)—ANTA, prod.; Virgil Thompson, dir.

"Hook 'N' Ladder" (C)—Al Moritz, prod.-dir.

"Of Thee I Sing" (M)—Chandler Cowles, Bennett Segal, prods.; George S. Kaufman, dir.; Jack Carson, Paul Hartman, stars.

"To Be Continued" (P)—Guthrie McClintic, prod.-dir.

Equity Spot

Continued from page 37

Simon's decision not to renew O'Brien's contract, which expired Dec. 31, and to relieve him as Coast representative.

O'Brien subsequently appeared before the council to defend himself, after which members of the governing body persuaded Simon to rescind his discharge of the assistant and to make an attempt to work with him as a member of the New York staff. The evidence, which had not been seen by the council, was then "sealed" so was never read until the special meeting last Sunday (16).

Self-Contradictory?

Simon's exit, which had aroused a controversy at the quarterly membership meeting March 7, was finally approved by the membership at a recessed session Monday (17). Those present "endorsed and supported" the council's decision to drop the exec-sec. However, the council report on the matter drew considerable criticism and demands for explanation.

The regular quarterly session of March 7 had tossed the Simon matter back to the council for reconsideration in a manner that amounted to a virtual vote of no confidence, so there was some resistance to the governing group's second report, which repeated the decision to "separate" him from the union, but expressed regret at the action and thanks for his services to Equity. It was observed that the statement was self-contradictory.

Attempts to split the motion endorsing the council report, so the action relating to Simon and O'Brien could be voted on separately, were unsuccessful. It was also ruled, after a parliamentary wrangle, that members who disapproved the form of the motion would have to vote on it one way or the other, instead of abstaining. Thus, there was no membership expression of opinion on the respective positions of Simon and O'Brien in the squabble.

Except for repeating the text of a statement he had made at the membership session, Simon subsequently refused to discuss the situation. His statement referred to the council's "curiously worded resolution" and noted that he had never been given a reason for his "separation." Apparently referring to criticism of certain council members that he had taken the controversy to the membership, the statement also commented, "I have never felt that letting light and air and sun in on any situation to be destructive." He revealed that he has no immediate plans, but hopes to remain in the theatrical field and that he has already received one offer of employment.

The special council meeting on the Simon-O'Brien issue lasted over 15 hours, starting early Sunday afternoon and concluding about 4 a. m. Monday.

GBS-Terry Letters

Continued from page 1

the writers. No amount of narration, piano interludes or Shakespearean interpolation can transmute them into successful theatre fare. Shaw and Miss Terry rarely met, and their letters are the quintessence of an intimate, spiritual relationship. Written solely for the study and the boudoir, in the vast reaches of the theatre auditorium they seem embarrassingly personal and revealing. The spirits of the two romanticists must have stirred uneasily in the Elysian fields during last night's (12) performance.

The presentation is staged with the two stars seated at tables before two large screens at opposite sides of the stage. There is another screen centre with a platform before it. A narrator's desk at one side, and piano in the wings, complete the ensemble. The narrator

Affair of Letters

Maude Franchot & Richard West presentation of Sarah Churchill-Edward Thomson reading of Shaw-Terry letters. At Kleinhans Auditorium, Buffalo, March 12, '52; \$4.20 top.

sets the scene at the beginning and has little of the thespian duties thereafter. The piano interludes and backgrounding prove mostly extraneous and distracting.

There is an attempt to act out portions of the letters on the center platform. In spite of these efforts to create some variety in the tone of the performance, the effect is pedestrian, and the amount of mental and physical concentration required to follow the reading proves a strain, with a score of auditors leaving the auditorium during the second portion of the show.

Miss Churchill conveys little of the sensitivity and beauty of "E.T." as revealed in her letters. Much of her reading is unintelligible, due partly to careless enunciation and partly due to inadequacy of the p.a. system. Though handsomely gowned in black, she never quite succeeds in bringing to life the compassionate, beauteous and regal qualities for which Miss Terry was celebrated.

Edward Thommen's performance is on the whole much more successful. He succeeds in lightening the text with welcome variations of inflection and of circumscribed action. He gives the performance practically its sole living quality. He is also credited with arranging, directing and staging the production. Roy Irving, as "Mr. Preface Footnote," is an acceptable narrator.

This presentation may be summed up as something strictly for Shavians, or for those who have an infinite patience at the theatre. It illustrates again that letters like these are to be written and not read—aloud—publicly.

Burt.

Legit Followup

Continued from page 38

click as before as Nice-Nicely and Benny Southstreet, respectively. And perhaps it's only an illusion, but Pat Hickey, Sr., now actually seems willing to let the song, "There Cannot Wish You," do a little of the work.

Probably stage George S. Kaufman and choreographer Michael Kidd could brush up the proceedings a bit here and there. But in general, "Guys and Dolls" is impressive evidence anew of the zeal and attention to detail, as well as the shrewdness, taste and patience of producers Cy Feuer and Ernest H. Martin.

Hobe.

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Literati

Miller's Civil Liberties Expose

Robert E. Sherwood has written the foreword to "The Judges and The Juggled," by Merle Miller, of the board of directors of the American Civil Liberties Union, who treats with Counterattack and Red Channels among other issues in what the author calls "a positive threat to civil liberties." Doubleday publishes.

John Martin's 25th Anni

John Martin, first full-time dance critic on any U. S. newspaper, now celebrating 25 years with the N. Y. Times, had a cocktail party thrown in his honor last week (10) at the Sherry-Netherland, N. Y., by Leo and Kathleen Perper.

Perper is owner of the Roger Kent men's furnishings chain, and with his wife are w.k. balletomanes. About 150 people attended. Dancer Martha Graham and Herald Trib dance critic Walter Terry made speeches.

Doubleday's Second Looks

One publishing house that takes the position that an author's prestige in later years, or some new news values, warrant republication of worthy earlier efforts, is Doubleday. For instance, Herman Wouk's "The City Boy," which despite good reviews sold less than 6,000 copies when first published in 1949, is being reissued in May on the strength of the author's impact with his bestselling "The Caine Mutiny." For the same reason, Doubleday has taken over from Lippincott, which first published Paul I. Wellman's "Bowl of Brass" in 1944, and is reissuing it in May on the strength of the author's subsequent two novels which, with the same Jericho (Kans.) setting, sold 50,000 copies each. Harold Lamb's "Genghis Khan: Emperor of All Men," long out of print since McBride first published it in 1927, is another Doubleday reissue.

The current political scene is the key for the original (1945) publication of "Generals in the White House," by Dorothy Burne Goebel and Julius Goebel, Jr., being reissued. He is professor of legal history at Columbia and his wife heads the history department at Hunter College. Same logic accounts for reissuance of "Soldier of Democracy," by Kenneth S. Davis, first published in 1945. It has been updated. Kevin McCann, president of Defiance (O.) College, since he left Gen. Eisenhower's NATO staff—he was his personal aide from 1946 until last August—has written "Man From Abilene," a closeup of Ike, which is due in April. John Kieran's "Footnotes on Nature" (1947) and a completely revised "Training You to Train Your Dog," by Blanche Saunders, are two reissues of another calibre.

Mabon's Belated Discovery

When John Scott Mabon resigned as editor of Sears-Roebuck's Peoples Book Club and Sears Readers Club to assume a \$20,000-a-year post with Dell, to edit latter's 25c. editions, he must have overlooked the bosomy aspects of Dell's business. Most of the quarter-edition paper books have flamboyant a.s. covers, and the like, to which Mabon, a son of a minister, is said to have objected. He bowed out in within a month's tenure in his new post.

It's a 100% Collaboration

Referring to the statement in last week's VARIETY that "He (Rudolph Halley) thinks the latter's (Lee Mortimer's) spleen dates back to the Kefauver Committee and his (Halley's) rejection of Mortimer's services in the crime probe. He thinks Lait chiefly does the writing from the 'legman' notes supplied by Mortimer (in which premise Lait concurs)."

That is not accurate and I did not intend to concur in it. It gives the misleading impression that I disassociate myself from responsibility for the material in our "Confidential" books. It is not a fact that "Mortimer writes the notes" and I write the books from them. We are in complete collaboration in every phase of the production of the books and Mortimer writes as much of the finished material as I do.

As to your figure regarding our pre-publication sales of "U.S.A.

Confidential," the advance was 125,000 and the press run was raised to 165,000. The 34,000 of the autographed edition (now 36,000) represents direct advance mail orders only. Jack Lait.

CHATTER

World Pub cocktail-partying Ray Brock on his eve of his new book, "Blood, Oil and Sand."

Stanley Frank profiles Phil Silvers, star of Broadway's "Top Banana," in March 15 Satevepost.

"The House of Chan Cookbook," by Sou Chan, owner of the w.k. N.Y. restaurant, published by Doubleday.

April Coronet magazine has article, "Humphrey Bogart Tells The Truth About Hepburn," discussing incidents in the filming of "The African Queen."

"Weekend With Groucho Marx," by S. J. Perelman, appears in current (April) Holiday mag. This is the first in a series of profiles of comics by Perelman for Holiday.

Louis Adamic's final work, which he completed just prior to his mysterious death last fall, will be a \$6 volume, "The Eagle and the Roots," via Doubleday.

Ezio Pinza has paraphrased his "South Pacific" ballad into "Across a Crowded World" as the title of his autobiography which Doubleday will publish in July.

Daphne duMaurier has edited and written an introduction for "The Young George duMaurier," dealing with his letters 1860-67; the mid-Victorian Bohemian was her grandfather.

Walter Lantz closed a deal with Simon & Schuster to publish a series of yarns based on the Woody Woodpecker cartoon character, starting with "Woody Woodpecker at the Circus."

Alvin Joseph, Jr., Time mag editor and writer of the United Artists' release, "The Captive City," starts a national tour April 8 to plug the picture with exhibits, newsmen, radio and TV execs, etc.

Jack Eigen, disk jockey at the Chez Paree, Chicago, is having a book prepped about him and how to become a d.j. Bill Irwin, Chicago Sun-Times columnist, is writing the paper-bound. Kayess Press will publish the dollar seller in May.

Of the 80,000 words in "Mr. President," by William Hillman and photographs by Alfred Wagg, 65,000 words are direct quotes from President Truman. Of these, 35,000 words are from many of his personal diaries, letters, notes, documents and memoranda.

Richard Joseph, travel ed of Esquire, whose "World Wide Travel Guide" was published last month by Doubleday, has another due next month, "Your Trip to Britain," sequel to his 1950 "Your Trip Abroad." British Travel Assn. officially endorses the newest book.

Hedda Hopper is currently touring the lecture circuit for Clark H. Getts. Columnist spoke in St. Louis last night (Tues.), speaks in Kenilworth, Ill., tonight (Wed.) and will be in Cincinnati tomorrow (Thurs.). Other cities on her schedule are Omaha (31), Chicago (April 1) and Kohler, Wis. (2).

Havana Revolt

Continued from page 1

people got courage up again and things seemed more like the good days during the past few weeks came the revolution. Fear of counter-revolutions will keep the more wary customers in their home territory.

As result of the coup d'etat early last week a great many of the Americans were stranded without means to get out of the country for almost 48 hours. In the meantime, they were warned by the U. S. embassy to keep off the streets at night, which is not conducive to having an old-fashioned Havana fling.

This is a blow to the people whose business is the traveling American. The town has never been more wide open. The conventional gaming houses in the Montmartre, Sans Souci and Tropicana nightclubs were bolstered by the reopening of the Gran Casino Nacional after several years. These four houses are equipped with every kind of gaming device, and some even raffle off free trips to Mexico, etc., with your table reservation.

The Oriental Park track has a complete gaming room where you can while away the time between

racers with a few turns of the wheel or a try at a couple of passes. The track also lengthened its schedule from three to four runnings per week.

This is the first full season for the Havana Greyhound Kennel Club to operate, and rabbit chasers are at it six nights a week. No in-between gambling here.

The jai alai games are a favorite stopping place for the visiting firemen, and the bookies with the bright red berets running up and down the aisle calling the odds tempt even the people to whom the game is new. Ditto the cock fights.

Then there are the "ordinary" games—the national lottery held every Saturday with prizes from \$100,000 on down at stake. There are the "bolitas" or numbers game based on the final numbers of the lottery. Even if you ride a bus you get a ticket in exchange for your fare which is good for prizes up to several thousand dollars weekly, also based on the lottery drawings.

The entertainment has been picking up in the local niteries, though none of the clubs are going in for ace attractions. They have fallen into a similar pattern this year, with each of the clubs having a basic show, and spotting featured numbers from time to time.

The Gran Casino Nacional has a Carlyle revue, Tropicana has an imported French revue, San Souci has a production staged by Cesar Alonso and starring Skippy, and the Montmartre is still going with Los Chavales.

Batista Coup Delaying RKO 'Nation' Release

Batista revolution in Cuba may delay the release of the RKO-Pathe two-reeler, "A Nation Is 50." Pic, originally skedded for release in April, is one of the outfit's specials and deals with the 50-year history of Cuba as a nation.

RKO, which releases its subside's products, is keeping a close eye on the country and will release the short as soon as it feels that the situation there has stabilized. Only actual changes that'll have to be made in the film, now in the editing stage, will be in the narration, a Pathe exec disclosed. It also might be necessary to add additional footage covering Batista's ascension.

Commies' Plays

Continued from page 2

bureaucrat who is hounded from job, home and happiness by the Committee on Un-American Activities because he is reported to have expressed sympathy for Russia. One Vienna paper recommended its production in the U. S. where it would surely be a "laugh hit" and urged Fast to take a trip behind the Iron Curtain and see what has happened to personal liberties there.

Fast, w.k. American novelist, has been cited by the Un-American Activities Committee as a Communist.

"Missouri Waltz" is plugged as an accurate picture of the "horrors" of the Pendergast machine in Kansas City. Unknown here whether the playwright Pogodin has ever been in the U. S. Its political boss, Pendergast and his gangster cohorts are finally unseated by a brave worker with the help of a Red labor union. Pogodin is described as "the distinguished author of 'Bells of the Kremlin.'"

Red Spy Pix

Continued from page 2

East of Beacon," a sequel to his "The House on 92nd Street." George Murphy is starred in the pic, which was based on J. Edgar Hoover's "The Crime of the Century." Hoover's story told of the FBI's offensive against Communist espionage in the U. S. Film was made with the cooperation of the Government.

"Red Snow," Ivan Tors production recently purchased by Columbia, concerns spying activities in Alaska. Guy Madison and Ray Mala have the leads.

Also on Col's lineup is "Assignment in Paris," which is now shooting. This concerns a reporter who goes to Budapest to investigate the jailing of an American business man. The two characters, it's understood, are suggestive of Associated Press' William Oatis and International Telegraph & Telephone's Robert Vogeler.

SCULLY'S SCRAPBOOK

By Frank Scully

In practically an avalanche of scene stealing awards, which have been going on from coast to coast for months, the Oscars of the Motion Picture Academy of the Arts and Sciences are likely this year to be buried in a sarcophagus of their own making. Hardly any award is likely to come as a bolt from the blue. All of them will seem like old familiar faces.

I imagine George Stevens, for one, is spavined from having gone up to speakers' platforms to accept trophies for "A Place in the Sun." Smiling for the photographers with such frequency must make him look anxiously in the mirror each morning to make sure he hasn't developed lockjaw. If he is able to profess surprise at being awarded again at the Academy findings he should get the prize for not only the best director of the year but the best actor.

While many of these unofficial front-runners for the Academy Awards have been a stimulus to the boxoffice, others have hardly brought anything but a small measure of notoriety to the donors of the awards and none whatever to the recipients.

Yet in this mountain of banquets, gold medals, statuettes, shrimp cocktails, fried chicken, peas, mashed potatoes and ice cream, there is one which is missing. That is the award of Micekeys which were presented previous to the Academy Awards last year to those cinema citizens who had distinguished themselves by outstanding achievement in off-stage performances. Among them was for the best performance by a foreign convertible, best performance by an actor in Schwab's drugstore, most base performance of the year, best low cut cleavage performance on a screen billboard, best performance by a gateman who failed to recognize a film star, best performance by an actor on a Brown Derby telephone, best performance by a Swift ham on rye, and a technical award to the publication which did not give any awards during the year.

No Micekeys, No Finns

These awards were given at Barney's Beanery, on the wrong side of the tracks. The joint was SRO. Martin & Lewis appeared in formal evening clothes and were photographed making the awards. Searchlights brightened the skies, traffic cops kept back the crowds. Hot dogs took the place of cream chicken patties with green peas, and a most delightful time was had by all.

There were, of course, a few in the stuffed shirt stratospheric realms of the picture industry who looked on all this as infra dig, and, if continued, likely to bring down the whole costly Academy structure in a chute-the-chute of ridicule.

Their frowns must have impressed the gentlemen of the press, because so far I have seen no announcement of a second annual awards of Micekeys.

Rather than let the whole thing die and feeling moreover that anything I might do would remain in the realm of top secret as far as the public is concerned, I would like to nominate a few Micekeys myself for 1952.

To the fan mag life-story that told less fiction to the chapter than any other essay in the same field.

To the star who never "came out of the shadows into the light of new loveliness" but stuck to washing with Castile soap all her life.

To the character actor who cured "infectious dandruff" by dousing a jigger of rye on his head each morning and then drinking two jiggers of rock and rye for breakfast.

A Torn Shirt Named Perspire

To the leading man who refused to play a passionate love scene in a torn undershirt, even if it meant stardom, preferring to hide the secret from the world that he had hair on his back as well as his chest.

To the female star who for reasons of economy told the front office that one leading man, not three, would suffice for her next jungle-law-in-a-big-city pic.

To the star who split her wage, billing and fan mail with the stunt gal who did all the things that turned a turk into a thriller.

To the comedian who never resorted to a woman's hat, girdle or hosiery to pull him out of a slump.

To the columnist who never addressed a star by a first name until they had known each other five years and were practically at the time engaged.

To the producer who always credited the source of every clever thing he ever said, even to attributing to the company press things which obviously were from Wilde, de la Fouchardiere, Parker and Curtiz.

To the director who never resorted to having a leading man chew an apple as proof of his savoir faire, sang froid and plain insolence, in the presence of higher authority.

To the balding actor who never went around bareheaded, even dining in his fedora at the Pump Room of the Ambassador East.

To the Queen for a Day who took all the flattery, prizes and malarkey, thanked everybody and then went home and finished her dishes, never turning back lest, like Lot's wife, she be turned to sodium chloride.

To the actor at a preview, who engineered the loudest call for his car at a time when he didn't even own one.

To the actress who, sued for non-support of her aging parents, proved in court she never had any—at least with no legitimate claims on her beneficence.

To the director who made a radio pitch for his company's picture and never blew up in his lines.

Prizes, Too, For Finger Men

To the assistant director who never made an O with his thumb and index finger after a take.

To the pressagent who saved the best scotch for strangers and gave the dregs to Ronald Reagan.

To the actress who okayed the worst stills of herself because the photog worked for a surrealist magazine, and had to make good or get fired.

To the cowboy who said he'd rather look into the eyes of Ava Gardner than the prettiest cow on the range.

To the first columnist who said a kind word about Larry Parks on or after March 21, 1951.

To the female star who never endorsed anything she didn't use and moreover held the view that, more than whom she was dating, many of these products were private matters between her and her pharmacist.

To the star who never posed in a low cut gown to prove that her throat had not been irritated by any of the five leading brands of throat lozenges.

To the femme who when told her studio had a story for her about a strange and exciting woman at war with everything and everyone who stood in her way said, "Didn't I play that one last time?"

To the male star who, with a family of four children, never allowed his p.a. to peddle a piece about him entitled, "My Suppressed Desires!"

To the male lead who never forgot a name and was glad to forget a face.

To the femme star who didn't look good in tights and knew it and tore the tie off a literally cockeyed columnist who wrote he thought she had the best legs he had ever seen since TV invented test patterns.

To the manie who when he got a chance to go straight in his next picture grabbed it and shot up his old fans for laughs.

To the daughter of a star who didn't feel it was a mother's right to know and a daughter's duty to tell her certain facts of life which both of them could read in any magazine's advertising section far more completely than they could in Materia Medica.

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Broadway

Adman Charles Schlaifer in French Hospital for an operation, out in two weeks.

Helen Hayes received a Boston Press Club citation for her work in the fight against polio.

Gino Cervi, Italian film actor, due in today (Wed.) on the Ile de France for his first U.S. visit.

James Symington, who is bartoning at the Carnival Room of the Hotel Sherry-Netherland, got a The Order of the Delta Gamma Rose awarded to actress Virginia Sale by the international fraternity.

Barry Jones, British actor, stopped off in N.Y. briefly en route to a Metro film assignment in Culver City.

Allen Rivkin, Metro writer, winged back to the Coast yesterday (Tues.) after a week of research work here.

British comedienne Florence Desmond house-guesting with Hildegarde during her current Roxie engagement.

Belle Meyer left United Artists' foreign department to rejoin Sam Seidelman, as executive secretary, with Eternal Film Corp.

Errol Flynn and actress-wife Patricia Wymore clipped from Miami Friday (14) for an extended Nassau, B.W.I., vacation.

Invitations out for Roberta Park's marriage to Robert Merrill at Park Ave. on March 30.

Both are Metro Opera stars. Enrique Baez, United Artists' general manager in Brazil, planned in from Rio de Janeiro over the weekend for a brief vacation.

Ward Morehouse going around the world April 18 on a four-week trip for the N.Y. World-Telegram & Sun, to do a series of features.

Howard Dietz, Metro ad-pub veepee, and Dan Terrell, exploitation head, back in town after 10 days of promotion confabs on the Coast.

Paul Terry, head of Terrytoons Studios, given a testimonial luncheon last week to mark release of his 1,000th cartoon. National Cartoonists Society hosted.

Danny's Hideaway was the scene Sunday (16) of a three-ply shindig—the 7th anniversary of the eatery and Gabby Hayes' 38th wedding anniversary and 50th anniversary in show biz.

Katharine Hepburn, in town following completion of her role in Metro's "Pat and Mike," sails for London Saturday (22) to appear in "The Millionaires," G. B. Shaw play.

Frank Sinatra sharing RCA veepee Manie Sacks' apartment until Ava Gardner arrives in New York after completing a pic for 20th-Fox.

G. S. Eysell, president of Rockefeller Center, Inc., and board chairman R. C. Music Hall, planned over for a tour of France, Switzerland, Holland, Germany and Sweden.

Edward J. Danziger planes in from Barcelona Friday (21), where he turned out the Paulette Goddard-John Boles starrer, "Babes in Bagdad," in association with his brother, Harry.

Gene (Colony) Cavallero again nixed a \$1,000 weekly fee for a radio midnight disk jockey wire into his class eatery. States he doesn't "want to turn the Colony into a nite club."

David E. Rose, producer of United Artists' "Saturday Island," arrived from the Coast Monday (17) enroute to London, where the film prems at the Odeon Theatre tomorrow (Thurs.).

Universal Pix execs Monday (17) at luncheon at Hotel Lombardy welcomed Ray Moon, new domestic sales exec, and feted Alfred E. Daff, global sales chief, on his 33d year with the company.

Alfred R. Corwin, local publicity chief for the Motion Picture Assn. of America, talks on "Motion Pictures as Messengers of Democracy" at the New School for Social Research next Wednesday (26).

Robert H. Rubin, son of J. Robert Rubin, veepee-general counsel for Metro, returns this week from a 12-day Caribbean and South American cruise on the Santa Paula. His wife is accompanying him.

Harold Mirisch, veepee in charge of production for Monogram Pictures, who's been confined to his New York hotel for almost a week with a virus infection following a biz trip east, returns to the Coast Saturday (22).

J. Milton Salzburg, prez of Cornell Film Co. planned to the Coast Sunday (16) for tomorrow's (Thurs.) Academy Award presentations. He's U.S. distributor of "The Story of Time," a nominee in the one-reel short bracket.

Publisher Curly Harris' square first name is Robin, in itself unusual, but the Ripley is that at his East End Ave. apartment there is another Robin Harris, a femme

youngster, whose mail frequently gets mixed with his.

Benny Goodman bought a house in Stamford, Conn., and expects to establish permanent residence there after selling his Coast home. Jerome Zipkin "bored" for the departing "back to Hollywood" Henry (Mildred) Ginsbergs, so did Ben Grauer in honor of Ted Cott's new NBC post, and Arthur Kober for his "Wish You Were Here" (Leland Hayward-Joshua Logan-Harold Rome) pre-premiere pals.

Gertrude Niesen sold her Niesen Island home, off Byram, Conn., to the Westchester Capital Co. It's an 11-room house occupying the entire one-acre island. Ed and Peggen Fitzgerald, long occupants of a Hay Island summer home, in the same Connecticut belt, plan to reoccupy it this year after subletting it last season.

Borrah Minevitch flew back to Paris over the weekend but returns in 10 days in time to personally conduct (opening night only) his Harmonica Rascals on the Betty Hutton bill at the Palace. Claims "it's cheaper to commute to Paris than hang around N.Y." Actually, he has a film shooting currently in Europe, hence the quickie flight.

Miami Beach

By Lary Solloway

"Stop the Music's" Dick Brown sunning at Casablanca.

Al Morgan and Patsy Shaw top new Clover Club show.

Bubbles Darlene heads up new girl-show policy at Beachcomber.

Lou Levy, quondam Andrews Sisters rep, at the Roney Plaza with his wife.

Martha Raye shuttering her Five O'Clock Club for 10 days while she is in New York for TV.

TV dramatic writer Norman Lessing in town for visit with family and work on more adaptations.

Al Dalzell (former VARIETY mugg), road rep for touring "Ok-lahoma," set company for a Miami appearance.

La Vie en Rose (N.Y.) boniface Monte Proser and associate Milton Blackstone making the rounds last weekend for gander at acts, accompanied by booker Mort Curtis.

Sandy Scott rented county auditorium for presentation of "Jason" with Franchot Tone, Barbara Peyton and Burgess Meredith, then got stuck with an empty spot when the Tones became involved in a "split" argument, cancelling out their commitment.

Paris

By Maxine de Belx

(33 Bd. Montparnasse; Littré 7564) Eric von Stroheim writing a play.

Dany Dauberson to Open Gate club in Rome.

Irene Chantal to sing at the Opera Comique.

Sacha Guitry opening a Brussels date at Theatre du Parc.

Patricia and Capella currently dancing at the Casablanca.

Stuttgart Opera, at the Theatre des Champs Elysees, already sold out.

Sam Zimbalist going back to U.S. after a long survey of Paris talent.

Cynda Glenn to star in the ABC show that follows the current one there.

American dancer Eileen O'Dare doubling between her three Folies Bergere numbers and the Tabarin show.

Andre Roussin's ("Little Hut") next play, "Helene," will be done at the Madeleine and will star Edwige Feuillere.

Georges Guetary following his Brussels engagement, to film "Plume au Vent" in Madrid with both French and Spanish versions.

Luis Mariano, currently luring capacity biz in "Mexico" at the Chatelet to film "Violettes Impériales" for producer Emile Natan.

Irene Hilda to star at the Etoile Palace in the forthcoming "Caprices de Vichnou," musical penned by Alfred Machard for a Marc Fontenoy score.

Minneapolis

By Les Rees

Radisson Flume Room has singer Felix Knight.

Betty Lexow new publicity director for Radisson Flume Room.

John K. Sherman, Minneapolis Star drama critic, off to cover the Broadway scene for a fortnight.

Jimmy Niederlander, Lyceum manager, in St. Louis to observe Empress dramatic stock guest star plan.

Indicating a drop in niterly business from the corresponding period a year ago, Minnesota cabaret February U.S. tax receipts were \$57,000, compared to \$64,000.

Eugenie Baird, who played femme lead in "South Pacific" during recent local engagement, and dancers Demars & Denise into Hotel Nicolet Minnesota Terrace.

London

Tom Arnold admitted to hospital for an operation last week.

Shirland Quinn in hospital for second dose of surgery in less than two months.

Vic Hyde topping a vaude bill at Hull this week, prior to his upcoming Palladium date.

Robert Lamoureux off to Paris to open at the Bal Tabarin for three months with options.

Dwight Fiske booked for four weeks at the Cafe de Paris, opening March 24 at \$1,500 weekly.

John W. Davies, London theatre operator, elected new vice prexy of the Cinematograph Exhibitors Assn.

Max Bygraves signed with Tom Arnold to play in pantomime for him next Christmas at \$1,400 per week.

New dance act of Prudence Hyman and Terence Theobald made its cabaret debut at the Berkeley last week.

The Lord Mayor of Nottingham, in full regalia, attended the "Robin Hood" charity preem at Leicester Square Theatre last week.

Republic flew up a bunch of star talent including Forrest Tucker for the European preem in Manchester of "Thunder Across Pacific."

Recent show biz visitors from across the Atlantic include Lena Horne, Mrs. Gene Kelly, the Skating Vanities Co. and Roger Carne, ventriloquist.

Cafe de Paris signed filmitte Jane Russell to open for four weeks starting in September. Russell will also do series of vaude personals in the provinces.

Rudy Horn booked by Lew Grade for one year at the Lido, Paris, opening late in May or early June; after that he has been packed to appear at Lou Walters' Latin Quarter in N.Y.

Leonard Chafir, independent film producer and distributor of indie pix, called for N.Y. on the Queen Elizabeth March 15 to negotiate the sale of English and Continental pictures in America.

Washington

By Florence S. Lowe

Lionel Barrymore in town past week on personal biz.

Orville Crouch, zone manager for Loew's and Metro's capital rep, on vacation in Miami Beach.

Kate Smith due in next month to highlight Congressional Club luncheon in honor of Mrs. Truman.

Basil Rathbone due here next Sunday (23) for an evening of dramatic reading at the Library of Congress.

Hildegarde current at Hotel Statler's Embassy Room for a fortnight, her first niterly stint here in three years.

Jerome Baker, manager of RKO Keith's, copied first prize (\$1,000 bond) in 20th's national contest for promotion of "Day Earth Stood Still."

Birmingham

By Fred Woodress

"Holiday on Ice" at Auditorium for a week starting Friday (21).

Elena Nickolaide here with Birmingham Symph last week (13).

Peter Flournoy in from N.Y. to produce B'nai B'rith Follies at Temple March 26.

Ann Sheridan, Howard Duff and John Lund here for personals on "Steel Town" opening at Alabama tomorrow (Thurs.).

Chuck Murphy, pianist-composer, has signed with MCA and is now in Dallas at Bachelor's Club after five years at Rose Room of Beverly here.

Las Vegas, Nev.

By Bill Willard

Romo Vincent fortnighting at El Rancho Vegas.

Gene Nelson swings into Flamingo for 18 days.

Comic Stan Irwin for month at Silver Slipper Saloon.

"Shooting High" into third frame of fine biz at Desert Inn.

Phil Harris, Andy Devine roared into Last Frontier for Lake Mead fishing.

Bob Preston hitting all Strip and downtown spots between film chores.

Jean Carroll will top new Thunderbird show following current Bob Howard spree.

Samia Gamal makes her first Vegas expositions in the Joe E. Lewis stanza next month.

Highway 91 Strip, along which resort hotels are spotted, now being widened into smooth six-lane artery.

Hazel Scott follows Xavier Cugat into Last Frontier opening Friday (21). Cugat on record as one of highest grossers in hotel's history.

Charlie Morrison of Mocambo zoomed in last weekend to gander young comic Jackie Kannon at El

Rancho Vegas for term at Boniface's Sunset Strip niterly.

Irene Dunne, Loretta Young and Thomas Oakey, of Huntbridge Theatres, Inc., awaiting green light from FCC for teevee construction permit after purchase of controlling interest in AM station KRAM and Desert Television Co.

Ireland

By Maxwell Sweeney

Abbey Theatre skedded Donal Giltinan's "The Gentle Maiden" as its next new production.

Lord Longford, prexy of Longford Productions, named chairman of Irish Theatre Council.

Labor Court intervention failed to end strike in Limerick where city's nine film houses have been shuttered 17 weeks.

Sir Adrian Boulton and London Philharmonic Orch. packed for longhair concert at Theatre Royal, Dublin, next month.

Charles Gordon, of Pathe Pictures, named prexy Irish Kinematograph Renters Society; Ralph Shaw, of British Lion, veepee.

Eddie Byrne being mulled for D'Oyly Carte role in Sidney Giltinan's Individual Pictures production of "Gilbert and Sullivan's Story."

Hilton Edwards-Michael MacLiammoir Dublin Gate Theatre Co. mulling bid from Danish government to produce "Hamlet" at Elsinore, Denmark, this summer.

Riviera

By Edward Quinn

Marquise Cuevas Ballet Co., after a successful season in Cannes and Nice off for Belgium and Holland.

Violinist Irvy Gittlis gave concerts at Palais de la Mediterranee, Nice, and the casinos of Cannes and Monte Carlo.

For the new film starring Viviane Romance, "La Goulue," exterior shots were filmed during the carnival processions.

Francois Perrier and wife Marie Daems scored a hit in Andre Roussin's "Bobosse" at the Nice Palais de la Mediterranee. Play now being translated for U.S. stage and screen.

Henri Betti, French writer of "C'est si bon," "Maitre Pierre" and other French hits, announced here that after reopening the Paris Theatre Comedie Caumartin for musical shows he will make a visit to the U.S. and will do some writing while there.

Madrid

By Ceeno Garr

Carmen Amaya and Co. touring Morocco prior to trip to France.

Of 15 first-run houses in Madrid, 13 are playing Hollywood pix.

"Death of a Salesman" translated by Lopez Rubio, now in its fourth week at the Comedia.

Dancers Paco Reyes, Gloria Libra and Victoria Alcala back in Madrid after eight months in Holland and North Europe.

Ballet dancer Ettore Peraldo here from Rome to fulfill contracts with Valentina Kaschuba and Elsa Krueger who come from Paris.

"Madame Tic-Tac," a mystery play by Falkland Cary and Philip Westers (translated by Montero Alonso), in its fourth week at the Fontalba.

Teatro Fontalba in the Gran Via being taken over by new management with Conrado Blanco, formerly manager of Teatro Lara, as general director.

Frankfurt

By Cecilia Dreyfuss

Claus Clausen signed for one of leads in Metro's "The Devil Makes Three," being filmed in Bavaria.

Jan Klepura making tests here for Hans Deppe for "Land of Laughter," operetta which will be done in color.

Pearl Bailey friends are hoping for new USO-sponsored tour after the first one ends March 18. She was forced to withdraw because of conflict with previous bookings.

Only the most expensive (\$10) seats are left for a few performances of the Bayreuth Festival. Usual Wagnerian greats will be presented July 23-Aug. 25, beginning with "Tristan and Isolde."

Seattle

Johnny Matson at Magic Inn. Patrice Munsel in for concert.

Harbers & Dale into Georgian Room of Olympic Hotel.

Ogden Nash in to visit Glenn Hughes, head of U. of Washington drama school.

"Antigone" set for two weeks at Center Theatre by Dean Goodman's Great Plays Co.

Jat Herod's "Manhattan Cocktail Revue" into Show Box where Norm Hoagy band is current.

Hollywood

Shirley Booth laid up with virus. Betty Hutton returned from Korea.

Diane Richards divorced John Sentesi.

Harry Brand recovering from leg surgery.

Lois Andrews to Honolulu on vacation.

Mary Wickes to St. Louis to join Municipal Opera Co.

Kurt Kasmar back to work at Metro after a siege of flu.

Janet Leigh to, Washington, D. C., to join Tony Curtis.

Michele Thomas in from South Africa to start a film career.

Robert Z. Leonard returned to work after a week out with flu.

Low Landers switched from Sam Jaffe to William Morris Agency.

Frank Lawton and Evelyn Laye in from Australia for a short visit.

Guy Rose left for India to shoot backgrounds for Cascade Pictures.

Gower Champion returned to work at Metro, after an appendectomy.

Margaret Truman guest of honor at Greater Los Angeles Press Club dinner.

Mikhail Rasumny liquidating his U.S. assets for a two-year sojourn in Europe.

MacKinlay Kantor in town for huddles about filming of his story, "Strike a Match."

William Talman cited by Basil O'Connor for his work in behalf of March of Dimes.

Gas explosion caused \$50,000 damage to United Productions of America's cartoon studio.

Gene Evans hospitalized for surgery on his nose, broken during a film fight in "Park Row."

Frank McCarthy, checked in at 20th-Fox after a 30,000-mile air junket around the world.

Employees of Universal-International donated \$15,000 to St. Joseph's Hospital in Burbank.

George Murphy will emcee the Metro Studio Club's annual dinner-dance at Pan Pacific Aud.

Roy Metzler named publicity chairman of international committee Assn. of Motion Picture Producers.

Ann Blyth, Loretta Young, Gene Autry and Charles Laughton entertained at annual convention of American Assn. of School Administrators.

Philadelphia

By Jerry Gaghan

Ed MacMahon, WCAU-TV actor-producer, has been recalled by the Marines.

The musicians union (Local 77) has decided against using vote machines for its election in May.

Buddy Baer taking time out from film exploitation work ("Quo Vadis") to appear as vocalist-star at Ciro's.

Dottie Brennan, entertainer wife of comedian Bobby Morris, is seriously ill in State Sanitarium, Mt. Alto, Pa.

Irving Witz, local Emerson radio distrib, and wife have returned from extensive tour of south and Caribbean.

Rosemary Thurber, daughter of James Thurber, is in cast of Pennsylvania Players (U. of P.) production of "Blithe Spirit."

David Coleman has resigned Philadelphia Orchestra first violin section after 15 years, to devote full time to private art gallery.

Athens

By Irene Velissariou

Os Cariocas Fon-Fon orch at the Argentina.

Flee Elli, new first-run, opened here. It has 700 seats.

Kitsa Damassiotou off to sing at the Zagreb and Belgrade Operas.

Swiss pianist Adrian Aeussbahr, in two concerts here, was a big click.

Kenneth Spencer off to Paris after doing two record-breaking concerts.

"Sunset Boulevard" playing day-date in first-runs here won praise from crix and patrons.

Souzy Solidor in from Cairo to appear at the Miami. Her jewelry, valued at \$30,000, which was lost in the fire at Cairo, has been found.

Chicago

Harry Hershfield was in town for a few days.

Richard Widmark at Lake Forest, Ill., visiting old college cronies.

Barbara Hale stopping off for a few days to chat with the folks at Rockford, Ill.

Jeff Chandler due in April 3 for world preem of "Battle of Apache Pass" at the State-Lake.

Shepard Traube, producer of "Bell, Book and Candle," back in town with Rosalind Russell agreeing to stay with comedy until May 3.

OBITUARIES

EDWARD MADDEN

Edward Madden, 75, lyricist, died March 11 in Hollywood. Madden collaborated mainly with two composers, Gus Edwards and Theodore F. Morse.

With Morse in 1904, he penned "A Little Boy Called Taps," "Nani! Nani! Nani!" and "Please Come and Play in My Yard." By 1907 he was collaborating with Gus Edwards and they produced the perennial tune, "By the Light of the Silvery Moon." Team, also came up with "My Cousin Caruso," which interpolated the tenor's famous aria, "Vesti la Giubba" from "Pagliacci." In 1910, the Madden-Edwards team wrote "Look Out For Jimmy Valentine." Madden penned "Down in Jungle Town" in 1908, and "Moonlight Bay," another huge click, in 1912 with Percy Wenrich. "Blue Bell"

years before being starred by Charles Dillingham in "The Old Town" in 1910. They also appeared in such musical comedies as "The Runaways" and "The Cingalee," and were preparing to play in "Mayflower," written for them by James M. Barrie, when the death of Charles Frohman cancelled the project.

Team began their pro career at the Alhambra Theatre, London, and starred for years in their own minstrel companies. They retired from the stage in the 1920s.

Her sister survives.

GILBERT KINNEY

Gilbert Kinney, 67, senior v.p. of J. Walter Thompson, ad agency, died in New York March 11. Kinney joined the agency in 1905, leaving after two years to assume the vice presidency of another ad

firm, Paul Block, Inc. He was with Block for 10 years, and then returned to Thompson as senior v.p. and treasurer.

Kinney was also a director of Penick & Ford, Ltd., Scott Paper Co., National Outdoor Advertising Bureau and American Assn. of Advertising Agencies.

Surviving are his wife, a son and a brother.

ARTHUR E. BAGLEY

Arthur E. Bagley, 71, retired radio physical director for the Metropolitan Life Insurance Co., died in Miami March 11. Every weekday morning for 10 years

FLORENCE CHRISTIE

Beloved mother of Audrey Christie, passed on March 13 in Chicago, 64 years of age. Survived by husband, three daughters.

(1925-35), Bagley conducted an early morning calisthenics program to an estimated 4,000,000 dialers. Show was aired over stations in N.Y., Boston, Washington, Buffalo, as well as other cities in the U.S. and Canada. His stanzas, split into 15-minute periods, ran from 6:45 a.m. to 8 a.m.

A son and a daughter survive.

FRANK L. PERLEY

Frank L. Perley, 95, former circus pressagent and theatrical manager, died in Orlando, Fla., March 16. Perley was P. T. Barnum's pressagent in the 1880s. After Barnum's death Perley turned to theatrical management, producing and working on such plays as "When Knighthood was in Flower" and "The Sporting Duchess." Stars who appeared under his aegis included Mrs. John Drew, Agnes Booth and William Collier.

A son survives.

HAMILTON S. SMITH

Hamilton S. Smith, 70, amusement park builder and designer, died March 7 in Houston. A civil engineer, he designed many amusement parks in the United States. He was formerly with 20th Century Amus. Co., Kansas City, Mo., and was in Houston to help redesign Playland Park.

Smith was also known for his work on the roller coaster, having invented an interlocking wheel safety device used on all such rides today.

DEVEREUX JENNINGS

Devereux Jennings, 67, pioneer motion picture cameraman, died March 12 in Hollywood after a lingering illness. Starting more than 40 years ago in the one-reel days, Jennings lensed numerous films for David Wark Griffith, Marshall Neilan and other producers, and was the first cameraman to photograph Pauline Frederick.

In recent years he had been associated with the Paramount spe-

cial effects department, under supervision of his brother, Gordon.

MARVIN M. WEAR

Marvin M. (Moody) Wear, retired theatre manager for the Harris Amus. Co. of Pittsburgh, died in Clarion, Pa., March 10. He grew up in the business with the earlier Harris circuit and for many years piloted houses for the outfit in Washington, Pa., and Reynolds-ville, Pa., serving also in practically all of the Harris properties in Pittsburgh.

His wife survives.

HERBERT BELMORE

Herbert Belmore, 77, retired legit actor, died in New York March 15. He last appeared on Broadway in 1933 in "Romeo and Juliet." Among his other plays were "The Bellamy Trial" (1931) and "Adam Had Two Sons" (1932).

Surviving are his wife, Bertha Belmore, actress currently on Broadway in "Gigi"; a sister, Daisy, also an actress, and a brother.

NAYLOR ROGERS

Naylor Rogers, 66, exec veepee of Keystone Broadcasting System, died March 14 in Chicago. He was in radio for nearly 30 years and was general manager of KNX, Hollywood, from the time it went on the air in 1924 until CBS took it over in 1936. He joined Keystone as v.p. when it was organized in 1941.

H. L. GUMBINGER

H. L. Gumbinger, 72, indie film exhibitor, died March 12 in Los Angeles. Former house operator in Chicago, Gumbinger moved to L. A. in 1921 and took over ownership of the Tower and Los Angeles Theatres.

A son, daughter and two grandchildren survive.

ALMA HALLER

Mrs. Frank Lloyd, former legit actress who was known professionally as Alma Haller, and wife of the former screen director, died in Hollywood March 16. She retired after her marriage 38 years ago.

In addition to her husband, a daughter and a brother survive.

JOHN D. HILL

John Durbin Hill, 84, pioneer screen writer, died March 13 in Hollywood. Before his retirement he spent 35 years writing for films, including numerous scripts for the late Tom Mix while under contract for 12 years on the old Fox lot.

His wife survives.

OLIVER E. GARVER

Oliver E. Garver, 52, film ad-publicity man, died March 13 in Veterans Hospital, Sawtelle, Cal., after an illness of six months.

In a period of 30 years he was associated with Metro, Paramount, Warners and National Screen Service.

FREDERICK K. SCHILLING

Frederick K. Schilling, 76, former muscuedy singer, died in Santa Barbara, Cal., March 9.

He was credited with introducing the tune, "Sweet Adeline," while appearing in the tuner, "A Trip To China," in Red Bank, N.J.

CLARA LANE MURRAY

Clara Lane Murray, 87, opera singer, died in Winthrop, Mass., March 15. She and her late husband, John K. Murray, toured the U. S. in the early 1900s in grand and comic opera.

A son and a daughter survive.

WILLIAM D. HOFFMAN

William D. Hoffman, 67, novelist and screen writer died March 10 in Glendale, Cal., after an illness of five months.

He was author of numerous western tales, five of which were filmed.

ENZO DE MURO LOMANTO

Enzo de Muro Lomanto, 51, Italian tenor, died in Milan March 15. He was a protege of Arturo Toscanini.

His wife, soprano Toti Dal Monte, survives.

OSWALD BERNARD

Oswald Bernard, 38, former first violin with the Berlin Philharmonic, died March 14 in Toronto. He played in an orchestra conducted by Brahms and was a personal friend of Victor Herbert. His wife, who died in 1923, was Clara Specker, concert singer. Survived by daughter.

Mother, 85, of Dick Barstow, producer of the Ringling Bros., Barnum & Bailey Circus, and Edith Barstow, choreographer who's fashioning the show's dances this year, died in Sarasota, Fla., March 6.

John Mortimer Doyle, Sr., 64, children's park concession operator, and his son, John, Jr., 16, were

killed in an auto collision near Lindale, Tex., March 2. He had operated in and around Dallas for the past 20 years.

Charles Dudley, 68, film studio makeup man for more than 30 years, died in Hollywood March 9. He retired from Warner Bros. two years ago. Previously he was head makeup man for 20th-Fox.

Luigi Palma, 59, Parisian restaurateur, died in Deauville, France, recently. Long a Paris resident, he had been barman at Ciro's before opening his w.k. bar and restaurant on Ru du Colisee.

Billy Hawthorne, 65, founder of the Hawthorne Minstrel Maids, reportedly the first girl minstrel show, died Jan. 20 in Brooklyn. It has just been revealed. Surviving are his wife and a brother.

Mother, 81, of actress Patricia Collinge and widow of Channing Collinge, Columbia Broadcasting System musical conductor, died in New York March 13.

Frederick D. Heiser, 59, manager of the Radio Marine Corp of America station, Chathamport, Mass., for the last 29 years, died March 17 in Hyannis, Mass.

Leo N. Elias, 48, former owner of the Elias nitery, Manchester, O., died March 12 in Akron, O. His wife, three daughters and three sons survive.

Gabriel H. Chamblin, 72, former tenor who appeared in light opera and muscuedy in the early 1900s under name of Paul Rafferty, died March 12 in Pensacola, Fla.

Widow of George W. Collins, a film distributor in Pittsburgh with the old Pathe firm and one of the original Republic franchise-holders, died in that city March 3.

George Kemeny, 76, Hungarian poet and dramatist and one-time poet laureate of Hungary, died March 16 in Detroit.

Arnold E. Schellert, 73, stage carpenter at the Met Opera House, N. Y., for 40 years, died in Roselle, N. J., March 12.

N. Dean Travis, 59, former news-caster and newspaperman, died in Beaumont, Tex., March 7. He had been with KFDM there.

Wife, 59, of Harold McCord, head of Warners' film editing department, died of a heart attack March 14 in Hollywood.

Mother, 59, of Frank Sherlock, of the Metro International publicity department, died March 10 at her Culver City home.

Wife, 40, of Ralston H. Coffin, advertising director of RCA Victor, died March 14 in New York.

William Weeks Ragsdale, 44, motion picture technician, died March 14 in Hollywood.

Mrs. Susie P. Mason, 82, poet-composer, died in New York March 16.

Mother, 74, of John Flavin, actor, died March 13 in Hollywood.

BIRTHS

Mr. and Mrs. Ed Sampson, daughter, Hollywood, March 4. Father is a film editor at Paramount.

Mr. and Mrs. Dave Grantz, son, Pittsburgh, March 9. Mother is actress Lucy Siebert; father is pressagent at Pitt Playhouse.

Mr. and Mrs. Buddy Klein, daughter, Pittsburgh, March 10. Father is with Joey Sims orch.

Mr. and Mrs. George Anas, son, Weirton, W. Va., March 8. Father is theatre owner there.

Mr. and Mrs. Audie Murphy, son, Santa Monica, Cal., March 14. Father is a screen actor.

Mr. and Mrs. Harold Pearlman, son, Chicago, March 12. Father is advertising manager of Filmack Trailers.

Mr. and Mrs. Marshall Robbins, daughter, Hollywood, March 13. Father is record promotion man on Coast and son of music publisher J. J. Robbins.

Mr. and Mrs. Arnold Belchman, son, March 11, N. Y. Father is public relations chief for N. Y. Local 302, American Federation of Musicians.

Mr. and Mrs. Clyde Newhouse, daughter, March 15, New York. Mother is Maggi McNellis, television actress; he heads the Newhouse Art Galleries.

Mr. and Mrs. Lee Newman, son, New York, March 4. Mother is artists' manager Barbara Belle.

Mr. and Mrs. Norman Cash, son, Cincinnati, March 4. Father is assistant general sales manager of Crosley Broadcasting Corp.

Mike Todd

Continued from page 2

investment firm, which floated the issue, \$500,000 was delivered yesterday (Tues.) to Thomas-Todd Productions, company formed in Dec., 1950, to produce, distribute and exhibit Cinerama films, and the final \$500,000 will be delivered later in the week. Thomas-Todd outfit is headed by radio commentator Lowell Thomas and Broadway producer Michael Todd.

Meanwhile, the VARIETY report that Thomas-Todd had concluded a deal with Sir Alexander Korda for the Eastern Hemisphere rights to Cinerama was confirmed this week. Korda, who returned to England last week, intends to form British and other corporations to produce and exhibit Cinerama films. It is his intention to make the first Cinerama picture in color. Although he has not announced a story property, he said he hoped to start filming in June.

In all probability, Korda will exhibit the first Cinerama film in England sometime in September, the same time set for the unveiling of the new process in New York. This presentation will be the Cinerama pilot film, which has the working title of "This Is Cinerama." Pic has no story line, but is a travelogue-documentary aimed at demonstrating the "new illusion of three-dimensional sight and sound."

The Cinerama photographic process was developed by Fred Waller, while the sound system was the work of Hazard E. Reeves, prez of Reeves Soundcraft, subsid of which is Cinerama.

'Madam' Wow

Continued from page 2

News Chronicle reviewer opined that some of the political humor was too American for local audiences.

"The total effect was charming," said The London Times. The paper's sentiments were echoed by W. A. Darlington in The Daily Telegraph, who wrote "Call Me Madam" is likely to be among the most successful of American musicals." Daily Mail's Cecil Wilson viewed the import as the "gayest and wittiest show since 'Oklahoma.'"

Production was directed by Richard Bird, while dances and musical numbers were staged by George Carden. Scenery and costumes were designed by Raoul Pene Du Bois. Jeff Warren, in the part created by Russell Nye, and Donald Burr have top supporting roles. Prior to essaying the femme lead here, Miss Worth appeared on Broadway early this season with Joe E. Brown in "Courtin' Time" and was also seen in the road company of "Annie Get Your Gun."

Hagen Subpoena

Continued from page 2

mittee, as well as the Committee staff, believe the report was accurate. They resent any change, claiming Hollywood has not done nearly as much as it should to throw out its Commies. What's more, these people feel Hollywood has failed to reemploy persons who came clean before the House Committee and helped to expose Red infiltration into the picture biz.

MARRIAGES

Betty Hutton to Charles O'Curran, March 18, Las Vegas. Bride is the screen star; he's a dance director.

Vera Ralston to Herbert J. Yates, Hollywood, March 15. Bride is a screen actress; he's prez of Republic Pictures.

Dorothy-Jayn Smart to Warren A. Downing, Pittsburgh, March 15. Bride is a former WCAE staffer there.

Mrs. Clarence Gaskill to Michael Watman, New York, March 17. Bride is the widow of the songwriter.

Mr. and Mrs. Freddy Morgan, son, Chicago, March 14. Father is banjoist, comedian, writer with the Spike Jones show.

Kay Young to Douglass Montgomery, Bethlehem, Conn., March 12. Bride is an actress; groom is a legit-TV actor.

Evelyn Hertz to Stanley Turner, New York, Feb. 18 and just revealed. Bride is assistant to Jeff Livingston, Universal's eastern ad-

vertising manager; groom is an actor.

Jack Kapp

and "Way Down in My Heart I've Got a Feeling of You" were written with Morse.

Madden was a charter member of the American Society of Composers, Authors and Publishers.

HUGH HERBERT

Hugh Herbert, 66, stage and screen comedian and former playwright, died March 12 after a heart attack at his home in San Fernando Valley on the Coast.

Graduate of Cornell Univ. and native of Binghamton, N. Y., Herbert toured the vaude circuits on and off for 20 years and for a time headlined his own sketch, "A Son of Solomon." During that period he wrote a number of stage farces produced by Sam Harris and A. H. Woods.

Herbert's film career began as a writer with the screenplay of "Lights of New York," the first all-talker made by Warners. As a film actor he appeared in a long list of pictures at Warners, Universal-International and Columbia, where he recently completed a two-reel comedy.

His brother survives.

HARRY INGRAM

Harry Ingram, 40, radio-TV writer-director, died of a heart attack in Norwalk, Conn., March 17. He was associated for a time with the Young & Rubicam ad agency and later joined the radio department of Foote, Cone & Belding. He and his wife, Gail Austrian, produced "Tales of Fatima" a 1949 radio show starring Basil Rathbone. Among the programs with which

JACK KAPP

March 25, 1949

A Token of Everlasting Memories

Always in the Hearts of
IRENE and SAM LUTZ

Ingram was connected with "Mama" and "Tales of Tomorrow" on TV, "The Shadow" and "Kate Smith Sings" on radio, and "The Big Story," on both radio and TV. His 1938 play, "We, The Willoughbys," with Myron (now Mike) Kagan, was tried out in Stockbridge, Mass., but never reached Broadway although at one time John Golden had it under option.

Surviving, besides his wife, are a son, his mother and a sister.

MAY HENGLER

May Hengler, 68, who appeared in vaude with her sister, Florence, in the song-and-dance team, the Hengler Sisters, died in New York March 15. They did specialty numbers here and abroad for several

CARL BRISSON



Direction



VARIETY

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PRICE 25 CENTS

CHILL ON CHILLER-DILLERS

Live Video to Blanket 59% of U. S. By July 1 Via New Micro-Relay Link

Scheduled opening of a new relay link to connect television stations in the south and southwest to the networks by July 1 will leave only four markets, of the 63 with TV transmitters, on a non-interconnected basis. Network research chiefs estimate that the new link will provide live network shows to 59% of the nation's total population and service 99% of the 17,400,000 receivers expected to be in circulation by that time.

Decision by American Telephone & Telegraph to make the new facilities available by July 1 means that the eight new live cities will be able to get simultaneous coverage of the political conventions from Chicago, since the Republican conclave, as the first of the two, tees off July 7. New cities added to the link include Miami, Dallas, Fort Worth, Oklahoma City, Tulsa, San Antonio, New Orleans, and Houston. Four remaining on a non interconnected basis are Seattle, Brownsville (Tex.), Phoenix and Albuquerque.

New link will be "inbound" only, meaning the eight markets will be able to get live network shows but will not be able to feed any shows out to the nets. Since there is to be available only one channel, a combination of coaxial cable and microwave relay, it's expected that CBS-TV and NBC-TV will rotate on it during the political conventions, which means that time on the stations in the eight new cities will be bought by Westinghouse and Philco, which are to sponsor convention coverage on CBS and NBC respectively.

Opening of the new link ahead of schedule is expected to give AT&T a chance to sit back for a breather and plan further extensions of its TV networking service in line with whichever new markets take the air when the freeze is lifted. Until now, the phone company has been forced to rush its interconnecting facilities through to completion ahead of the original schedule in several instances, in order to accommodate TV.

Femme Personators Get Official Status in Ohio; OK 'Lady in Dark' Cafes

Columbus, March 25. Several new regulations, effective April 7, have been announced by the Ohio Board of Liquor Control, to apply to permit-holders. Among the changes was repeal of a ban against persons of one sex portraying another sex, so that female impersonators can now appear in nightclubs and hotels without operators violating liquor laws. However, permit-holders will continue to be responsible for lewd or immoral conduct or entertainment, it was emphasized.

Entirely repealed was a regulation, never enforced, which set up minimum light intensity of one

(Continued on page 13)

Getting Dad's Okay

Hollywood, March 25. At President Truman's request, NBC-TV is shipping a kine of Margaret Truman's guest shot on Jimmy Durante's "All Star Revue" show last Saturday night (22) to the President at Key West.

Since there is no TV in the Florida resort, Mr. Truman did not see the show. He saw newspaper pix of Margaret's "I Like Ike" stunt, however, and requested the kine so that he could see the entire show.

ASCAP Members Get 'Peace Plea' On Payoff Plan

Songwriter-members of the American Society of Composers, Authors and Publishers heard a strong plea for peace in the ranks at the semi-annual membership meeting yesterday (Tues.) at the Waldorf-Astoria Hotel, N. Y. Jack Yellen, ASCAP board member, made the harmony pitch in reporting on the efforts of the classifications committee to come up with an amended distribution system.

Yellen's speech received prolonged applause from the several hundred ASCAP members at the conclave. Sentiment in favor of Yellen was so powerful, in fact, that even the vet dissidents were more or less silenced to produce one of ASCAP's quietest meetings in years.

Financial report revealed a total income of \$14,585,657 for 1951. The normal 20% for expenses, or \$2,940,000, was deducted from the total, leaving \$11,640,000 for distribution to publishers and writers. It was the biggest year in ASCAP's history.

Membership report since the last semi-annual meet revealed an increase of 69 writers and 27 publishers to bring the total of writers to 2,366 and publishers to 483.

Copyrighting a Dance

Hanya Holm, who staged the dances for the legit musical "Kiss Me, Kate," has received a copyright registration for her terp work, which was written down in the Laban dance notation system. It's believed to be the first time such choreography has been registered, and sets a precedent for other dance staggers, who can now register their work similar to writers and composers.

Action is also considered significant, in that it can cover the fields of vaudeville and ballet.

73 WHODUNITS ON RADIO-TELE

By BERT BRILLER

Network program toppers are privately eyeing the private eye stanzas, which have reached the combined high of 73 chiller-thrillers on radio and tele. One cause of concern, and possible indication that there may be too much broadcast brutality, is the fact that big city audiences are souring on hawkshaws and horror in radio.

Actually, the number of criminals on the AM networks has declined from June, 1950, when a VARIETY survey listed 59 whodunits. Today the radio skelns are offering 45 private eye programs, but the decline has been more than offset by the rise in tele cops-and-robbers entries to 28—and these figures do not include the mayhem committed on live, waxed or filmed shows beamed by local stations.

The violence concentrated on video channels apparently has had an effect on radio's legion of detectives. In the past the mysterious were strongest in large metropolitan centers. Now, according to data compiled by A. C. Nielsen, they are stronger in the smaller communities and rural areas and have an especially high proportion of fans in the south and in lower income brackets. It's reasoned that since the big cities all have TV, the latter's heavy diet of gore is surfeiting metropolitan AM audiences' taste for sleuthing.

Major reason for the heavy emphasis on suspense is, of course, that murder is cheap—crime-and-

(Continued on page 18)

Sinatra Croons Sweetly to Press: 'So Sorry Now'

A rather unusual intra-show business manifestation of a personality deliberately going out to "make character" for himself anew is Frank Sinatra's current campaign to "mend some fences which only those people who really know me can appreciate came to pass because of my private life." Specifically, this refers to a general good will pitch, primarily with the press.

The "private life" refers to his ardent courtship of Ava Gardner. In the midst of his separation and divorce from Nancy Sinatra, and his flying trips to England and Spain in courting the Metro film star, the crooner felt that the constant press and news photog chase was nerve-wracking and, personally, a physical tearer-downer which created those repeated contretemps with the newshawks. Sinatra's opening today (Wed.)

(Continued on page 63)

Cong. Doyle Suggests Film Toppers Huddle Red Probers on Job Brushoffs

Hollywood, March 25.

Butcher's Cheesecake

The cheesecake influence in a certain Madison Ave. (N.Y.) butchershop, which Pegeen (Mrs. Ed) Fitzgerald patronizes, was manifested to the radio-TV actress when she ordered a broler and was asked, "Do you want the Dagmar or the Marlene?"

Bump-and-Grind Screen Features Finding Market

Washington, March 25.

The bumps, grinds, strips and pratfall comedy of burlesque are about to be transferred to celluloid on a regular schedule of burlesque show feature film production. Candi Films has been incorporated in L. A. to make a minimum of six such pictures during its first year, and even more if the demand is there.

These will not be pictures about burlesque. They will be actual film burlesque shows, with a running time of about one hour. Chief backers of the new corporation are Bernard Lust, son of the well-known D. C. indie exhibitor, and James Connell, who will produce the pictures on the Coast.

There is proof that a market exists in nearly every one of the 48 states and, as Lust puts it, "this is the only branch of motion picture production in which we don't have to worry about television competition."

Lust and Connell aren't pioneering. They are trying to put on a systematic, business-like basis something which has existed in a sketchy, haphazard manner for the past six or seven years. The success of the first few pictures is the proof of a market. The films have been distributed on a states rights basis and have been shown in nearly all of the states as well as D. C. In some parts of the country

(Continued on page 61)

Ban Ike, Estes Tunes

Minneapolis, March 25.

WCCO and KSTP, leading Twin Cities radio stations, have banned both the Eisenhower and Kefauver tunes because they might be construed as political plugs. "If we played those we'd have to compose a tune for Taft and a symphony for Stassen," Brooks Henderson, KSTP program director explained.

Other Twin Cities stations have different policies. WDCY always plays "I Like Ike" and "Senator from Tennessee," one after the other, and WLOL and WMIN have played them singly, for example.

A meeting of top industry leaders with the House Committee on Un-American Activities, to "discuss mutual problems," was suggested by Committee member Clyde Doyle (D., Cal.) yesterday (Mon.) as a step toward getting a supplementary committee report on Communism in Hollywood. Doyle aligned himself with fellow Democrats Francis Walter of Pennsylvania, Morgan Moulder of Missouri and committee chairman John S. Wood of Georgia in classifying the committee's recent report as "unfair and dated."

"The report does not cover any of the evidence I have heard since I became a committee member more than a year ago," Doyle declared. "I think it is only fair that subsequent testimony and evidence be evaluated."

A meeting of industry brass, he indicated, could also discuss with the committee the problem of former Communist filmies who have complained that they have been unable to find employment since appearing as cooperative witnesses at committee hearings. Doyle said at least six filmies had reported to the committee that their earnings had been virtually brought to a standstill following their appearances before the probe. He declined to identify them.

The congressman emphasized that he was speaking for himself. "But," he added, "I know there is no intention or conscious thought on the part of anyone on the committee to harm the industry, and I'm sure a meeting could be arranged."

The industry has a record of "pretty vigorous cooperation" with the committee since it began hearing evidence, Doyle added. During the course of those hearings, he added, he saw no "attitude of persecution or unfairness" toward the industry.

"If a meeting could be arranged,"

(Continued on page 2)

WB Books Ballet With Film in 4-a-Day as Pop Attraction for 1st Time

Warner Bros. has booked Ballet Theatre as stage presentation with a feature first-run film at its Warner Theatre, N. Y., next month, for an innovation in mass audience entertainment. This will mark the first time that a major American ballet troupe will appear, full-strength, at a Broadway film house on a four-a-day basis, at popular prices. Film chain reportedly sees terp troupe's possibility as a popular medium, and if the N. Y. booking clicks, may offer the company in other theatres of its chain.

Troupe of 40-odd dancers will open at the Warner April 23, for a 16-day run. It will give a maximum of 30 performances a week, presenting a typical American bal-

(Continued on page 63)

Some H'wood Pix Give False Slant Of U.S., State Dept. Exec Stresses

Washington, March 25.

Hollywood films are very popular abroad but some are doing harm to the reputation of the U. S. by giving a false or lopsided idea of life in this country, according to Herbert T. Edwards, chief of the State Department's international motion picture division. Edwards expressed his belief in an executive session of a House appropriations subcommittee considering the international information program. Transcript of these hearings has just been released.

"What is the reaction," asked Rep. John J. Rooney (D., N. Y.), "of people in a country like Thailand to the showing of an American commercial film, one of our adventure pictures, or a live picture, or what have you?"

"Americans feature films are very popular all over the world," Edwards replied.

"Would you say that they paint us in an untrue light?" asked Rooney. "Do most of them do us very much harm?"

"There is a considerable amount of evidence from the field," Edwards answered, "that a fairly substantial number of feature films do harm to this country when shown to people who do not have the (Continued on page 18)

BENNY HEADS COAST FRIARS; PLAN FROLIC

Hollywood, March 25.

Jack Benny, newly elected Abbot of the Hollywood Friars, will whoop things up with a resumption of the Friars Frolic, a show missing from the local scene for two years. Idea is to stage the hi-jinks early in November at the Shrine Auditorium.

In the recent election Benny succeeded George Jessel, who became chairman of the board of directors. Other new officers are: George Burns, Dean; Bob Hope, Prior; Lou Holtz, Proctor; Tony Martin, Herold; Arthur Dresser, secretary-treasurer. In addition to Jessel, the board members are: Ronald Reagan, Harold Garfield, Pat Somerset, Jules James, Harry Karl, Harry Joe Brown, Charles Carr, Arthur Dresser, Arthur Stebbins, Michael Wilner, Irving Epstein, Murray Randolph and Irving Mills.

Kosty to Tour England With Royal Philharmonic

Andre Kostelanetz flew to England yesterday (Tues.) to conduct the Royal Philharmonic on a tour of the British Isles. He'll also lead them in London at Royal Albert Hall April 12.

Conductor is also scheduled to make several recordings with the Royal Philharmonic in London.

Bridgeport Preem Set

Bridgeport, March 25. Lily Pons and Andre Kostelanetz will preem the summer pops season of the Connecticut Symphony Orchestra here June 20.

Date was arranged with an assist from Edward Wallerstein, former Columbia Records prexy. The Kostelanetzes live nearby in Silvermine, Norwalk.

Marlene's Chautauqua Take Can. Hit 8G Wkly.

Hollywood, March 25.

Paul Gregory signed Marlene Dietrich for a tour of the chautauqua circuit, starting Sept. 1 for a minimum of 10 weeks.

Deal call for a salary and percentage that can amount to as much as \$8,000 a week.

Hagen's Hearing 'Bypass' Latest Mystery in D.C.; Kraft Silent on Quiz

Washington, March 25.

Current Capitol Hill mystery is why the House Un-American Activities Committee, after subpoenaing Uta Hagen and notifying all members she would testify, failed to have her on hand for last Thursday's (20) hearing.

Only witness who showed up, for a short and unproductive session, was Hy Kraft, playwright and ex-Hollywood scripter, who said he was not a member of the Communist party in 1951, 1950 or 1949, but refused to say whether or not he was during any earlier years.

There is considerable speculation about Miss Hagen. The committee staff had an executive huddle until the late afternoon the day before the hearing when it is understood, her case was discussed. No formal announcement was made to the press until 6 p.m. that day about who the next day's witnesses would be. There is some talk here that she will be heard in executive session after the committee receives testimony from another witness, regarding her political background.

Kraft, co-scripter of the musical hit, "Top Banana," was on the stand about an hour. Most of the time he sipped nervously at a glass of milk and declined, on constitutional grounds, to answer questions or to state whether Martin Berkeley had identified him correctly as a member of a Hollywood Communist fraction assigned to work with minority groups. Committee counsel Frank S. Tavenner said also that he had been identified as a Comby by Max Silver, former Communist Party organizer on the Coast.

Kraft ducked comment on membership in a number of "Front" organizations, such as Hollywood Writers Mobilization, Writers Congress of '43, Actors Laboratory, Hollywood Anti-Nazi League and Hollywood Community Radio Group. Kraft admitted he signed the Supreme Court petitions of Dalton Trumbo and John Howard Lawson in their appeals from contempt of Congress convictions. He said he didn't recall who recruited his support.

The writer said he spent 12 years (1938-50) in Hollywood, but that his screen credits were "very sparse." He said he had worked on an Esther Williams musical at Metro which had never seen the light of day. About 1948 he worked at Paramount on an original story which also went unproduced.

At the conclusion, Rep. Francis E. Walter, presiding at the session, told him, "If you ever have a change of heart and want to make a slight contribution to the security of your country during these troubled times, we will hear you at any time."



CHARLES SANFORD

Musical Director
"Your Show of Shows"—WNBT

N.Y. Palace Woos Cantor for May

RKO Theatres' prexy Sol A. Schwartz, who returned from the Coast after looking over prospects for the Palace, N. Y., two-a-day, is hopeful of landing Eddie Cantor as headliner following the run of Beatrice Lillie, who starts May 10. Cantor will be through with his video commitments by that time and prospect of essaying his first N. Y. vaude stand in about a decade is good.

Cantor broke the record at Loew's State, where he grossed around \$52,000 and took out half that amount via \$15,000 guarantee plus 50% of take over \$30,000. For the Palace he'll most likely get the same type deal given Judy Garland and Betty Hutton, which will permit him to take out about \$20,000 with a top gross.

The bill ending Sunday (23) didn't fare too well. Olsen & Johnson, Jose Greco and Jackie Miles pulled about \$17,500 as against \$23,500 for the opening week. These takes represent a hefty loss to the theatre. House closed Sunday and will reopen April 12 with the Hutton bill.

BUCHMAN ON TRIAL MAY 26 IN WASH.

Washington, March 25.

Trial of Sidney Buchman, film scripter-producer, for alleged contempt of Congress, has been set for May 26 by Justice Bolitha Laws, chief judge of Federal court here. Buchman entered plea of "not guilty" and was released on \$1,000 bail.

Arraignment in District court this morning was brief and routine, with Edward Bennett Williams, local counsel for Buchman, asking an additional three weeks in which to file motions for dismissal because of the "complex Constitutional questions" involved in the case. William Hitz, assistant U. S. attorney, raised no objection and the May date was set for trial.

Government reply on Buchman's civil suit for a statutory judgment is due at week's end. Hitz told VARIETY he plans to move for dismissal of the case against the House un-American Activities Committee on grounds it is out of order. He pointed out that the criminal case against Buchman will test the validity of the subpoena and that Buchman had already twice been denied motions to quash the subpoena.

Buchman appeared in court this morning with Williams and R. Lawrence Siegel, New York lawyer who has represented him since his witness stint in Los Angeles.

Vote 200G to Probe

Washington, March 20.

House of Representatives voted an additional \$200,000 to the Un-American Activities Committee last week to keep its work going until the end of this session.

Action was taken without a dissenting vote on a resolution which provides that the money shall come from the House contingent fund.

The Jane Froman Story

Jane Froman became the symbol of all soldiers in Grease-paint, at the testimonial luncheon which USO-Camp Shows tendered her, Monday (24) in New York. In honoring her, show biz was honoring itself.

Miss Froman's extraordinary courage fully deserved the heart-warming tribute. She has become the symbol of an industry that has contributed so unselfishly to a common cause.

This was one of the most sincere salutes any show biz personality could ever get. Forthcoming release of 20th-Fox's "With a Song in My Heart," her biopic, became incidental, despite the obviously potent connotations of so socko a "trailer." Susan Hayward, who personates Miss Froman in the film, and Al Lichtman, as stand-in for 20th's Hollywood-bound prexy, Spyros Skouras, were relative casuals in the unfolding of the events attendant to the luncheon under the able toastmastership of Jim Sauter. It was capped by USO-CS board chairman Abe Lastfogel's stirring address, reprising the functions of Camp Shows and Veteran Hospitals entertainment.

Not the least impressive was Brig. Gen. Charles F. Christenberry, chief of Special Services Division, U. S. Army. His last official act in the U. S., he said, before becoming General Van Fleet's deputy chief in Korea, was to present the citation "to Miss Jane Froman in appreciation of tireless effort and unceasing devotion to the men and women of the Armed Forces of the United States, to whom priceless talent was freely given on fighting fronts and wherever duty called."

This tribute won't make Miss Froman even for the pain of those 26 operations over a period of years, at a time when it was questionable if she would ever walk again. Surgery finally won out. Miss Froman, however, can now walk with a special kind of dignity, the kind no surgery could give her. Abel.

JUDGE CITES SHOW BIZ FOR EASING RACE HATE

Washington, March 25.

Part of show business in reducing race prejudice was commended in an address here last week by Judge Armond W. Scott, of the D. C. Municipal Court, who said that there were "encouraging signs" of declining racial prejudice, especially in Washington.

He pointed to the coming reopening of the National Theatre here for legit performances, on a non-segregated basis, as one example. He also praised Clifton Fadiman, Ed Sullivan, Paul Whiteman, Horace Heidt and Milton Berle for the opportunities they have given to young Negro performers.

Cong. Doyle

Continued from page 1

he pointed out, "the industry could bring the committee up to date on matters it feels have been overlooked in the report. We don't want to be in error. And if the industry presented a complete report to us, we would then be in a position where we couldn't make an error."

Such a report, Doyle added, could include a listing of the current employment status of both cooperative and uncooperative witnesses, a detailed breakdown of how the industry has progressed in cleaning its own house, and an analysis of union personnel currently active in the film industry to show that Communist elements in the labor field have been defeated.

"What's more," Doyle declared, "if the industry suggests practical policies which it feels would be sound and fair, we would consider them, provided those policies wouldn't prejudice our responsibilities." He declined, however, to comment on whether the committee would issue any statements regarding the employability of cooperative witnesses. The congressman pointed out that the pic biz is a "nervous industry" and that it was conceivable that even well-intentioned employers would be cautious as to the effect on the general public of some of the witness stand revelations.

Red probers' scheduled visit to Hollywood next month may be postponed, Doyle indicated, pointing out that the committee has consistently sought to hold its sessions in an atmosphere that would not prejudice local conditions. If the current trial of California Communists continues beyond the middle of April, the local hearings may be set back to May. Present date is April 21, but it's a flexible one.

There's a possibility, Doyle added, that the entire committee will make the trip to the Coast rather than just the five-man subcommittee which sat here last fall. Film industry will be only one of the facets of the upcoming hearings, and the group is "actively interested" in radio and television as well. Defense plants and waterfront activities also will be scrutinized.

'Voice'—Biggest Show on Earth

Washington, March 25.

"Voice of America" overseas radio program, has now grown to a point where it is "larger than the three largest broadcasting systems in the United States," Dr. Wilson Compton, new Administrator of the State Department's International Information and Educational Program, recently told a House Appropriations Sub-Committee.

Compton's testimony, in executive session, has just been released by Congress. "Voice" now broadcasts to the world in 46 different languages. Yet, Compton told the committee, nobody in his entire program—except for himself—is paid more than \$10,800 a year. He urged a limited number of "super-grades" of pay so that he could get better executives.

State Department wants \$133,000,000 for its overall informational program. Of this \$30,000,000 would be for "Voice of America" broadcasting. In addition, \$37,000,000 is requested to continue construction of radio broadcasting facilities all over the world.

In comparison with the \$133,000,000, Compton claimed, a survey shows that Russia is spending the equivalent of \$1,400,000,000 a year for foreign propaganda. Discussing the construction of the new facilities, Compton said he had reached the conclusion that "a more gradual development of the radio facilities program is more likely to give us in fact a satisfactory means of penetrating the iron curtain, perhaps in the end more quickly than the type of accelerated program proposed last year."

Zenn Kaufman Auditions 'Show Biz Selling' For N.Y. Sales Execs Club

Growing trend of industry to use show business techniques in advertising and selling was underscored by Zenn Kaufman, Philip Morris' merchandising director, in a talk before the Sales Executives Club in N. Y. yesterday (Tues.).

Contrasting the technique used by Wrigley gum, which erected a huge spectacular in Times Square, N. Y., with the strategy of Tiffany's, which for years left the name off its Fifth Avenue jewelry building, Kaufman declared that each business must determine the kind of showmanship that applies to its individual selling problem. Showmanship isn't always flamboyant and circusy, he explained, "and the circus accounts for only 3c of the public's amusement dollar. The other 97c goes to radio, TV, stage, screen and sports, and it is in these shows that we must look for our formula."

Using concepts from the entertainment world, Kaufman staged a tug-of-war among six men yanking (Continued on page 61)

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B'S BUZZING OUT OF BUSINESS?

Balaban Intervenes With Schenck, But Rodgers Adamant on COMPO Nix

Paramount president Barney Balaban will call on Loew's president, Nicholas M. Schenck, in Florida this week, hopeful of obtaining clearances for Loew's v.p. William F. Rodgers to accept the presidency of the Council of Motion Picture Organizations. Balaban, who had returned to N. Y. from the Coast over the past weekend, left Monday (24) to resume an interrupted Miami vacation plus consulting with the Loew's topper.

In the face of unanimous endorsement of Rodgers for the job by all COMPO member groups, Schenck told execs in N. Y. via telephone that Rodgers' exclusive services are required by Loew's. Formerly distribution chief for Metro, Loew's subsid, Rodgers is now a v.p. and sales consultant and he's on the job virtually full time. This is in contrast to others who switched to advisory posts, such as Universal's William A. Scully, who, in the new capacity, give the old alma mater only partial attention.

However, in view of comments by Rodgers in N. Y. yesterday (Tues.), it appeared that Balaban stands little, if any, chance of success in his mission to Acherik. Rodgers stated emphatically he would not accept for reasons of health and added that's "my final decision."

The sales exec reminded that he had relinquished his post as M-G department head to set a more relaxed pace and for this same reason cannot take on the burdens of heading COMPO, although he feels "highly honored with the offer." As if to remove any possible further doubt, Rodgers insisted that no one could force him to change his mind. He's feeling well but has reached the point where any heavy assignment might jeopardize his

(Continued on page 15)

Exhib Assns. Would Divide Responsibility Of Picking COMPO Prez

Private comments in exhibition circles this week indicated an upcoming movement toward having Theatre Owners of America and Allied States Assn. share the responsibility of filling the Council of Motion Picture Organizations presidency in the event that efforts to nab Loew's v.p. William F. Rodgers for the job are unsuccessful.

The idea, which admittedly is only in the conversation stage, would have a TOA and Allied rep at the COMPO helm on a year-to-year alternating basis. The plan will be prominently projected if Loew's prexy Nicholas M. Schenck's veto on the unanimous appointment of Rodgers sticks.

Reasoning of some theatremen active in organization work is that the distrib outfits have been for long relied upon to come up with an agreeable successor to Ned E. Depinet as COMPO prez. Their continued lack of success in this respect will mean passing the responsibility over to exhibition, it's felt.

WILL QUIZ L. B. MAYER IN STOCKHOLDER SUIT

Louis B. Mayer, who arrived in New York the end of last week, will be east for another two weeks or so. It is understood he will be called upon while in New York for pre-trial examination in the Loew's stockholder suit to force return of the \$2,750,000 Mayer received from Metro to settle his contract with the studio.

Also while east the former M-G studio topper is expected to ink a pact for screen rights to "The Shrine." He is getting rights to Joseph Kramm's Broadway hit for \$150,000 and a release date of Dec. 25, 1953.

Mayer also owns rights to "Paint Your Wagon," current Broadway musical hit.

Natural Ballyhoo

Little Rock, March 25. Columbia didn't expect to get such cooperation from the elements on exploitation when it booked a Charles Starrett western into Blytheville, Ark., over the weekend.

Town, which was almost torn apart by the tornado that hit the area, found a local theatre playing "Cyclone Fury."

Depinet Coasting Again for Confab On RKO Pix Push

Hollywood, March 25. RKO prexy Ned E. Depinet is due back here next Monday (31) for further huddles with production chief and controlling stockholder Howard Hughes and studio operations boss C. J. Tevlin. It is expected that they may draw up and announce at that time plans for RKO production during the next six months or a year.

Depinet was here for two weeks recently and then went to Phoenix for a three-week vacation. He's returning to Hollywood from Phoenix.

The RKO-lot has been completely devoid of production during the past several weeks and there's only one film scheduled for the immediate future. That's "A Song Forever," which was originally on the slate for a Jan. 7 start and has been repeatedly pushed back. It's now dated to go before the cameras April 7. It's a Nat Perrin production starring Tony Martin.

Virtual stoppage of RKO filmmaking in recent months, which has caused considerable conjecture in the trade, is a planned policy aimed at bringing down the company's product inventory. Films in this can, while not great in quantity, represent an investment of almost \$25,000,000. Hughes' aim is to bring that amount down before getting into a schedule of further production.

It is understood, however, that plans are being drawn for lensing to resume in order to give the distribution organization a continuing flow of product. Final details will probably be thrashed out during Depinet's stay.

'Movietime' Trio Helps On Tornado Benefit

Three members of the "Movietime U. S. A." troupe which last week toured the Oklahoma area are remaining in the southwest to give a benefit for victims of the tornado which ripped six states. Actor William Lundigan, actress Paula Raymond and writer Harold Shumate will appear at the Robinson Auditorium, Little Rock, today (Wed.) to assist in raising relief funds.

The three Hollywood-ites had completed their "Movietime" assignment but consented to remain in Oklahoma City to sit in on a regional meeting of Theatre Owners of America in that city on Monday. When it was learned of their continued visit, Little Rock officials asked that they appear at the Auditorium.

Greeks Honor Skouras

Washington, March 25. Spyros Skouras was awarded one of two "most outstanding American-Greeks of 1950-51" scrolls last night at the 10th biennial banquet of the convention of the American Hellenic Educational and Progressive Association.

Other winner was Dr. George Papanicolaou, noted cancer research specialist.

TOUGHER TO BOOK BY DISTRIBUTORS

B's—those films consciously produced with that designation—may well buzz right out of the industry picture if present exhibition conditions continue. More and more of them are failing to pay for themselves, and they're becoming an increasing headache for distributors to book.

Robert L. Lippert's pronouncement last week that he wouldn't produce any more of the low-budgeters, because "there's no market left for them," merely points up the problem that has persistently dogged the majors during the past few years. That's the difficulty of getting a sufficient number of dates to make the little pix pay off.

Even such companies as Universal and Columbia, which have been expert in peddling the B's and in the past have made a good bit of coin in the process, are finding them piling up on the shelf. A certain number of them have normally been liquidated along with other product, but now they are backing up in alarming number.

Implore Slowdown

Sales chiefs of some of the majors which make mixed programs of A's and B's are known to have implored their studios by wire, letter and personal visits during the past few months to slow down on the output of minor product. There has been no noticeable slow-

(Continued on page 13)

20th Retains 16% Of RKO-Released 'Rancho' In Three-Way Splitup

RKO is currently distributing a film of which a substantial portion is owned by 20th-Fox. The pic is "Rancho Notorious." It was made by the indie Fidelity unit (Howard Welsh and A. Pam Blumenthal), which, however, no longer owns any piece of the Marlene Dietrich-starrer.

Oddity of 20th's ownership of an interest in the film results from the fact that Welsh and Blumenthal originally had a releasing deal with that company for the film. When Howard Hughes expressed a desire to have it for RKO, an arrange-

(Continued on page 54)

Mono's Broidy Mulls D. of J. Appeal On Exhib 'Boycott' Over TV Policy

Irish Setup for Ford

Dublin, March 18. John Ford is reportedly mulling and Irish setup for film production with headquarters in west Ireland where he lensed "The Quiet Man" last year. Associates will be former journalist Lord Killanin, producer Brian Desmond Hurst and former Abbeyite Michael Scott.

It is reported that if the project works out the first production will be Liam O'Flaherty's "Famine."

Despite Oscar, M-G Stalls New 'Paris' Dates for 'Singin'

Although the musical copped the Academy Award as the best in 1951, "An American in Paris" is unlikely to earn many extra dollars for Metro, at the company's own choosing. Top Academy honors for a film in the past is believed in the trade to be worth plenty of additional coin, particularly if the pic was in the early stages of distribution.

M-G for the most part is content with the prestige value of "American" selection. Outfit has been nixing all exhib bids for the film in any area where it might conflict with the upcoming "Singin' in the Rain." M-G will license "Paris" if the terms are right but only for runs which terminate two weeks earlier than the opening of "Rain." And since "Rain" is set to open shortly before Easter Sunday, April 13, in all major territories, "Paris" loses out.

M-G's economic reasoning is that it does not want two of its own big musicals pitted against each other for the b.o. dollar, particularly when one, "Paris," has been well played off and on a highly profitable basis.

M-G expressed its surprise in winning the Oscar with a trade press advertisement depicting an artist's conception of a proud but

(Continued on page 4)

Rising blood pressure by exhibs at the selling of their product to TV by some of the minor distributors and indie producers is apparently taking its toll of their receipts. Monogram prexy Steve Broidy was reported this week planning an appeal to the Dept. of Justice to try to get the heat off.

Monogram and Republic have been particular sufferers from the theatremen's ire. Major distributors have refused to sell to video. Among the indies at whom exhibs are aiming darts for making pix available to the rival medium are Pine-Thomas, Edward Small, Sir Alexander Korda and J. Arthur Rank.

Broidy's contention in going to the D. of J. is obviously that the exhibs are flouting the antitrust laws by joining in a restraint-of-trade conspiracy in not buying Mono product.

Theatre ops maintain that there is no conspiracy whatsoever. They claim that any refusal to buy films of producers who also sell to tele is the result of decisions individually arrived at by individual exhibs. "What makes Broidy think there has to be a conspiracy?" asked one

(Continued on page 15)

Ingenious Device Allows Shut-in to See Films Reflected from Theatre

Minneapolis, March 25. Charlie Miller, 22-year-old Spring Grove, Minn., resident, paralyzed from his neck down for more than five years and confined to his bed in a room over a hardware store as the result of injuries sustained in an auto accident, gets to enjoy films in the Grove theatre across the street just the same in consequence of an ingenious device rigged up by Charlie Mersereau, the theatre's owner, and Gennet Gilbertson, local electrician.

Describing the contraption in his Morning Tribune column, George Grim said that it developed from

(Continued on page 54)

National Boxoffice Survey.

Weather, Lent Bop Biz; 'Show' Champ for 5th Week In Row, 'Streetcar' Second, 'Zapata' Third

Stormy weather, including blizzards, high winds and cold waves, is taking a toll at first-runs this session, absence of many new strong pix also proving a handicap. The old money-makers, along with the return of "Streetcar Named Desire" (WB) on popscale engagement to cash in on the Academy awards, are proving centers of interest.

"Greatest Show on Earth" (Par) is pacing the field for fifth week in a row. Second place, however, is being taken over by "Streetcar," with "Quo Vadis" (M-G) being dropped to fourth spot. The Warner pic that copped three important Oscars is mostly nice to terrific, playing in some 21 keys. However, there were several mild or just okay dates, but the Academy prizes undoubtedly helped big in locations where lengthy up-price dates previously had milked the potential drawing power of "Streetcar."

Third-money is going to "Viva Zapata!" (20th), which has been slowly edging forward. "Vadis" of course, is fourth with "Five Fingers" (20th), moving up from far down on the list, to fifth.

"Snow White" (RKO), back on reissue again, is showing enough to win sixth place. "Steel Town" (U), just getting started, is only a step behind in seventh. "Bend of River," another from Universal, copped eighth position although it has played most of its bigger first-

run dates. "Lone Star" (M-G) completes the Big Nine group. "Salesman" (Col), which appears to have run into some airpockets around the country, and "Hoodlum Empire" (Rep) are runnerup films.

"Flesh and Fury," which comes into the N. Y. State tomorrow (Thurs.), shapes as one of most promising newcomers. It is lively in Washington, nice in Toronto and smash in Philly. "Aaron Slick From Punkin Crick" (Par) did fine on its preem week in Indianapolis.

"Tembo" (RKO) looks average to okay this round. "Wild North" (M-G), also new this stanza, is fine in Buffalo but disappointing in L.A. "Something to Live For" (Par) is rated mild in L.A. and just okay in N. Y. "Ma and Pa Kettle At Fair" (U), another newcomer, looks okay in Detroit and big in Louisville.

"Sailor Beware" (Par), just about wound up on most of its big first-run dates, added a healthy amount currently, being big in N. Y. and hot in Washington. "Rancho Notorious" looks weak in Frisco.

"Meet Danny Wilson" (U), which opens today (Wed.) at N. Y. Paramount, is okay this round in Omaha. "Decision Before Dawn" (20th) is great in Montreal. "Red Skies of Montana" (20th) ranges from fair to okay this stanza.

—(Complete Boxoffice Reports on Pages 3-9).

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Oscar for 'Paris' Revives Reports Of Separate Award for Musicals

Hollywood, March 25. Academy's choice of "An American in Paris" as best picture of 1951 has revived talk here of a separate award category for musicals. Subject is likely to come up for discussion at the next session of the board of governors.

Idea of an additional musical classification has been kicked around for years. Thought more likely of winning board of governors' approval is a suggestion that the special award to Gene Kelly for his contribution to films via choreography might become the forerunner of a regular award for choreography.

While there are strong points for and against separating musicals from straight dramatic pix in the prizegiving, the surprise victory of Metro's Gene Kelly-starrer was believed accountable to an entirely different—and probably unavoidable—reason.

That is that the two leaders, "A Streetcar Named Desire" (WB) and "A Place in the Sun" (Par), were so close in the balloting they divided up the votes in a manner that gave a majority to what would have ordinarily been the third-place pic.

A second surprise victory was that of Humphrey Bogart, who

(Continued on page 18)

Bankers Trust Eyes Dept. for Telefilms In TV's Shift to Pix

A great increase in the number of TV shows on film was prophesied by Alex Ardrey, exec v.p. of Bankers Trust, N.Y., on his return last week from a look-see on the Coast. Ardrey for many years handled Hollywood financing for the bank, prior to his ascension to the top exec post.

Ardrey reasons that there will be a hype in the amount of film used on tele because of public demand for more dramatic shows in place of vaude, revues, panels and the like.

"The story was the same in the early days of pictures," banker declared. "Originally, all sorts of entertainment was tried by the filmmakers, but the type that proved most successful and most durable was a picture with a story. Thus, TV eventually will get to more 'stories'."

Bank is considering the establishment of a tele department, Ardrey said, if for no other reason than learning all there is to know about the medium. He opined that some day it would be an important source of income for the bank, "since someone must pay for the television films and in the process there's a place for a bank."

So far, Ardrey declared, there are not many attractive loans to be made from a banking standpoint. Bankers have made only one telepix financing deal so far. That's with Bud Abbott and Lou Costello and there's virtually no risk involved, since the bank holds liens on their theatrical pix, which it also finances.

ARCHITECTURE IS 'STAR' OF ACTORLESS PICTURE

Dr. Curt Oertel, Swiss producer of "The Titan," is well along in the shooting of a picture in the U. S. in which, he says, "architecture is the star." Like "The Titan," feature-length film which was occupied completely with the paintings and sculpture of Michelangelo, Oertel's new pic will have no living people in it.

"Titan," re-edited for the U. S. by the late Robert Flaherty, was distributed by United Artists. It won great praise from the critics and had a fairly successful run at the Little Carnegie, N. Y., about three years ago, but never did much in the hinterland art houses.

Oertel is now using his camera to explore from all angles the facets of American buildings. "The Titan" was praised for his ability to give seeming motion and life to static objects and he hopes to repeat the interest-holding phenomenon on the present project. He's been in the U. S. about seven months and has been shooting for the past four.

Goodman Leaves Rep For Advertising Agcy.

Hollywood, March 25. Mort Goodman, Republic's publicity director for six years, resigned effective April 1 to become veepee of the Stodel Advertising Co. He was with Warner Theatres here and in the east for 16 years before joining Rep.

In his new post Goodman will head the film department as well as administer general commercial accounts. No successor has been named yet at Rep.

U.S. Among 18 Nations Entered in Cannes Pic Festival This Year

Eighteen countries, including the U. S. have entered films in the Cannes Film Festival which gets underway in the French Riviera resort city April 23 and continues to May 10.

Entries from at least five more countries are expected, according to Robert Favre Le Bret, manager of the festival. Among the many pix from studios outside of France expected to be shown in the competition for international awards are Gian-Carlo Menotti's "The Medium," four new films from England, "Sound Barrier," "The Card," "Encore" and "I Believe You," Italy's "Carne Inquieta," Greece's "Dead City," and three entries from Japan, "Bonji Tales," "Harvest" and "The Meal." Argentina, Belgium, Brazil, India, Israel, Luxembourg, Poland, South Africa, Spain and Venezuela are also expected to send films.

In conjunction with the festival there will be conclaves of a number of international film groups, including the International Producers, International Federation of Cinema-Press, the first international Congress of Film Writers and the International Film Academy.

'Paris' Oscar

modest "Leo the Lion" standing aside an Oscar statuette. The text has Leo confessing: "Honestly, I was just standing in the sun waiting for a streetcar." "Paris" nosed out "Place in the Sun" (Par) and "Streetcar Named Desire" (WB).

Striking example of how M-G is not cashing in on the Academy sweepstakes is the fact that in the entire N. Y. area only two theatres had the film for a few days following the Oscar sweepstakes, and there are no repeat bookings on the slate. The Greenwich and Trans-Lux 85th St. Theatres closed their "American" runs last night (Tues.). "Rain" debuts at the Radio City Music Hall tomorrow (Thurs.).

Bogart Award Timely for B.O. Academy Award for Bogart broke precisely right for "African Queen," last Thursday announcements on the Oscar having been concurrent with the peak first-run release of the film. Business has taken a sharp climb since.

Of the other films prominent in the annual honors, "Streetcar" some time ago completed its full round of "pre-release" engagements and is back on a regular run, and "Sun" passed through the key runs more than two months ago.

"Queen," Sam Spiegel-John Huston indie production, was rushed into an L. A. opening last December to qualify for Academy consideration. The payoff in h.o. up-beat was shown at the Capitol, N. Y., where the fifth week's gross leaped to \$40,000, up from \$28,000, in the fourth frame, and other spots.

Fourth week at the Woods Theatre, Chicago, is running 20% over the third stanza's take. At the Fox Wilshire, L. A., "Queen's" 14th week is equal to the second. Film brought \$459 last Thursday (20) and on the following day, immediately after Bogart's citation, business soared to \$2,058. Last Saturday's gross was \$3,500, compared with \$14,000 for the previous Saturday. Playing the State and Orpheum, Boston, "Queen" was similarly hyped.

Red Fare Shuttles Some East Germany Houses

Berlin, March 18. Non-patronage of Commie propaganda pix has forced numerous theatres to shut down in the East zone.

Recent secret survey disclosed that there are now 1,553 Red-managed houses in the area.

RODGERS UP FOR REELECTION TO LOEW'S BD.

In addition to retaining his v.p. title at Loew's, William F. Rodgers also is a candidate for reelection as member of the board, further establishing that the former distribution chief, who's now in an advisory capacity, is continuing in a key role in corporate affairs. Rodgers reported in at the homeoffice last week following a lengthy Florida vacation and is on the job on a fulltime basis.

Rodgers will take an undisclosed weekly salary cut when his new employment contract goes into effect next July 27. In Loew's 1951 fiscal year, he collected \$114,714 in salary and commissions. An additional \$33,376 was paid into his retirement fund (which will give him \$28,380 annually upon retirement), and \$78,000 was deposited in escrow for him. It's understood that the escrow deposits, from which Rodgers draws \$1,739 monthly, will discontinue when the new pact commences.

All other board incumbents are nominees for reelection, it was disclosed in proxy statements sent to stockholders this week in advance of the annual Loew's meeting in N. Y. April 29. Also up for voting is the corporation's plan for divorcement and reorganization under its antitrust consent decree with the Department of Justice.

Biggest voting control by any director is held by William A. Parker. He's president of Incorporated Investors, Inc., which owns 57,000 shares of common stock, he owns 1,000 shares directly, his wife has 3,000 shares and 300 are owned by his son.

Biggest individual owner of stock among the board members is president Nicholas M. Schenck, at 11,227 shares. Others on the directorate, along with their common stock ownership, were listed as follows: George A. Brownell, 300; Leopold Friedman, 4,136; F. Joseph Holleran, 100; Eugene W. Leake, 100; Charles C. Moskowitz, 3,500; Rodgers, 100; J. Robert Rubin, 3,840; Joseph R. Vogel, 2,800, and Henry Rogers Winthrop, 300.

SIFT TRADE PROBLEMS AT PRODS.' CANNES MEET

A means of eliminating or easing industry problems in international distribution will be examined by the general assembly of the International Federation of Motion Picture Producers Assns. at the organization's annual meet in Cannes May 6-8.

Dr. Renato Gualino, who heads IFMPA, disclosed in New York Monday (24) that the sessions will discuss taxes, censorship, quotas and rental ceilings, etc. Conclave which is scheduled to be attended by reps of the Motion Picture Assn. of America, is expected to approve joint action in attempt to arrive at a solution of some of the issues.

Major objective for the Federation, said Gualino, will be to secure adequate financing to carry out its functions. Most important, he added, both as a source of funds and as an aid toward the international exchange of film, will be a proposal to establish a Public International Film Register.

Register would be available to all film producers for establishing ownership of properties and titles, among other things. In addition, Gualino revealed, the Federation will look into the necessity of setting up uniform international copyright laws and will attempt to encourage such industry marketing aids as dubbing and showmanship.

Loew's 10-Year Recap

Breakdown on Loew's intra-company profits and losses over the past 10 years further reflected the financial setbacks experienced by production-distribution and operation of foreign subsidiaries in the postwar years. Proxy statement sent to stockholders this week, in advance of the annual N. Y. meeting on April 29, shows a sharp earnings drop for domestic (U. S. and Canada) theatres in 1951 and a substantial gain in the same year for production-distribution. The figures, which are estimates and do not include provision for Federal taxes, were reported by Loew's as follows:

Year Ended Aug. 31	Loew's total Profits before Taxes	U. S. & Canadian Theatres	Prod.-Dist. Foreign subsids. All other profits
1942	\$19,065,000	\$5,904,000	\$13,161,000
1943	35,032,000	8,860,000	26,172,000
1944	27,578,000	8,912,000	18,666,000
1945	23,683,000	8,216,000	15,467,000
1946	31,821,000	14,407,000	17,214,000
1947	18,904,000	12,784,000	6,120,000
1948	8,371,000	12,472,000	(4,101,000)*
1949	10,788,000	12,583,000	(1,795,000)*
1950	12,608,000	9,896,000	2,712,000
1951	14,187,000	6,944,000	7,243,000
Total	\$201,837,000	\$100,978,000	\$100,859,000
Average	20,184,000	10,098,000	10,086,000

* Parentheses indicate loss.

Italo Export Co. Makes 1st Loan Under Yank Pact for 'Milan' Bally

Landers Takes Mono Pic, Switches From Vid

Hollywood, March 25. Lew Landers switches back from vidpix to regular features. Taking over director chores on Monogram's "Arctic Flight," replacing Ewing Scott for approximately two weeks of shooting left.

Understand there will be cobbling if dispute arises. Lander cancelled his assignment on upcoming "Gangbusters" vidpix to take the chore. Scott was forced out due to leg injury aggravated during location lensing at little Diomed Island, Alaska.

Local Film Reps A Part Of Interstate Commerce, West Va. Judge Rules

Distribution attorneys in N. Y. this week interpreted as widely significant a Federal Court decision in Charleston, W. Va., which held that local film reps are within the realm of interstate commerce. In the action, Judge Ben Moore on Saturday (22) rejected a motion by theatre ops J. C. Newbold, Lloyd E. Rogers and Mannie Shore for summary dismissal of 22 separate percentage actions against them instituted by the distributors.

Defendants had claimed that the distributors, because of their local activities, and more or less operating in partnership with exhibs, represented a West Va. enterprise and should have obtained state authority to function as a "foreign corporation" to avail themselves of

(Continued on page 13)

- #### N. Y. to L. A.
- Kay Armen
 - Mrs. Irving Berlin
 - George Breakston
 - Lisa Kirk
 - Arthur B. Krim
 - Harold Mirisch
 - Spyros Skouras
 - Ed Sullivan
 - Michael Todd
 - Shepard Traube

- #### N. Y. to Europe
- Frederick Ashton
 - Victor G. Sabata
 - Douglas Fairbanks, Jr.
 - Rudolf Firkusny
 - Herb Golden
 - Robert F. Hawkins
 - Katharine Hepburn
 - Alan Jackson
 - Phyllis Blum Jackson
 - Andre Kostelanetz
 - Norman Krasna
 - Herman Levin
 - Euan Lloyd
 - Charles McGraw
 - Michael Nidorf
 - Dario Soria
 - Jo Stafford
 - Paul Weston
 - Robert S. Wolff

- #### Europe to N. Y.
- Norman Evans
 - Paulette Goddard
 - Susan Shaw
 - Wallaby Troup

Italian Films Export, formed under last year's Italo-American film agreement to help market Italian product in the U. S., has made its first loan, according to IFE general director Dr. Renato Gualino. Loan, about \$25,000, will be used to promote "Miracle in Milan" via a national ad-pub-exploitation campaign. Joseph Burstyn is distributing "Miracle" in the U. S.

Such loans, Dr. Gualino explained, must be requested by the producer and approved by the IFE board. Moreover, he added, any financial assistance extended by IFE will be on a strict business basis, with recovery of all advances to come from receipts of the picture involved. In any case, the producer will be responsible for the debt.

Gualino, who's previously championed dubbing as the best means of increasing dollar income for Italian films in the U. S., in New York Monday (24) again emphasized the value of this technique. He declared that at least eight dubbed pix will be released in the U. S. within the next 12 months. A dubbing experiment in Britain, he noted, has proved so successful that a regular dubbed distribution program is now underway there.

In the U. S. for the past month for confabs with IFE execs, Motion Picture Assn. of America reps and various distributors, Dr. Gualino expressed the belief that 1952 will be a significant year in the breakthrough of Italian films into the arena of American mass entertainment.

(Continued on page 15)

- #### L. A. to N. Y.
- Julia Adams
 - John Baker
 - John Barrymore, Jr.
 - Anne Baxter
 - Edgar Bergen
 - Valerie Bettis
 - Charles Boyer
 - G. Ralph Branton
 - John T. Cahill
 - Judy Canova
 - Carleton Carpenter
 - William Dieterle
 - Tom Drake
 - Jimmy Durante
 - Frank Fontaine
 - Sam Fuller
 - David Golding
 - Leon Gordon
 - Clarence Greene
 - Paul Gregory
 - Jean Hagen
 - Cedric Hardwicke
 - Harry Horner
 - Tab Hunter
 - John Ireland
 - Jesse L. Lasky
 - Alan Jay Lerner
 - David A. Lipton
 - Don Loper
 - Clare Boothe Luce
 - Louis B. Mayer
 - Millard Mitchell
 - Patricia Morison
 - Mickey Nellan
 - Irving Rapper
 - Russell Rouse
 - David Sarnoff
 - Edward Schellhorn
 - Barnett Shapell
 - Molra Shearer
 - Edward Sherman
 - Henry Tobias
 - Paul Weston
 - Bill Williams

NO REISSUE HOLDOUT 'PLOT'

TV's Frantic Try to Get Best Pix Key To Its Row With H'wood—Myers

Real row between television and the film industry "revolves around the frantic efforts by TV to obtain the best motion pictures with which to bolster its own unsatisfactory programs," exhibitor leader Abram F. Myers asserted this week in a press statement.

Myers, who's board chairman of Allied States Assn. of Motion Picture Exhibitors, charged the film industry with allowing a widespread impression that it's trying desperately to prolong its own life by withholding good pix from the telecasters. It's time this false impression is corrected, he declared.

He also blasted what he termed TV's influences upon Government agencies working to the detriment of film outfits.

The public should be told, said Myers, that television interests have employed former public office holders to persuade the Department of Justice and the Federal Communications Commission to "bulldoze" the film industry into turning over product to TV. He recalled that Justice Dept. interceded with the film companies to enable Zenith to obtain pix for its Phonovision tests last year. He noted that the FCC has intimated that broadcasting licenses to film companies might be conditioned on their releasing of films to TV.

Myers continued: "These activities by Government agencies, clearly are outside the scope of their statutory authority and reflect the political influence that has been brought to bear upon them by the television interests."

The Allied topper rapped the FCC for its "shortsighted policy" (Continued on page 15)

Decentralizing Activities For Local Coordination Emphasized by TOA

Theatre Owners of America this week stressed the desirability of decentralizing the outfit's activities via local member participation in the affairs of TOA's six regional units, located in N. Y., Atlanta, Dallas, Chicago, Denver and L. A.

In a special booklet issued from the N. Y. headquarters, the theatre org urged that the regional units develop committees to concern themselves with the following: overall coordination of local activities, Council of Motion Picture Organizations, theatre television, exhibitor-distrib relations, public relations and research, drive-ins, legislation, 16mm competition, concessions, equipment and accessories, building and safety codes, advertising and trailers, organization and membership.

TOA president Mitchell Wolfson told members of the various state groups that by participating in the regional units they'll have a chance to be heard on all aspects of the national org's operation. Grievances and recommendations from the hinterland exhibs in this way can be dealt with on the national level and can serve to guide national officers, he said.

13 RELEASES FOR PAR FROM JULY TO DEC.

Five pictures will be released by Paramount during July and August, and eight others are tentatively skedded between September and the end of the year. Total of 13 is two less than released by Par during the same period of 1951. Of the 13 pix, nine are in Technicolor.

July releases include "Encore," pic based on several Somerset Maugham short stories; the general release of "Greatest Show on Earth" and "The Savage." For August, the company has set "Carrie," William Wyler production starring Laurence Olivier and Jennifer Jones, and "Paleface," with Bob Hope, Jane Russell and Roy Rogers.

2 More Chi Trust Suits

Chicago, March 25. Total of Chi film antitrust suits rose again with the filing of two more actions against the majors, Balaban & Katz chain, Public circuit, and Warner Bros. theatres.

John Sullivan, attorney for Louis Spurrison and associates, asks \$700,000 for treble damages for the DuPage Theatre, Lombard, Ill. Spot was in first week of general release. He also asked \$800,000 treble damages for the Villard, Villa Park, Ill. Suits cover the period from 1938-1948.

First case is in Judge William Campbell's court, the second in Judge Michael Igoe's.

Ind. Allied Beefs 'Vadis' Clothing Tie Hits Exhibs

Metro's merchandising tieup with clothing manufacturers on special "Quo Vadis" items is the basis of a beef by the Allied Theatre Owners of Indiana. Exhibit group favor the tieup idea, but claims it is endangering exhibitors' good relations with local businessmen, since "merchants are unable to promote this merchandise because the picture 'Quo Vadis' has not played and is not even available due to Metro's restrictive selling of the picture."

The complaint, according to Dan Terrell, M-G's promotion topper, is new to him because, as far as he knew, all outfits connected with the "Quo Vadis" promotion had indicated complete satisfaction with the manner in which it was carried out. He pointed out that all manufacturers had been informed that the picture would take a year or more to play off.

"Where the merchandise was pushed, it was sold," Terrell declared. "Everybody seemed to be happy about it. The fact that the picture hasn't played in a town hasn't held up sales. National breaks pushed the picture as well as merchandise connected with it." Terrell cited examples of several manufacturers who sold out in a town long before the picture arrived. "Some merchants wanted to restock when the picture (Continued on page 15)

Tint Print Lack Pushes DOS 'Gypsy' Release Back

Release of "Gypsy Blood," David O. Selznick Technicolor production starring Jennifer Jones, originally scheduled for this month, has been pushed back by RKO Pictures to April or May.

Need for additional Technicolor prints and more time for the arrangement of merchandise tieups and exploitation, have been cited as reasons for the postponement. With delay of "Gypsy," RKO has only one "big" pic for release this month—"Rancho Notorious," Marlene Dietrich starrer. Company has a half a dozen other pix ready, but they're slated for the dual market.

'Incident' Cues Brent's 5-Yr. Mono-AA Deal

Hollywood, March 25. "Caïro Incident" is first property set for George Brent, who has signed five-year, non-exclusive pact with Lindsley Parsons, with two pix a year to be released by Monogram and Allied Artists.

Brent draws \$250,000 cash plus percentage for the 10 pix in deal negotiated for him by William B. White agency, "Caïro," set for June 1 start, will deal with Army Intelligence officer probing Communist influence in British-Egyptian riots.

POOR BIZ KEEPS 'EM IN VAULTS

There's no plot to keep reissues off the market, distributors in New York agreed this week. Statements were made in answer to a recent charge by theatre men that the majors were holding back mellowed product in order to force bookings of new films.

It's the poor business the reissues have been doing, rather than any desire to keep them from exhibs, that is causing the distributors to keep the oldies locked in the vaults, majors maintain. Some pointed out that they have a number of reissues currently in release, while others said they were experimenting with various double-bill teamups of aging pix in an endeavor to find pairs that would click.

Other sales chiefs agreed with Metro topper Charles Reagan's remark: "If we had any reissues that would do business, we'd release them."

Although the product out of the vault does take playing time, of course, that would otherwise be available to new pix, reissues are very profitable to producers. Since their cost has already been amortized, virtually all the income from a reissue is profit.

Death of revivals now is a reaction to the plethora of them about three years ago. There were (Continued on page 13)

UA, Breakston in Deal On Semi-Documentary To Be Made in Africa

United Artists talked a deal with George Breakston in New York last week in which it would distribute a semi-documentary that Breakston will lens in British East Africa in association with Ray Stahl. Picture originally was to have been titled "Dark Continent," but it's understood that UA prefers "Morassi" (a tribal chief), as a handle.

Breakston, who returned to the Coast yesterday (Tuesday), expects to shove off for Africa via plane on April 15. Party of six will include Stahl, his actress-wife, Martha Hyer; a cameraman and technicians. Group will be away about six to eight months and plans to travel about 15,000 miles.

Miss Hyer will have a top role in the venture, which is to be shot in 16mm Kodachrome. Breakston is undecided as yet what tint process will be used on the 35mm blowup. While in Africa the Breakston-Stahl unit will also turn out a series of 26 shorts intended for TV distribution. They're to be titled "Safari Bill."

Breakston, who also operates his own distribution firm in Japan, re- (Continued on page 15)

Another Title Clash On Gardner-Levey Film

Clash with Columbia has led to another title switch for the new Arthur Gardner-Jules Levey production which United Artists is releasing. Film originally was set as "Without Warning" but this was changed to "The Ripper."

Motion Picture Assn. of America's Production Code Administration objected to the label. It was withdrawn and the film was renamed "The Slasher." Col protested on the grounds the new title was too much like its film, "The Sniper," which Stanley Kramer produced. So now the Gardner-Levey offering, which has Adam Williams, Meg Randall and Edward Binns in the leads, has reverted to the original, "Without Warning."

Sullivan's Parley Talks

Gael Sullivan, exec director of Theatre Owners of America, heads for Washington this week to confer with A. Julian Brylawski on plans for the theatre outfit's next annual convention at the Shoreham Hotel, D. C., Sept. 14-18.

Brylawski will serve as convention chairman.

300G Industry Ballyhoo Snarled As Pub-Ad Mgrs. Fail to Agree

Music Hall's Show Train

New Haven, March 25. New Haven R. R., which has sponsored show trains to various Broadway legit attractions, as well as to a broadcast of radio's "The Big Show," will hit a different tangent for its April booking. Set for April 25, the road has arranged for 800 reserved seats for the Easter Show at Radio City Music Hall.

Deal was effected by Russell C. Downing, Music Hall general manager, and showtrain thumbtapping is being handled as usual on this end by New Haven's assistant director of publicity, Leslie H. Tyler.

F-WC Reverses Downward Trend With Solid Pix

Hollywood, March 25. The first few weeks of 1952 started off slightly behind the corresponding weeks of 1951, but good pix properly handled have resulted in an improving boxoffice for Fox-West Coast, Charles P. Skouras told delegates in opening National Theatres' annual meeting of division presidents and other executives.

F-WC's now ahead of last year, NT's revealed. He reported that the "downward trend is temporarily halted" in other NT divisions, but cautioned that only good pix can keep the boxoffice up, and they must be properly sold for maximum results.

Skouras told circuit toppers that 20th-Fox, of which NT is the theatre subsid, will "make a point of fulfilling every letter of the consent decree." Chief counsel John Bertero gave a rundown on legal aspects of coming divorce. Actually, there will be little change in how the circuit will function, with biggest switch being in shift from private (20th) ownership to a public stockholders basis. While it is likely 20th will name an interim board for the new company, board's election must be by stockholders.

Because of long-term contracts, management functions are expected to remain the same. It's possible some of the same management will be elected to the board by stockholders.

"There's nothing inflated about present theatre admission prices when compared with current inflationary trend of the dollar," James Runte told delegates in an admission-price report. Circuit's prices went up approximately 42% in past few years, including Federal admission tax, while the dollar's value has decreased around 45% since 1940.

WB Color System In H'wood Unveiling

Hollywood, March 25. New color process developed by Warner Bros. in collaboration with Eastman Kodak will be officially unveiled on Thursday (27) at the Academy Theatre here. Tint method known as WarnerColor, will be displayed in the showing of the company's "The Lion and the Horse," an outdoor actioner. Warners has set a big-splash debut for the new process, having invited industry execs, top stars and leaders of the technical branches of the industry to the invitational preview.

New WarnerColor is described in today's (Wed.) VARIETY review of "The Lion and The Horse."

It has been in development at the Burbank studio since 1940.

Inability of the pub-ad managers of the major companies to reach an agreement on type and frequency of ads may jettison the \$300,000 industry promotional campaign proposed for sponsorship by the Council of Motion Picture Organizations. Plans for the sustained ad drive have come to a dead stop, following last week's session of the pub-ad managers' committee.

Paramount, which was slated to tee off the one-company-a-month series of ads with a \$60,000 spurge during April, has called a halt on its plans until an agreement among all the majors is reached. 20th-Fox, which was slated to follow Par, has also put the brakes on.

Several issues are involved. One is the type of advertising, including the balance between plain industry-promotional copy and the specific picture pitch. The other is the spacing of the ads over the months in order to get continuity.

An effort to find a compromise on the copy approach fizzled out last week with rejection of a sample presented by Victor M. Ratner, who resigned recently as v.p. and promotional manager for Macy's, N. Y. When the company bally chiefs couldn't get together after a long series of meetings, Ratner, in the position of a neutral, was asked to submit his idea. That was nixed and Ratner has bowed out.

There is general agreement that the copy should be divided between an institutional pitch and a direct pitch for a specific picture, but the feeling among some of the pub-ad managers is that a formula (Continued on page 15)

20th Plans Total Fight To Reverse Verdict In Lardner Contract Suit

Hollywood, March 25. Twentieth-Fox is determined to carry the Ring Lardner, Jr., case to the highest court, if necessary, to sustain the right of a studio to discharge employees who "discredited" the industry by refusing to answer questions asked by the House Un-American Activities Committee. That statement was made by Darryl F. Zanuck, in connection with the filing of a motion for a new trial of the Lardner breach-of-contract suit. Hearing is set for April 7 in Federal Court.

Zanuck's move follows that of RKO, which recently sued for declaratory judgment against Paul Jarrico, screenwriter, who seeks damages for the studio's refusal to give him screenplay credit on "The Las Vegas Story."

'RIVER,' IN 29TH WK., HOLDING TILL MID-APRIL

"The River," now in its 29th week at the Paris, N. Y., is expected to hold there until about mid-April. It is anticipated that by that time the house will have received—or be fairly close to receiving—its full \$50,000 profit on the run, under the unique deal on which the United Artists picture was booked.

Arrangement called for UA to get the first \$50,000 that came into the boxoffice and the house to get the next \$50,000, after which they'd split even. In each case, house expenses of slightly over \$5,000 weekly (on a roadshow basis) and advertising came out first.

After b.o. under the original two-day policy petered out, house shifted to grind about three weeks ago. That lifted the gross from a loss level of about \$5,000 that it hit for several weeks to around \$8,000, at which there was a profit.

If "The River" goes the 32 weeks, it will equal the run of "Symphonie Pastorale," Paris' second longest engagement. Record-holder is "Neville in the Flesh," which went 36 weeks.

My Son John

Family problem drama, well-made, with strong anti-Communism pitch. Selling difficulties likely, despite Helen Hayes-headed name cast.

Hollywood, March 20. Paramount release of Leo McCarey production. Stars Helen Hayes, Van Heflin, Robert Walker, Dean Jagger; features Minor Watson, Frank McHugh, Richard Jaeckel, James Young. Directed by McCarey. Screenplay, Myles Connolly and McCarey; adaptation, John Lee Mahin; camera, Harry Stradling; editor, Marvin Colli; music, Robert Emmett Dolan. Previewed March 12, '52. Running time, 121 mins.

Cast: Helen Hayes.....Helen Hayes
Van Heflin.....Van Heflin
Robert Walker.....Robert Walker
Dean Jagger.....Dean Jagger
Minor Watson.....Minor Watson
Frank McHugh.....Frank McHugh
Richard Jaeckel.....Richard Jaeckel
Ben Jefferson.....James Young

The strongest anti-Communism pitch yet made by Hollywood is contained in this family problem drama produced and directed for Paramount by Leo McCarey. It is a thoughtfully presented message, slickly interwoven into the story and well-trodden by the stars. However, while film is a stirring one, with special interest for distaffers, it faces selling difficulties because of the usual public indifference to propaganda plix.

Helen Hayes, away from films for many years, heads the star list and gives the picture some exploitation advantage in appealing to mature audiences. Her work is of the class expected, though a bit stylized. In addition to the difficulties that go with the handling of the story's message, picture also was up against another hurdle, the death of Robert Walker before production was completed. However, problem has been effectively resolved storywise. Other names for the marquee are Van Heflin and Dean Jagger.

Basic pattern of the screenplay by Myles Connolly and McCarey, based on an adaptation by John Lee Mahin, is the familiar one of a bad son in an otherwise respectable family. The problem becomes timely because the conflict is Communism. The family is a small-town, middle-class one, with the average outlook on religion, patriotism and principles. Two of the sons are in the service, the third, Walker, works in Washington and it is made to appear he is a Communist, although the film never actually says so. Family conflict begins to boil when the parents, Miss Hayes and Jagger, begin to suspect Walker's loyalties.

Distaffers will be touched by the manner in which the script has Miss Hayes deciding in favor of moral values against mother love, and is ready to turn Walker in when he reforms himself, even though it means his death at the hands of his former comrades. Before Walker is killed he speaks out against the Communist ideology, recording the speech for the graduating class of his alma mater, and the record is played for the students, giving the picture a strong climax and a well-stated message on the trickery and falseness of the Reds' philosophy. The message pleads for a return to sound principles and spiritual faith.

McCarey has handled the players ably. Jagger's delivery of the father, a schoolteacher and fervent Legionnaire, registers the most effectively. Heflin portrays the FBI agent on the trail of Walker. The latter draws a biting portrait of an intellectual type that turns to Communism. Minor Watson, family doctor; Frank McHugh, a friendly priest and Richard Jaeckel and James Young, the other sons, hold up the supporting performances.

Production values are accomplished expertly, marked by Harry Stradling's good camera work and the other technical functions.

Brog.

Saturday Island

(BRITISH)
Linda Darnell, Tab Hunter
In drama on tropical isle,
modest b.o. in U. S.

London, March 18. RKO release of Coronado production. Stars Linda Darnell, Tab Hunter, Donald Gray. Directed by Robert Wise. Screenplay, Stephenie North; camera, Oswald Morris; editor, Russell Lloyd; Technicolor consultant, Jerome Bridge; music, William Alwyn. At RKO. Previewed Theatre, London, March 14, '52. Running time, 102 mins.

Cast: Linda Darnell.....Linda Darnell
Tab Hunter.....Tab Hunter
Donald Gray.....Donald Gray
John Laurie.....John Laurie
Tukalo.....Tukalo
Dr. Snyder.....Russell Waters
Ship's Captain.....MacDonald Parke
Office of the Watch.....Michael Newell
Wounded Marine.....Peter Butterworth
Marine Sergeant.....Harold Ayer

Filmed mainly on location in Jamaica, David E. Rose's latest British offering has extra pictorial qualities and colorful backgrounds. These, however, are its main assets as the triangle theme is un-

Abuna, Messias

"Abuna Messias" (Cardinal Messias), Italian import scheduled to preem Friday (26) at the Cinema Giglio Theatre, N. Y., was reviewed by VARIETY from Rome in the issue of Jan. 3, 1940. Casolaro Film Distributing Corp. is releasing the Luigi Giacosi production in the U. S. Original running time of 95 minutes has been trimmed to 91.

In appraising the picture Hugo opined that "it should have fair returns domestically, but rates as run-of-the-mill abroad." Historical yarn concerns efforts of the Franciscan monks to spread Christianity among the Ethiopian natives during the reign of King Menelik, circa 1865.

spoiled in a leisurely and conventional style, making the production a fair hokum entertainment set for modest returns here and in U. S.

Apart from the opening scene in which a troop ship is blown up in the Pacific, more than the first hour is sustained entirely by two characters, Linda Darnell, as a nurse, and Tab Hunter, as a young Marine corporal, both marooned on a desert island. After a year of bickering, the marooned couple find love, but the tranquillity is destroyed when the RAF pilot (Donald Gray) crash lands on the island to complete the triangle.

Third arrival is seriously injured and Miss Darnell is able to realize her medical ambitions by performing an arm amputation. Once the pilot shows signs of recovering, competition between the two men for the solitary female on the island becomes acute. But after a rescue and an order to proceed to Washington, the corporal graciously gives way to the older man.

Neither the incident nor the dialog is sufficiently sharp to maintain the grip on the first hour. There are one or two minor, contrived thrills, but largely the conversation between the two characters during this period maintains a persistent level of puerility. There is more life and action in the later sequences, but it takes far too long for the picture to get moving.

Other than the three stars, the cast has little more than walk-on bits and the picture depends entirely on the trio of principal artists. Miss Darnell, imported from U. S., is not given much scope to shine as an actress. She plods through the role in an un-inspired way, registering the requisite emotions but offering only a modicum of conviction. Hunter, as a young Marine, displays a healthy torso, but not a great deal of talent. Only Gray makes a serious effort to rise above the material with a sensitive performance.

Stuart Heisler has directed in straightforward fashion but is over-generous with his footage. Technicolor lensing by Oswald Morris is first-class.

The Captive City

Topnotch b.o. drama of small town editor's fight against corruption. Epilog by Sen. Kefauver.

United Artists release of Aspen (Thorn) production. Stars John Forsythe; features Joan Camden, Harold J. Kennedy and Ray Teal. Directed by Robert Wise. Screenplay, Karl Kamb and Alvin Joseph; Jr.; original story, Alvin Joseph; Jr.; camera, Lee Garmes; editor, Ralph Swinton; music, Jerome Moross. Previewed in N. Y., March 21, '52. Running time, 91 mins.

Cast: John Forsythe.....John Forsythe
Joan Camden.....Joan Camden
Harold J. Kennedy.....Harold J. Kennedy
Ray Teal.....Ray Teal
Marjorie Crossland.....Marjorie Crossland
Victor Sutherland.....Victor Sutherland
Ray Teal.....Ray Teal
Phil Harding.....Phil Harding
Milton Milner.....Milton Milner
Geraldine Hall.....Geraldine Hall
Hal Dawson.....Hal Dawson
Ivan Wolfe.....Ivan Wolfe
Linda Percy.....Linda Percy
Anderson.....Anderson
Krug.....Krug
Mrs. Harding.....Mrs. Harding
Police Sergeant.....Police Sergeant
Joe Berg.....Joe Berg
Robert Gorrill.....Robert Gorrill
Glen Judd.....Glen Judd
Coroner.....Coroner
William C. Miller.....William C. Miller

"The Captive City" is a tense, absorbing drama of a small town editor's fight against corruption. It has a documentary quality that rings with authenticity. Based on facts uncovered by the recent probes of the Senate Crime Investigation Committee, it contains a cleverly interwoven epilog by Sen. Estes Kefauver, who headed the latter group.

It is one of the best of the recent pictures inspired by the crime hearings. "Captive City" should win critical accolades and strong word-of-mouth boosts, all resulting in neat b.o.

With a cast headed by John Forsythe, "Captive City" boasts no name players, though this first effort by the newly formed Aspen Productions (Mark Robson-Robert Wise) is replete with talent. Every

Carl Sandburg Makes Pic Debut in State Dept. Documentary Series

Poet-biographer Carl Sandburg makes his film debut in a unique documentary commissioned by the State Department. Pic, "The Impressionable Years," is part of the "Life in America" series which the State Department has been showing abroad.

Produced and directed by Peter Elgar, film shows a little girl's discovery of books and the world of literature. Shot in the children's reading room of the N. Y. Public Library with a cast of kids and librarians who have never acted before, the Elgar production, with charm and simplicity, depicts the girl's longing for a library card, the obstructions she encounters and how she eventually gains the card.

In addition to the theme of the little girl and the library card, pic shows library's work in arousing in children an interest in reading, which appears to have become a forgotten art in this video era. It's unfortunate that the film is only destined for abroad and will not be viewed by American parents.

Sandburg is introduced as the result of an invitation by a group of older kids who are studying biography. Sandburg lectures to the group on Lincoln and, in a captivating manner, warbles several folk tunes. He is a striking figure and leaves a memorable impression with his brief stint.

Narration written by Mrs. Frances Clarke Sayers, chief of Children's Work of the N. Y. Public Library, is effectively handled by Henry Fonda. Elgar's direction is superb. Though he worked with a group of amateurs, he has succeeded in making a library a vibrant, living place. Not the least of the 40-minute picture's good points is the fine musical score by Morris Mamorsky.

The State Department has reportedly entered "The Impressionable Years" in the film festivals at Edinburgh, Cannes and Venice.

Holl.

performer is first-rate. Added to these values is the expert direction of Robert Wise, who keeps the film moving at a fast clip, aided by effective camera techniques.

Pic is not so much taken with the activities of gangsters, as it is with the extent to which the so-called respectable citizens condone and become part of the operations of a nation-wide gambling syndicate. John Forsythe and Harold J. Kennedy, as former GI buddies, are co-owners of a newspaper in a city called Kennington, an outwardly typical clean-cut American community. Forsythe handles the editorial end and Kennedy looks after the business and advertising side. With their wives the young publishers become an important part of the community as normal, hard-working small town citizens. This pleasant state of affairs is abruptly altered when a local private detective, working on an apparently harmless divorce case, discovers the existence of a big-time gambling syndicate operating with the knowledge and consent of the city fathers, the local police and the respectable elements of the community. Before he can turn over the full facts to Forsythe, he is murdered, supposedly the victim of a hit-and-run driver.

Forsythe takes up the investigation, but finds himself harassed by the police. An attempt is made to tap his phone. The paper's press privileges are revoked. His photographer is brutally beaten. Businessmen refuse to renew advertising contracts. Another informant is murdered, and Forsythe and his wife are constantly threatened. But his determination to continue his sleuthing leads to a break with his partner, who believes it is wiser to lay off.

Despite the many pressures, Forsythe continues his probing. He succeeds in uncovering the mess that exists with the blessing and help of local authorities. However, he is powerless to do anything. An attempt to form a citizen's committee fails, and the police chief, though basically honest, has been ordered by higher-ups to look the other way. In glancing through the day's wire association news, Forsythe learns of a meeting of the Senate crime investigating group at the Capitol. He assembles his facts and with his wife starts out by car. Following a harrowing all-night drive during which they are trailed by hoodlums, they reach the Capitol safely. Story ends as Forsythe is called into the hearing room. As he walks in, camera segues effectively to Sen. Kefauver, who dis-

Anthony of Padua

"Anthony of Padua," Italian-made film scheduled to preem Friday (28) at the Cinema Verdi, N. Y., was reviewed by VARIETY from Genoa in the issue of July 20, 1949. Hawk opined that the life of St. Anthony is told in a "confused, fragmentary manner, marking this picture strictly for audiences in Catholic circles."

"Only the acting of Aldo Fabrizi," wrote the reviewer, "in a bit part as a medieval tyrant who is reformed by the Saint, livens up the action somewhat." Cast of the Mario Francisci production also includes Silvana Pampanini and Aldo Fabrizi, among others. Trans-Global Pictures is distributing in the U. S.

usses the recent revelations of his committee.

Forsythe, from legit and TV, is excellent as the editor. He displays none of the bravado and brassness common to editors in pictures, portraying the part as a frightened but courageous citizen bewildered by the facts he has uncovered. Joan Camden is just right as his wife. Kennedy, Ray Teal, the police chief; Victor Sutherland, the local bookie bigwig; Marjorie Crossland, the bookie's estranged wife, and Clyde Nelson, the private eye, are all excellent.

Lensing by Lee Garmes is outstanding, as are all the technical aspects.

Holl.

The Lion and the Horse

Excellent outdoor actioner of a cowboy and his horse, with Steve Cochran and new Warnercolor. For general companion bookings.

Hollywood, March 25.

Warners release of Bryan Foy production. Stars Steve Cochran; features Ray Teal, Bob Steele, Harry Antrim, George O'Hanlon, Sherry Jackson, Ed Hinton, William Fawcett, House Peters, Jr. Directed by Louis King. Written by Crane Wilbur; camera, Warnercolor; editor, William Ziegler; music, Max Steiner. Previewed Feb. 27, '52. Running time, 83 mins.

Cast: Steve Cochran.....Steve Cochran
Ray Teal.....Ray Teal
Bob Steele.....Bob Steele
Harry Antrim.....Harry Antrim
George O'Hanlon.....George O'Hanlon
Sherry Jackson.....Sherry Jackson
Ed Hinton.....Ed Hinton
William Fawcett.....William Fawcett
House Peters, Jr.....House Peters, Jr.
Riggs.....Riggs
Lee Roberts.....Lee Roberts
Charles Stevens.....Charles Stevens
Jack Williams.....Jack Williams
Tom Tyler.....Tom Tyler
Billy Day.....Billy Day
Jiggs Dalton.....Jiggs Dalton

A simple, sentimental drama of a cowboy's love for his horse is the story of "The Lion and the Horse." It's a natural for family trade bookings. Film also introduces the new Warnercolor, a three-color, single negative process, which dresses up the outdoor values and the homey, folksy flavor of the story.

Crane Wilbur's simple tale of a cowpoke who is determined to own a beautiful wild stallion, and overcomes all manner of handicaps to do so, is understandably directed by Louis King, who has been responsible for such other successful "horse" pictures as "Smoky," "Thunderhead" and "Son of Flicka." Film is sentimental without being sticky, and the action and characterizations are plausibly developed to carry an audience along with the plot.

Steve Cochran makes a convincing cowboy, and the role is a decided departure from the tough, unsympathetic characters he usually plays. Wildfire, a striking seal-brown stallion, co-stars as the object of Cochran's affections. The horse is captured by Cochran and his partners on a wild horse roundup, but before Cochran can raise the money to buy out the others' interest in the equine, they sell him to Ray Teal, cruel rodeo operator. Later soon has the coin rolling in, betting Wildfire's fighting spirit, against the skill of the rodeo-brothers. When Teal refuses to sell Cochran the horse, the latter frees the animal and follows him into the wild country before recapturing him.

Finding refuge on the ranch of Harry Antrim for himself and horse, Cochran sets about training Wildfire and making friends with little Sherry Jackson, Antrim's outspoken ward, and the other cowpokes. Eventually, however, Teal catches up with Cochran and Wildfire takes to the hills after the horse kills the villain. Title is derived from the fight between Wildfire and a rodeo lion which has been terrorizing the range country. An understanding sheriff figures that Wildfire's killing of the lion balances his earlier to-the-death fight with Teal, and permits the cowpoke and his horse to continue their companionship.

The Bryan Foy production manages plenty of thriller action se-

quences in the engrossing development. Trouping by all concerned is excellent. The new Warnercolor lacks definition in some process shots, but on the whole has a natural softness in its hues, to indicate ready acceptance when the technical bugs are eventually removed. Edwin DuPar did the lensing. Brog.

Thief of Damascus

(COLOR)

Escapism okay for duals.

Columbia release of Sam Katzman production. Stars Jeff Donnell, Lon Chaney, Elena Verdugo, Helen Gilbert. Directed by Will Jason. Screenplay, Robert E. Kent; camera, Technicolor; Ellis W. Carter, editor; William Lyon, music; Mischa Bakaleinikoff, Tradeshow, N. Y., March 21, '52. Running time, 78 mins.

Cast: Jeff Donnell.....Jeff Donnell
Lon Chaney.....Lon Chaney
Elena Verdugo.....Elena Verdugo
Helen Gilbert.....Helen Gilbert
Princess Zaid.....Princess Zaid
Aladdin.....Aladdin
Robert Clay.....Robert Clay
Edward Colmans.....Edward Colmans
Nelson Leigh.....Nelson Leigh
All Baba.....All Baba
Philip Van Zandt.....Philip Van Zandt
Habayah.....Habayah
Leonard Penn.....Leonard Penn
Hanaan.....Hanaan
Larry Stewart.....Larry Stewart
Horse Trader.....Horse Trader

"Thief of Damascus" is period adventure in the escapism vein which should collect better-than-average returns in the dual market. Physical dressings are enhanced by Technicolor, there's action aplenty and marquee lure is provided by Paul Henreid, who stars.

Written by Robert E. Kent, the screenplay spins a yarn of seventh century Damascus with generous helpings of dramatic license. For the characters involved include such fictional people as Sheherazade, Sinbad, Aladdin and All Baba. Moreover, the costumes range all the way from some flowing post-Biblical robes worn by Henreid to a 1952 low-cut, strapless gown which admirably serves to display Jeff Donnell's physical charms. But while her attire as well as raiment of other members of the harem may be historically incorrect, their trappings nevertheless furnish solid eye appeal.

Henreid, a general in command of chieftain John Sutton's forces, incurs the ire of his superior by calling off his 70-day siege of Damascus via a peace treaty. Arranging the cease-fire were Sheherazade (Miss Donnell) and the sultan's daughter (Helen Gilbert). Although the war has temporarily ended, Henreid finds himself a fugitive.

Ensuing footage brings Henreid together with a secret band of Damascus who are plotting to throw out the invaders. Means of accomplishing this stems from use of a special steel forged by Nelson Leigh into weapons that rout Sutton and his cohorts in a rousing finale. Victory could not have been a timelier one, for the top haremets are on the verge of being beheaded.

Cast does a good job under Will Jason's breezy direction. None takes his role seriously, and the film comes off more as a satire on an Arabian Nights tale than as pure adventure. Henreid shows that he can dish out the heroics with the best of 'em, Sutton is suitably evil as the heavy, and Miss Donnell provides a decorative as well as comical touch as the No. 1 harem gal. Miss Gilbert likewise brightens the proceedings as the treaty negotiator and Henreid's romantic vis-a-vis. Good support is lent by Elena Verdugo, Lon Chaney, Philip Van Zandt and Robert Clay, among others.

Ellis W. Carter's Technicolor camerawork framed the physical values excellently. Jack Erickson's special effects are good, as are other technical credits. Gild.

Fabulous Senorita

(MUSIC)

Estelita starred in mildly amusing comedy; can do as support on twin bills.

Republic production and release. Stars Estelita, Nestor Paiva, Clark Gable. Directed by R. G. Springsteen. Screenplay by Charles E. Roberts; Jack Twiney, from story by Towle and Charles H. Martin; camera, Jack Martin; editor, Tony Martinelli; music, Stanley Wilson. Tradeshow in N. Y., March 20, '52. Running time, 80 mins.

Cast: Estelita.....Estelita
Nestor Paiva.....Nestor Paiva
Clark Gable.....Clark Gable
Rita Moreno.....Rita Moreno
Leon Delasce.....Leon Delasce
Tito Renaldo.....Tito Renaldo
Charles H. Martin.....Charles H. Martin
Dean Bradshaw.....Dean Bradshaw
Justice of Peace.....Justice of Peace
Estaban.....Estaban
Vito Scotti.....Vito Scotti
Nita Del Rey.....Nita Del Rey

Tempestuous love affairs of two Cuban femmes, which range from Cuba to the U. S., provide excuse for some ludicrous cinematic gymnastics in "Fabulous Senorita." Pic serves to prove that Estelita, comely Latin-American, has screen possibilities, but that they won't be enhanced by films of this sort.

(Continued on page 16)

WALL ST. SEES PIX BIZ STABLE

Report WB Seeks to Strengthen Control Of ABPC by Maxwell Stock Buyout

London, March 25. Reports here are that Warner Bros. is seeking to strengthen and perpetuate its working control of Associated British Picture Corp. by acquiring 1,000,000 shares of stock held by the estate of John Maxwell, late topser. The buy would require approval of the Board of Trade, but it is understood corporation execs figure that could be obtained without too much trouble.

Details of the strategy are not quite clear, but are being rumored both in film and financial circles. Latter is intrigued by the fact that an unnamed buyer has been purchasing large numbers of ABPC shares in small lots. In the last month or so he is understood to have acquired 40,000 to 50,000, and is still buying.

Recent trip to the U. S. by Sir Philip Watter, chairman of the ABPC board, is said to have been in connection with the Maxwell stock purchase. Reports in some quarters are that Metro may also be involved in this purchase, with the two companies sharing in ownership of ABPC.

ABPC is the parent company of Associated British Cinemas, which owns about 300 houses; Associated British-Pathe, a distributing organization, and a producing outfit which controls Elstree studios. (Continued on page 13)

30 Mpls. Indies May Shutter as Boothmen Give Strike Notice

Minneapolis, March 25. Possible shuttering of 30 local independent theatres, including two loop first-runs, impends in consequence of the serving of strike notices upon them by the booth operators union, AFL, following refusal of the houses to yield to the operators' demand for a 5% boost and breakdown of negotiations on a new contract. Negotiations started last Nov. 1.

Before the operators can walk out, however, they must participate in a hearing to be held this week by the state labor conciliator in a further effort to bring the two parties together, as required by a state law. Also, 10 days must elapse after the filing of the notice last Thursday prior to the strike becoming effective.

A North Central Allied committee which has represented the independents in the negotiations tried unsuccessfully to convince the operators' representatives that box-office conditions warrant a decrease in the scale. It has been pointed out that many of the exhibitors now are barely hanging on.

At the same time, however, the operators won their fight for a raise as far as the Minnesota Amus. Co. (United Paramount Theatres) and RKO theatres are concerned. Two (Continued on page 18)

OLD SILENT STUDIOS RAZED IN FT. LEE FIRE

Fort Lee, N. J., Mar. 25. Only in film historians' records do the 40-year-old Paragon Studios exist following a \$1,000,000 fire which razed the premises early Sunday morning (23). In its heyday, before film-making moved to the Coast, the Paragon's stages saw D. W. Griffith direct Clara Kimball Young, John Bunny and Thomas Meighan in top talents.

Two-story frame and stucco structure was acquired in 1948 by the Kaj Velden Studios, Inc., for fabrication of theatrical scenery. Lost in the five-hour blaze were sets intended for DuMont's "Cavalade of Stars," ABC-TV's "Elly Queen" show and NBC-TV's Kraft dramatic show.

Also destroyed were sets to be used in a revival of the 1921 musical, "Shuffle Along," as well as sets which the Theatre Guild had stored in the building for "Oklahoma" and "I Know My Love."

Forman Gains Control Of Pacific Drive-In

Los Angeles, March 25. William R. Forman and associates closed a deal for operating control of Pacific Drive-In Theatres, a chain of 16 ozozers. Forman, former Pacific veeper, takes over active management April 1, without any changes in present operating personnel.

New group leased the spots from C. A. Caballero, Gus C. Diamond and J. H. Tingle, who retain their real estate holdings.

Majors Co-op On Star Bally Tours; Share Expenses

Although the millennium hasn't arrived, there's a growing tendency among the film companies to co-operate with each other on promotional efforts in cases where star tours are involved. This outbreak of brotherly love is not the result of a set policy, but has been established in many instances because of expediency.

With the big "name" stars showing a strong inclination to work on a freelance basis, rival film outfits have found themselves seeking the same player at the same time to plug two different pictures. Rather than get into a hassle, with no one thus benefiting from the star's "in person" appearances, the studios have adopted a live-and-let-live attitude and are working together to reap the best possible results. In one instance, two majors shared the expenses and cleared dates for the New York appearance of a top-ranking star. Latter involved James Stewart's recent New York activities on behalf of Paramount's "Greatest Show on Earth" and Universal's "Bend of the River."

Although the share-the-cost plan is not a widely accepted practice, the companies footing the bill have not raised any objections when a player tosses in a plug for a rival outfit's picture simply because he happens to be in that film, too. Cases of this sort have been numerous of late. For example, Arthur Kennedy was brought east by Universal for some advance work. (Continued on page 13)

9 NEW FOREIGN PIX IN U.S. DISTRIB DEALS

Some nine new foreign pictures have been acquired by three distributors for release in the American market. They include two British imports, five French features and two Italian entries.

Pacemaker Pictures, Inc., headed by Erwin A. Lesser, William Goldberg and Max A. Goldberg, this week picked up "High Treason," a meller turned out by British director Roy Boulting, from the Rank Organization. Other British film, "No Resting Place," was acquired by Classic Pictures. Directed by Paul Rotha, it's based upon the Ian Niall novel. Classic is also distributing Marcel Pagnol's "The Prize," scheduled to preem at the 55th St. Playhouse, N. Y., following the run of the current "Jour de Nete."

Arthur Davis Associates has added six French and Italian pix to its 1952 release slate. French group comprises "The Fire and the Thirst," with Michel Simon and Yves Vincent; "Behavior of the Sexes," with Edwige Feuillere; "French Wedding Night" and "The Naked and the Weak." Italian films are "The Troubled Flesh" and "Mistress of the Mountains."

REPORT FINDS MAJORS FLUSH

Film industry is in sound shape, with the majority of producer-distributors financially well heeled and with the boxoffice decline not likely to be resumed, according to Value Line, investment advisory service. Outfit this week reported that gross revenues likely will hold steady, and operating profit margins probably will widen slightly this year.

Contributing to the industry's welfare, it's noted, will be the release of better-quality product, record public employment, high level of consumer income and estimated lower level of civilian durable goods production.

The full-fledged competition from television which developed in 1951 was "by no means disastrous" to the film trade, it was said. Value Line added: "Revenues were not far below levels of previous peak years, although earnings, under the impact of higher costs and larger tax burdens, were in most cases considerably lower than during the mid-1940's."

Also contributing to the upbeat appraisal were advances in the foreign market. Foreign revenues reached a peak in 1951 and accounted for 40% of total income.

In a company-by-company breakdown, Columbia is cited for its "exceptionally strong financial position," which, it's said, may allow for liberalized dividend declarations. Divvies at from 50c to \$1 are anticipated during the current calendar year.

Loew's future reorganization and divorcee program should not alter greatly the position of stockholders. The corporation has been and continues to be well equipped with good films, and theatres which must be sold have a market value well in excess of book value. In view of the company's "strong financial position," Value Line looks for a continuation of the 37½c divvy rate.

Par to Climb
The Wall Street outfit believes Paramount's gross revenue will continue to climb in the current year, probably up to \$98,000,000, and notes that 1951's total take was 15% above the '50 level. The Par issue is not regarded as especially "cheap" in comparison with other film shares, but, it's figured, "may (Continued on page 18)

WB GIVES PUBLICISTS SAME PACT AS COL

Warner Bros. agreed yesterday (Tues.) to grant its homeoffice pubad staffers affiliated with the Screen Publicists Guild, District 65, Distributive, Processing and Office Workers of America, substantially the same contract obtained last week by Columbia staffers.

Company's offer will be presented to a union membership meeting tomorrow (Thurs.) and it's expected that the unionites will accept the pact. Col pact calls for a 10% wage hike, union shop, double severance pay and arbitration of some layoffs. Contract, inked last week, is for a two-year period retroactive to Jan. 14.

Asks Cut of Grippo's Deal on 'Valentino'

Los Angeles, March 25. Suit involving a "Valentino" screenplay was filed here against Jan Grippo, producer, by Charles Marion, writer, who demands an accounting of the profits although the picture never was filmed.

Marion charges that Grippo accepted \$12,500 from Edward Small to abandon the project which would have interfered with Small's version of "Valentino." Deal also called for Grippo to collect 5% of the profits on the Small production. Plaintiff declares he was never told about the arrangement. Now he wants half the \$12,500 and an accounting of the profits.

TOA Clarifies Arbitration Expenses, Averting Major Clash With Allied

April 30 Hearing on U, UA Common Officers

Washington, March 25. N. Y. Federal Court hearing has been set for April 30 on the Department of Justice's objections to alleged common officers of Universal and United Artists.

Department's complaint centered on various film company associations of the law firm of Phillips, Nizer, Benjamin & Krim. Benjamin, who's a U board member, also is a partner with Krim in the ownership of UA. Phillips is Paramount's assistant general counsel.

20th Making Pix In Italy Just For European Mkt.

Making unusual use of blocked funds, 20th-Fox is producing four films in Italy purely for the European market. They are costing the equivalent of about \$200,000 each.

Fund-thawing by this method is neither so complete nor so direct as production of pix for the American market. Under the latter system, which has been widely used in foreign countries by 20th and other companies, production expense and a possible profit is obtained from the dollars earned in the U. S.

By producing purely for foreign markets, 20th will merely compound its frozen funds in Italy and will accumulate currencies of the other countries in which the pix play. A number of the latter, including France, freely allow conversion into dollars, so 20th will get some of its frozen lira out via that route.

Murray Silverstone, 20th-Fox foreign chief, set up a deal last fall by which pix are being coproduced with an Italian outfit, Constellation Productions. First is completed. It is called "City of Trial" and is in French and Italian. Other three will be in all Italian.

Second, now almost completed, is "The Seven Capital Sins." Third, about ready to go before the cameras, is "Our Children." Script is being prepared on the fourth, which is as yet untitled.

AWAIT OUTCOME OF APPEAL ON 'LATUKO'

Word is now being awaited by the American Museum of Natural History on outcome of its appeal to the New York State Board of Regents from the nix stamped on "Latuko" by the board's film censors. "Latuko," owned by the museum, is being distributed theatrically by Producers Representatives, Inc., N. Y.

Special committee of chancellors of the Regents body viewed "Latuko" last Friday (21). Committee will report to the full board, which will then issue its decision.

Pic, which has been doing heavy biz in non-censorship states, was turned down on grounds of "indecent." A documentary on African tribal life, it depicts natives sans loin cloths.

Meantime, the museum is readying for release another similar film, "Wakamba." It was likewise made by Edward M. Queeny, chairman of the board of Monanto Chemical Co., on an expedition sponsored by the museum. He donated the pix to the institution, which hopes to use coin earned by them to finance its activities.

Major clash between Allied States Assn. and Theatre Owners of America over their proposed arbitration systems appears largely averted via clarification of a part of the TOA plan to which Allied members objected.

It was explained on the TOA side this week that exhibits, under the TOA proposals, could more or less set the terms for arbitration expenses, even to the extent of naming arbitrators who would perform the referee chores gratis. TOA's recommended plan provided for local panels of three members, each to receive "up to \$50 per diem," plus expenses, as compensation. This was interpreted widely as just about meaning that little less than \$50, if not that entire sum, would be paid to the refs.

Alliedites privately balked at this, contending that such payments were too expensive for smaller exhibs, that the purpose of arbitration as a cost-saving device was defeated.

TOA toppers, in clarification of the matter, said they realize that three arbiters at \$50 per day would be beyond the reach of small theatre ops. They added that the specified sum was more or less arbitrarily selected, that the arbitrating machinery and costs would be flexible in each dispute.

It was further said that an exhib and distrib defendants in a dispute in some cases might even find, and agree to, persons who would serve (Continued on page 18)

Tags Branch Mgrs. 'Forgotten Men' In Unionization Threat

Branch managers for the distribis are tagged the industry's "forgotten men" in a letter received from one of them by VARIETY this week. Claiming that the exchange toppers are receiving little more coin than prior to World War II, the writer (who, for obvious reasons, chooses to be anonymous) threatens that the branch chiefs may be forced to form a union.

Letter states in part: "With all the turmoil in recent years in the motion picture business, the many problems besetting both theatres and producers, securing increased terms in a declining market, while prices and cost of living have risen, the film distributors have overlooked one important factor—their own branch managers."

"The film companies have had to take care of their union help, only because the unions have insisted on increased wage scales as the cost of living rose in the past decade. But all this time the branch managers throughout the country have been definitely 'forgotten.' They have not received the periodic increases enjoyed by their 'union' associates and, with few exceptions, are receiving little more than they did before World War II; and it costs twice as much to live as it did then."

"Great dissension prevails today in practically every city of the country. Branch managers are the (Continued on page 18)

SAG CANCELS SCHWARZ' PACT OVER 'RENEGADE'

Hollywood, March 25. As an aftermath of the "Son of the Renegade" production difficulties early in January, the Screen Actors Guild cancelled its basic agreement with Jack Schwarz Productions, effective May 18. Cancellation will stick until the company has paid approximately \$3,500 due to actors who played in the picture.

Film was made by John Carpenter, actor-producer under Schwarz's United Artists releasing deal. It wound up owing about \$10,000 in wages, part of which was paid later.

L.A. Still Gains at B.O.; 'Streetcar' Robust \$29,000, 'Queen' Big 12G in 13th, Oscar Helping Both, 'Town' 15G

Los Angeles, March 25.

First-run biz continues to show improvement here, current week being substantially in front of corresponding frame last year and ahead of the entire first quarter despite fewer theatres.

Academy wins are helping three bills. "Streetcar" looms next \$29,000 in three houses, popscale engagement affords lengthy upped-price run. "African Queen" soared \$5,000 ahead of a week ago to hit smash \$12,000 in 13th week in one spot on strength of Bogart Oscar. "Rashomon" held near opening week pace with stout \$6,700 for second round via boost from winning best foreign film Academy prize.

"Wild North" is disappointing \$23,000 or less in two sites. "Girl in Every Port" looms okay \$24,000 in two houses. "Steel Town" looks only fair \$15,000 in three spots, mostly small-seaters. Mild \$16,000 shapes for "Something To Live For" in two sites.

"Greatest Show on Earth" is fine \$26,000 for fifth week. "Viva Zapata!" is down sharply in four locations but still good at \$29,000.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyals (FWC) (2,097; 2,048; 1,719; 1,248; 70-\$1.10) — "Viva Zapata!" (20th) (2d wk). Good \$29,000. Last week, \$52,600.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-\$1.10) — "Streetcar" (WB). Back for popscale run to cash in on Academy honors. Neat \$29,000. Last week, "Big Trees" (WB) and "Here Come Nelsons" (U) \$19,800.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-\$1.10) — "Wild North" (M-G) and "Young Stranger" (Indie) (Loew's only). NSG \$23,000. Last week, "Belle New York" (M-G) and "Treasure Lost Canyon" (U) (2d wk), \$12,400.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-\$1.10) — "Girl in Every Port" (RKO) and "Face That Thrills" (RKO). Oke \$24,000. Last week, "Boots Malone" (Col) and "Harem Girl" (Col) (8 days at Hillstreet), \$13,400.

Los Angeles, Hollywood Paramounts (UPT-F&M) (3,398; 1,430; 65-\$1.10) — "Something Live For" (Par) and "Wings of Danger" (Lip) (L. A. Par only). Mild \$16,000. Last week, L. A. Par., "Hong Kong" (Par) and "Flaming Feather" (Par) (9 days), \$10,500; Hollywood Par., "Detective Story" (Par) (4th wk-8 days), \$5,500.

Hawaii (G&S) (1,106; 60-85) — "Hong Kong" (Par) and "Flaming Feather" (Par) (2d wk). Dull \$2,200. Last week, \$4,000.

Orpheum, Beverly Hills (Metropolitan-WB) (2,213; 1,612; 85-\$1.50) — "Greatest Show" (Par) (5th wk). Fancy \$26,000. Last week, \$27,300.

Four Star (UA) (900; 70-\$1.10) — "Miracle in Milan" (Indie). Light \$4,500. Last week, "Quo Vadis" (M-G) (3d wk-9 days), \$7,400 at upped scales.

Fine Arts (672; 80-\$1.50) — "Lavender Hill Mob" (U) (11th wk). Held at \$2,000. Last week, oke \$1,900.

Wilshire (FWC) (2,298; 80-\$1.50) — "African Queen" (UA) (13th wk). Picked up best actor Academy win, and run continuing. Soared to solid \$12,000. Last week, \$7,000.

Canon (ABC) (520; 120-) — "Rashomon" (RKO) (2d wk). Into second round after winning best foreign film Academy award. Stout \$6,700. Last week, strong \$7,100.

Ritz, Iris, United Artists (FWC-UAT) (1,370; 814; 2,100; 70-\$1.10) — "Steel Town" (U) and "Bitter Springs" (Indie). Fair \$15,000. Last week, Ritz, Vogue, UA, "Mutiny" (UA) and "Waco" (Mono), \$9,000.

Vogue, El Rey, Globe (FWC) (885; 861; 782; 70-90) — "Bushwackers" (Indie) and "Holiday Cruise" (Indie). Scant \$6,000. Last week, on second-runs.

'Fingers' Nimble \$11,000, Balto; 'Tembo' Mild 10G

Baltimore, March 25.

New entry of "Five Fingers" is accounting for a slight gleam in the otherwise dull doings here this week. Return of "Streetcar Named Desire" at pop prices is attracting some nighttime trade but remainder of list, mainly on hold-over, is lagging.

Estimates for This Week
Century (Loew's) (UA) (3,000; 20-70) — "Lone Star" (M-G) (2d wk). (Continued on page 20)

Broadway Grosses

Estimated Total Gross
This Week \$414,700
(Based on 23 theatres)
Last Year \$719,100
(Based on 17 theatres)

'Queen' Great \$18,000 in K.C.

Kansas City, March 25.

Big biz is at the Midland with opportunistic booking of "African Queen" following the Academy announcement. Looks in for solid week. "Snow White" is back in town for third time in a first-run situation, doing okay at Missouri. "Greatest Show on Earth" holds strong in fourth week, and will be extended. Near blizzard cutting in on biz Friday. Champ basketball games proved tough competition Friday and Saturday nights, with the Municipal Auditorium jammed both nights.

Estimates for This Week

Equaire (Fox Midwest) (820; 50-75) — "Lost Continent" (Lip) and "Unknown World" (Lip). Moderate \$2,500. Last week, "Phone Call Stranger" (20th) and "GI Jane" (Lip) (m.o.), 5 days, and "Bright Victory" (U) and "Longhorn" (Mono) m.o., 3 days, \$3,000.

Kimo (Dickinson) (504; 75-99) — "Eye Witness" (Indie) and "Kind Hearts, Coronets" (Indie) (2d wk). Light \$1,200. Last week, \$1,400.

Midland (Loew's) (3,500; 50-69) — "African Queen" (UA) and "The Big Night" (UA). Will give house one of biggest recent weeks with \$18,000, and holds. Last week, "Pandora" (M-G) and "Big Country" (M-G), \$8,500.

Missouri (RKO) (2,650; 50-75) — "Snow White" (RKO) (reissue). Doing fairly well at \$6,500, third time here at first-run downtown. Last week, "Retreat, Hell!" (WB) and "Bride of Gorrilla" (Indie), \$7,000.

Paramount (Tri-States) (1,900; 90-\$1.24) — "Greatest Show" (Par) (4th wk). Strong at \$11,000, and will play extra days. Last week, \$12,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217) — "Red Skies Montana" (20th) and "Never Forget You" (20th). Average \$13,000. Last week, "Bright Victory" (U) solo in Uptown, Fairway, dualled with "Longhorn" (Mono) in Tower, Granada, same.

Vogue (Golden) (550; 75-85) — "The Titan" (Indie). Moderately good \$1,700. Last week, "Tony Draws a Horse" (Indie), \$1,300.

D.C. Soars; 'Sailor' Smash \$27,000, 'Flesh' Wow 12G, 'Show' Big 23G, 2d

Washington, March 25.

With holdovers and newcomers divided about equally along main stem, town's big houses racked up one of biggest weekends in recent months. Mild weather and some sock plex combined to pack houses. In newcomer class, "Sailor Beware" at Loew's Palace, easily tops the field with "Flesh and Fury" at RKO Keith's, hyped by stars' personal appearances, also sock. "Greatest Show on Earth" in second round at the Warner, and "Five Fingers" in fourth stanza at Loew's Playhouse, both continue solid. "African Queen" reaping benefit of Bogart Oscar on Loew's Columbia m.o.

Estimates for This Week

Capitol (Loew's) (3,434; 55-90) — "Love Better Than Ever" (M-G) plus vaude. Brisk \$21,000 despite crisp pans. Last week, "Belle of N. Y." (M-G) plus vaude, \$23,000.

Columbia (Loew's) (1,174; 44-74) — "African Queen" (UA) (m.o.) Sock \$7,500 for this house, thanks to Bogart's Oscar. Last week, "Quo Vadis" (M-G) (11th midtown week), steady \$5,000 at tilted scale.

Dupont (Loptert) (372; 50-85) — "Simple Case of Money" (Indie).

St. Loo Lags; 'Invitation' Hot 16G, 'Streetcar' 14G

St. Louis, March 25.

High, cold winds, tail end of tornado, swept city over the past weekend which coupled with too many holdovers is sloughing trade. However, "Invitation" looks hefty at Loew's while "Streetcar" is beating its opening week for pop-price date on its holdover at the Missouri via Oscar awards. "Boots Malone" is only fair at the Fox.

Estimates for This Week
Ambassador (F&M) (3,000; 60-75) — "David" (20th) and "Phone Call Stranger" (20th) (2d wk). Neat \$11,000. Last week, good \$9,000.

Fox (F&M) (5,000; 60-75) — "Viva Zapata!" (20th) and "Waco" (Mono). Opened today (Tues). Last week, "Boots Malone" (Col) and "Scandal Sheet" (Col), fair \$12,000. "Invitation" (M-G) and "Big Country" (M-G). Hefty \$16,000. Last week, "Pandora" (M-G) and "Family Secret" (Col), fine \$14,000. Missouri (F&M) (3,500; 50-75) — "Streetcar" (WB) and "Inheritance" (Indie) (2d wk). Solid \$14,000 or near after \$13,500 opening session. "Fareast" (St. L. Amus.) (800; 75-90) — "Rashomon" (RKO) (2d wk). Good \$4,000 after stout \$5,500 opener.

Shady Oak (St. L. Amus.) (1,000; 75-90) — "Rashomon" (RKO) (2d wk). Good \$4,500 after \$6,000 for first stanza.

'Show' Terrific \$27,000, Cleve.

Cleveland, March 25.

Four sturdy pix helping biz here this week. Greatest col-puller is "Greatest Show on Earth", replacing "Quo Vadis" at Stillman with a terrific total at the State. Academy awards to "Streetcar" brought back by Allen for pop-priced run is fancy. Hipp's "Steel Town" shapes about average.

Estimates for This Week
Allen (Warner) (3,000; 55-80) — "Streetcar" (WB). Timely return date looks stout \$14,000. Last week, "Five Fingers" (20th), \$13,500.

Hipp (Scheffel-Burger) (3,700; 55-80) — "Steel Town" (U). Average \$11,000. Last week, "David" (20th), \$9,000.

Palace (RKO) (3,300; 55-80) — "Okinawa" (Col). Quiet \$11,000. Last week, "I Want You" (UA), \$9,500.

Ohio (Loew's) (1,244; 55-80) — "Quo Vadis" (M-G) (m.o.) (18th wk). Fine \$5,000. Last week, "African Queen" (UA) (m.o.), \$7,000 in five days of fourth downtown folio.

State (Loew's) (3,450; 55-80) — "Detective Story" (Par). Good \$13,000. Last week, "For Men Only" (Lip) plus Tony Bennett, Toni Arden onstage, okay \$19,000. Stillman (Loew's) (2,700; 90-\$1.25) — "Greatest Show" (Par). Smash \$27,000. Last week, "Quo Vadis" (M-G) (17th wk), \$6,500 in last 5 days.

Tower (Scheffel-Burger) (500; 50-80) — "Superman Mole Man" (Lip) and "Tales of Robin Hood" (Lip). Thin \$2,400. Last week, "Viva Zapata!" (20th) (m.o.), nice \$3,500.

So-so \$3,000. Last week, "The Sinners" (Indie), mild \$2,500.

Keith's (RKO) (1,939; 44-85) — "Flesh and Fury" (U). Socko \$12,000, with day of stage stunts by stars Tony Curtis and Jan Sterling helping. Last week, "Las Vegas Story" (RKO), \$8,500.

Metropolitan (Warner) (1,200; 44-80) — "Tembo" (RKO). Average \$6,000. Last week, "Retreat, Hell!" (WB) (2d run), okay \$5,500.

Salesman (Col) (2,404; 44-74) — "American Legion" (Col) (2d wk). American Legion marketing continuing, took nose dive this week to \$3,500 after okay \$8,000 last week.

Palace (Loew's) (2,370; 44-80) — "Sailor Beware" (Par). Hot \$27,000, best coin in town. Holds. Last week, "African Queen" (UA) (2d wk); pleasing \$17,000 and moved to Columbia.

Playhouse (Loptert) (485; 55-\$1) — "Five Fingers" (20th) (4th wk). Very firm \$6,500 for second successive week and stays.

Warner (WB) (2,174; 90-\$1.25) — "Greatest Show on Earth" (Par) (2d wk). Still going strong with \$23,000 but not up to hopes at this scale. Last week, big \$33,000.

Trans-Lux (T-L) (654; 50-85) — "The Sniper" (Col) (2d wk). Steady \$5,000 after fine \$8,000. Holds again.

L'ville Great; 'Queen' Fine \$13,000, 'Kettles' Socko 7G, 'Zapata' Ditto

Louisville, March 25.

Key City Grosses

Estimated Total Gross
This Week \$2,486,400
(Based on 25 cities, 232 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,723,000
(Based on 24 cities, and 207 theatres.)

'Zapata' Lively \$12,000, Cincy Ace

Cincinnati, March 25.

No complaint about downtown biz this frame. "Viva Zapata!" at Keith's, "Okinawa" in Palace and "Something to Live For" in Capitol are the bright new bills. "Streetcar" and "American in Paris" are Oscar-bowing in style at Grand and Lyric. "Quo Vadis" holds town lead for third straight week with big figure at Albee.

Estimates for This Week

Albee (RKO) (3,100; 90-\$1.25) — "Quo Vadis" (M-G) (3d wk). Holding to big \$18,500 after smash \$26,000 second week.

Capitol (Mid-States) (2,000; 55-75) — "Something to Live For" (Par). Above par at \$9,000. Last week, "Greatest Show" (Par) (4th wk) at 90-\$1.25 scale, swell \$15,000. Grand (RKO) (1,400; 55-75) — "Streetcar" (WB). Encoring on wings of Oscar-studded cast, at pop prices, to nice \$10,000. Last week, "Invitation" (M-G) and "Shadow in Sky" (M-G), \$7,000.

Keith's (Mid-States) (1,542; 55-75) — "Viva Zapata!" (20th). Lusty \$12,000. Holds. Last week, "Bend of River" (U) (2d wk), \$6,500.

Lyric (RKO) (1,400; 55-75) — "American in Paris" (M-G). Academy Award curtsy to fairly good \$4,500. Last week, "Slaughter Trail" (RKO) and "Stronghold" (Lipp), split with "Female Sex" (Indie) and "Outcast Girls" (Indie), \$4,000.

Palace (RKO) (2,600; 55-75) — "Okinawa" (Col). Satisfactory \$10,000. Boosted by hoopla for Ohio statewide world prem. Last week, "Bugles in Afternoon" (WB) \$8,500.

Toronto Trim Despite H.O.s; 'Flesh' Fat \$11,000, 'Show' Great 32G in 2d

Toronto, March 25.

Despite few newcomers, city is on upbeat largely via holdovers, with ropes up nightly for "Greatest Show on Earth" in record-breaking second week at the Imperial. "Flesh and Fury" shapes nice at Odeon. Second stanza of "Room for One More" is sturdy at two houses. "Streetcar Named Desire" at pop prices, is good at Shea's. Lent dent is not very noticeable here.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarborough, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60) — "Here Come Nelsons" (U) and "Pygmy Island" (Col). Light \$10,000. Last week, "Indian Uprising" (Col) and "St. Benny, Dig" (UA), \$15,000.

Eglinton (FP) (1,080; 40-80) — "5 Fingers" (20th) (2d wk). Big \$9,500. Last week, \$11,000.

Hyland (Rank) (1,500; 50-70) — "Man in White Suit" (U) (4th wk). Tapering to \$4,000. Last week, \$5,100.

Imperial (FP) (3,373; 75; 1.15) — "Greatest Show" (Par) (2d wk). Still terrific at \$32,000. Last week, \$42,000.

Loew's (Loew) (2,743; 90-\$1.50) — "Quo Vadis" (M-G) (6th wk). Lively \$13,500. Last week, \$15,000.

Northern, University (FP) (959; 1,558; 40-80) — "Room for One More" (WB) (2d wk). Lusty \$17,000. Last week, \$18,000.

Odeon (Rank) (2,390; 50-90) — "Flesh and Fury" (U). Nice \$11,000. Last week, "Appointment with Venus" (U), \$9,000.

Shea's (FP) (2,386; 40-80) — "Streetcar" (WB). Popscale run looks good \$12,000. Last week, "See in Dreams" (WB) (3d wk), \$10,500.

Towne (Taylor) (693; 60-90) — "Rashomon" (RKO) (2d wk). Nice \$4,500. Last week, \$6,500.

Uptown (Loew) (2,743; 40-80) — "Invitation" (M-G). Fair \$6,500. Last week, "Pandora" (M-G) (2d wk), \$5,000.

Strong lineup of sock films here this week is giving biz a big lift. "African Queen" at State, "Viva Zapata!" at Kentucky, and holdover of "Greatest Show on Earth" at Rialto are all strong. Academy awards will help "Streetcar" and "Queen." One of best showings despite obviously tough competition is "Ma and Pa Kettle" at Strand, where a smash session looms.

Estimates for This Week

Kentucky (Switow) (1,100; 54-75) — "Viva Zapata!" (20th). Town's newest first-run has a big one this week, big \$7,000. Last week, "Bend of River" (U) (3d wk), \$3,500.

Mary Anderson (People's) (1,200; 54-75) — "Streetcar" (WB). Patrons prepped for this one, with Academy Awards timely. Terrific week looms. Last week, "Bugles in Afternoon" (WB), nice \$7,500.

Rialto (Fourth Avenue) (3,000; 75-99) — "Greatest Show" (Par) (2d wk). Sock \$18,000 after \$28,000 opener.

State (Loew's) (3,000; 45-65) — "African Queen" (UA) and "Man With Cloak" (M-G). Oscar to Bogart spelling nice \$13,000. Last week, "Invitation" (M-G) and "Mr. Imperium" (M-G), \$11,000.

Strand (FA) (1,200; 54-75) — "Ma, Pa Kettle At Fair" (U) and "Hold Line" (U). Catching healthy family trade, big \$7,000 or near. Last week, "Hunchback Notre Dame" (RKO) and "Cat People" (RKO) (reissues), \$3,500.

'Queen' Tall at \$15,000 In Indpls; 'Aaron' Slick 12G, 'Streetcar' \$11,000

Indianapolis, March 25.

Biz looks good at most first-runs here this stanza, despite heavy draw of state high school basketball finals up to Saturday night. "African Queen," Loew's biggest grosses in weeks, is leading town. "Aaron Slick," sparked by world prem festivities, is big at the Indiana. "Streetcar" is oke in first date at regular prices for the Circle.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-78) — "Streetcar" (WB) and "Wings of Danger" (Lip). Nice \$11,000. Last week, "Greatest Show" (Par) (3d wk), great \$13,000 at 90c-\$1.20 scale.

Indiana (C-D) (3,200; 50-78) — "Aaron Slick from Punkin Crick" (Par) and "Smith Meets Scotland Yard" (RKO). Fine \$12,000. Last week, "Viva Zapata!" (20th) and "Waco" (Mono), \$10,000.

Loew's (Loew's) (2,427; 50-78) — "African Queen" (UA) and "Magie Carpet" (Col). Smash \$15,000. Last week, "Pandora" (M-G) and "Big Country" (M-G), \$9,000.

Lyric (C-D) (1,600; 50-78) — "Return of Texan" (20th) and "Last Musketeer" (Rep). Modest \$5,000; Last week, "Red Skies Montana" (20th) and "Thundering Trail" (Indie), \$4,500.

'Danny' Okay \$8,000 In Omaha; 'Streetcar' 5 1/2 G

Omaha, March 25.

"Streetcar Named Desire" returning to Brandeis at regular prices is doing about average. "Quo Vadis" is still rolling at State in second week. "Invitation" plus "Secret" at Orpheum looks mild. "Meet Danny Wilson" and "Korea Patrol" at the Omaha, shapes okay. "Viva Zapata!" looms fairish at Paramount. Snow and rain hurt nearly all spots.

Estimates for This Week

Brandeis (RKO) (1,500; 16-70) — "Streetcar" (WB). Looks fair \$5,500. Last week, "Scandal Sheet" (Col) and "Harem Girl" (Col), \$5,500.

Orpheum (Tristates) (3,000; 16-70) — "Invitation" (M-G) and "The Sellout" (M-G). Mild \$9,000. Last week, "Bugles in Afternoon" (WB) and "Shadows Sky" (M-G), \$8,500.

Omaha (Tristates) (2,100; 16-70) — "Meet Danny Wilson" (U) and "Korea Patrol" (U). Shapes okay \$8,000. Last week, "Never Forget You" (20th) and "Jungle Manhunt" (Col), \$9,000.

Paramount (Tristates) (2,800; 16-70) — "Viva Zapata" (20th). Fairish \$8,500. Last week, "Phone Call Stranger" (20th), \$8,500.

State (Goldberg) (865; 35-\$1.25) — "Quo Vadis" (M-G) (2d wk). Still rolling in high at \$9,000. Last week, terrific \$12,000.

Awards Up 'Streetcar,' Fine \$16,000, Chi; Also Aid 'Queen' Socko 20G, 4th, 'Dangerous'-Vaude NG 26G, 'Port' 15G

Chicago, March 25. Chi Loop houses have two Academy Award pictures currently with both being helped. "Streetcar Named Desire," back at popscale at the United Artists, looks dandy \$16,000 for first week. "African Queen," now in fourth week at Woods also gained by the best male award, with bright \$20,000.

The Chicago is hoping for mere \$26,000 for one week of "This Woman Is Dangerous" and vaude. State-Lake looks brisk \$15,000 for "Girl in Every Port," and "At Sword's Point."

Best of holdovers is "Quo Vadis" at Oriental with fine total for sixth frame. There are only two second weekers, with Roosevelt strongest with "Bugs in the Afternoon" and "Sellout," "Phone Call From Stranger" at Grand Loews mild. Storm took a heavy toll.

Estimates for This Week
Chicago (B&K) (3,900; 55-98) — "Woman Is Dangerous" (WB) plus vaude. Very dull at \$26,000. Last week, "Sailor Beware" (Par) with Denise Darcel (2d wk), \$28,000. Grand (RKO) (1,500; 55-98) — "Phone Call From Stranger" (20th) (2d wk). Off to \$8,000. Last week, excellent \$17,000. Oriental (Indie) (3,400; 98-125) — "Quo Vadis" (M-G) (6th wk). Holding very staunch at \$30,000. Last week, \$35,500.

Roosevelt (B&K) (1,500; 55-98) — "Bugs in Afternoon" (WB) and "Sellout" (M-G) (2d wk). Fairish \$9,000. Last week, \$14,000. State-Lake (B&K) (2,700; 55-98) — "Girl in Every Port" (RKO) and "Sword's Point" (RKO). Fine \$15,000 or near. Last week, "Rancho Notorious" (RKO) and "Family Secret" (Col) (2d wk), \$12,000. United Artists (B&K) (1,700; 55-98) — "Streetcar" (WB). Award palms helping to neat \$16,000 for return date at pop prices. Last week, "Hoodlum Empire" (Rep) and "Stronghold" (Lip) (2d wk), \$1,000.

Woods (Essaness) (1,073; 98) — "African Queen" (UA) (5th wk). Humphrey Bogart winner is adding impetus, with nifty \$20,000 likely. Last week, \$21,000. World (Indie) (587; 80) — "St. Matthew Passion" (Indie). Solid \$4,000. Last week, "Dance Ballet" (Indie) and "Titan" (Indie) (3d wk) \$3,000. Ziegfeld (Loport) (480; 98) — "Rashomon" (RKO) (4th wk). Good \$3,000. Last week, \$3,800.

'Town' Okay \$7,000, Ace New Pitt Pic; 'Streetcar' 10G, 'Bend' Brisk 7G, 2d

Pittsburgh, March 25. Later stages of Lent, beginning to batten down grosses here although a couple of holdovers, "Bend of River" at Fulton in second week, and "Snow White" at Warner, in third, are holding up very well. Oscar publicity is not helping "Streetcar" on popscale date at Stanley. "Steel Town" doesn't look too bad at Harris considering what house has been doing lately.

Estimates for This Week
Fulton (Shea) (1,700; 50-85) — "Bend of River" (U) (2d wk). Still doing nicely at \$7,000. Sticks around 3 extra days, "5 Fingers" (20th) opening Saturday (29). Last week, sock \$10,000. Harris (Harris) (2,200; 50-85) — "Steel Town" (U). Good campaign helped Ann Sheridan starrer get off well with okay \$7,000 in sight. Last week, \$8,000. "Rose of Cimarron" (Col) and "Rose of Carimarron" (20th), \$4,500. Penn (Loew's) (3,300; 50-85) — "Love Better Than Ever" (M-G). Brought in at last minute when Tony Bennett-Toni Arden stage-show was cancelled on account of Bennett's illness. Six days is more than enough for this one, with lean \$9,000 in prospect. Last week, "Belle of New York" (M-G), \$14,000. Squirrel Hill (WB) (900; 50-85) — "So Long at Fair" (UA) (3d wk). Tapering off but still okay at \$2,300. Last week, \$2,800. Stanley (WB) (3,800; 50-85) — "Streetcar" (WB). On regular-price run, following four-week stay on advanced prices at Warner, is disappointing despite Oscar awards. Mild \$10,000. Last week, "Rancho Notorious" (RKO), \$7,500. Warner (WB) (2,000; 50-85) — "Snow White" (RKO) (reissue) (3d wk). Still solid at \$5,500. Last week, \$8,000.

Estimates Are Net
Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income. The parenthetical admission prices, however, as indicated, include the U. S. amusement tax.

'Zapata' Stout \$22,000, Frisco

San Francisco, March 25. Market Street film theatre trade is spotty here this week but Bogart Academy award is boosting "African Queen" to sock session at United Artists. In contrast, "Streetcar," which drew more honors, is disappointing on popscale run at Paramount. Best newcomer looks to be "Viva Zapata!" stout at the Fox. "Lone Star" looms strong at Warfield.

Estimates for This Week
Golden Gate (RKO) (2,850; 65-95) — "Rancho Notorious" (RKO). Weak \$13,000 in 10 days. Last week, "Invitation" (M-G) and "Can't Beat Irish" (Mono) fair \$13,000. Fox (FMC) (4,851; 65-95) — "Viva Zapata!" (20th) and "Hold Line" (Mono). Stout \$22,000. Last week, "Bugs in Afternoon" (WB) and "Bushwackers" (Indie), \$14,000. Warfield (Loew's) (2,656; 65-95) — "Lone Star" (M-G). Strong \$18,000. Last week, "Belle of N. Y." (M-G), 10 days, same.

Paramount (Par) (2,646; 65-95) — "Streetcar" (WB), at pop prices. Disappointing \$14,000 in 9 days. Last week, "Sailor Beware" (Par), (2d wk), \$12,500. St. Francis (Par) (1,400; 125-150) — "Greatest Show" (Par) (5th wk). Nice \$12,000. Last week, \$15,000. Orpheum (No. Coast) (2,448; 65-95) — "Sniper" (Col) and "Sky High" (Lip). Good \$14,000. Last week, "Steel Town" (U) and "Here Come Nelsons" (U), \$15,000. United Artists (No. Coast) (1,207; 125-150) — "African Queen" (UA) (3d wk). Sock \$17,500. Last week, \$18,500.

Lagador (A-R) (370; 85-91) — "Rashomon" (RKO) (6th wk). Oke \$2,600. Last week, \$3,500. Clay (Rosenberg) (400; 65-85) — "Eroica" (Indie) (3d wk). Holding at \$2,300. Last week, \$2,400. Vogue (S. F. Theat) (375; 125-150) — "La Ronde" (18th wk). Nice \$1,400. Last week, \$1,500.

'Show' Setting Pace In Prov., Huge 22G, 'Queen' Solid 20G, 'Bend' Big 10G

Providence, March 25. High, wide and handsome is State's take on "African Queen" here this week. But standout is Strand's "Greatest Show on Earth," terrific on first round. Majestic's return of "Streetcar" and RKO Albee's "Bend of River" also are nice.

Estimates for This Week
Albee (RKO) (2,200; 44-65) — "Bend of River" (U) and "Robin Hood" (Lip). Trm \$10,000. Last week, "I Want You" (RKO) and "Can't Beat Irish" (Mono), \$8,000. Majestic (Par) (2,200; 44-65) — "Streetcar" (WB). On pop scale date. Nice \$11,000 or near. Last week, "Retreat Hell" (WB) and "Cloudburst" (UA), \$9,000. Metropolitan (Snider) (3,100; 44-65) — "Big Affair" (UA) and "Caged Fury" (Mono). Weak \$4,000. Last week, "Green Glow" (UA) and "Corporal Dolan AWOL" (Rep), \$4,000. Strand (Loew) (3,200; 44-65) — "African Queen" (UA) and "Her Panellend Door" (Indie). Solid \$20,000 looms. Last week, "Pandora" (M-G) and "Big Cuntry" (M-G), \$12,000. Strand (Silverman) (2,200; 90-125) — "Greatest Show" (Par). Second week began Monday (24). First week was wow \$22,000.

'5 Fingers' Fair \$19,000, Det.; 'Scandal' Mild 12G, 'Bend' 14G, 'Show' 15G, 5th

Detroit, March 25. Two strong holdovers, "Greatest Show" at Madison and "Quo Vadis" at Adams, in their fourth and fifth weeks respectively, are doing top biz this stanza. "Fingers" looks only fair at Fox. "Scandal Sheet" is not so strong at the Palms. "Danny Wilson" shapes okay at the United Artists. "Bend of River" is off a bit in second week at Michigan.

Estimates for This Week
Fox (Fox-Detroit) (5,000; 70-95) — "5 Fingers" (20th) and "St. Benny the Dip" (UA). Fair \$19,000. Last week, "Viva Zapata!" (20th) and "Harem Girl" (Col) (2d wk), \$15,000. Michigan (United Detroit) (4,000; 70-95) — "Bend of River" (U) and "Hong Kong" (Par) (2d wk). Held at \$14,000. Last week, solid \$19,000.

Palms (UD) (2,900; 70-95) — "Scandal Sheet" (Col) and "Yank in Indo-China" (RKO). Modest circulation at \$12,000. Last week, "Steel Town" (U), \$15,000. Madison (UD) (1,900; 90-125) — "Greatest Show" (Par) (5th wk). Sturdy \$15,000. Last week, \$18,000. United Artists (UA) (1,900; 70-95) — "Danny Wilson" (U) and "Kettles at Fair" (U). Okay \$11,000. Last week, "Big Country" (M-G) and "Light Touch" (M-G), \$6,000. Adams (Balaban) (1,700; 90-125) — "Quo Vadis" (M-G) (4th wk). Steady \$15,000. Last week, \$18,000.

'Flesh' Torrid \$12,000, Philly

Philadelphia, March 25. Johnnie Ray heading stageloss is boosting "Big Night" to biggest gross in town, Earle getting a terrific \$36,000, the biggest—that house in months. Also smash is "Flesh and Fury," at the 1,200-seat Midtown. "Snow White" is rated solid at the Randolph while "5 Fingers" also is torrid at the Fox.

Estimates for This Week
Aldine (WB) (1,303; 50-99) — "Streetcar Named Desire" (WB). Fast \$9,000 on popscale run. Last week, "Cloudburst" (UA), \$6,000. Boyd (WB) (2,360; 50-51.50) — "Greatest Show" (Par) (5th wk). Okay \$9,500. Last week, \$14,000. Earle (WB) (2,700; 50-99) — "Big Night" (UA) plus Johnnie Ray on-stage. Terrific \$36,000. Last week, "Waco" (Mono) with stageloss, \$12,000 in 6 days. Fox (20th) (2,250; 50-99) — "Five Fingers" (20th). Mighty \$26,000. Last week, "Viva Zapata!" (20th) (3d wk), \$12,000. Goldman (Goldman) (1,200; 50-99) — "Sword's Point" (RKO) (2d wk). Dull \$8,500. Last week, \$16,000.

Mastbaum (WB) (4,360; 90-150) — "Quo Vadis" (M-G) (7th wk). Steady \$12,000. Last week, stout \$17,000. Midtown (Goldman) (1,200; 50-99) — "Flesh and Fury" (U). Smash \$12,000 or near. Last week, "Mutiny" (UA), \$8,000. Randolph (Goldman) (2,500; 50-99) — "Snow White" (RKO) (reissue). Solid \$20,000. Last week, "Belle of N. Y." (M-G) (2d wk), okay \$12,000.

Stanley (WB) (2,900; 50-99) — "Bugs in Afternoon" (WB). Fair \$12,000. Last week, "Sailor Beware" (Par) (5th wk), \$9,000. Stanton (WB) (1,473; 50-99) — "Hoodlum Empire" (Rep). Nice \$8,000. Last week, "Tembo" (RKO), \$8,500. Trans-Lux (T-L) (500; 85-120) — "Detective Story" (Par) (19th wk). Perked to \$5,500. Last week, solid \$5,000. World (G&S) (500; 50-99) — "Navajo" (Lip). Sad \$2,800 after \$3,500 opener.

'STREETCAR' LOUD 14G PORT; 'ZAPATA' 12G

Portland, Ore., March 25. Biz is brisk at all first-runs currently. This week is exceptionally big one despite an unusually large number of traveling shows playing opposition. Three downtown spots are showing advanced-price pix. "Quo Vadis" and "Greatest Show on Earth" look great holdovers. "Streetcar" back at pop prices shapes big. "Viva Zapata!" is fine in two spots.

Estimates for This Week
Broadway (Parker) (1,890; 65-90) — "Streetcar" (WB) and "Street Bandits" (Rep), on popscale run. (Continued on page 20)

B'way Spotty, Newcomers Weak; Bogart Oscar Ups 'Queen' to 42G In 5th, 'Greatest Show' 103G Finale

Broadway first-run business is as irregular and moderate this week as the stock market. The few very strong spots contrast with the numerous weak situations. A plethora of holdovers is not helping, either, although some of these are doing better than recent newcomers. The low point of the week was last Wednesday (19), when early snow turned into an all-day rain, washing out biz at most spots. Springlike weather on Friday brought a brisk b.o. revival through the weekend despite more rain Sunday.

"Red Skies of Montana," plugged with the alternate title of "Smoke Jumpers," looks barely okay with \$11,000 at the Globe. However, it is just as good as "Just This Once," the other newcomer, also oke with \$5,600 at the Park Ave.

Awarding an Oscar to Humphrey Bogart, costar of "African Queen," gave that pic a shot in the arm. Although well along in the run, "Queen" finished its fifth week at the Capitol with around \$42,000, a big jump over the previous session.

Despite conditions, "Marrying Kind" is holding very well with a big \$26,000 in prospect for the second round at the Victoria. The Judy Holliday starrer is doing especially smash trade over the weekends.

Final (11th) week of "Greatest Show on Earth," with stageloss, is holding even with the 10th stanza's \$103,000, very solid for closing week. This final session's total would give the Cecil B. DeMille circus pic \$1,372,000 for the run or only \$20,000 away from the money record at the Hall, held by Metro's "Great Caruso."

Second week of "Deadline—U. S. A.," with stage hit topped by Gloria De Haven, Noonan & Marshall is down sharply to \$6,000 in second week at the Roxy. Second frame of "Boots Malone," plus Ella Fitzgerald and Al Donahue band heading stageloss, also is off at Paramount with a mild \$47,000.

"Sailor, Beware" continues to show unusual stamina, with \$18,000 for eighth week, yet much below the seventh, at the Mayfair.

Estimates for This Week
Astor (City Inv.) (1,300; 125-150) — "Quo Vadis" (M-G) (21st wk-2 days). Staying only two days past the 20th session which ended Monday (24) night. The 20th week (12th of continuous-run policy) was down to \$14,000 after fine \$17,000 for 19th round. "My Six Convicts" (Col) opens tomorrow (Thurs.). Baronet (Reade) (430; 74-120) — "Navajo" (Lip) (6th wk). Fifth week ended yesterday (Tues.) was \$3,000 after \$2,900 for fourth. "Pardon My French" (UA) comes in March 31.

Bijou (City Inv.) (589; 80-180) — "Cry Beloved Country" (Indie) (9th-final wk). Finishing run here today (Wed.) with about \$5,500 after nice \$6,500 for eighth. House shutters temporarily.

Capitol (Loew's) (4,820; 70-180) — "African Queen" (UA) (6th wk). The fifth stanza ended yesterday (Tues.) climbed to sock \$42,000, with boost from award to Bogart, one of pic's costars. Last week, \$30,000. "My Son, John" (Par) due in early next month.

Criterion (Moss) (1,700; 50-180) — "Captive City" (UA). Opened today (Wed.). Last week, "Snow White" (RKO) (reissue) (5th wk-6 days) wound up near \$8,000 after fine \$13,500 for fourth.

Guild (Indie) (565; 74-150) — "Royal Journey" (UA) (4th wk). Holding at around \$5,000, enough to win fifth week here. This makes a long record here almost certain, especially good in view of season of year and biz elsewhere. The third week hit fast \$6,200, over hopes.

Globe (Brandt) (1,500; 50-180) — "Red Skies of Montana" (20th). Not doing so well at \$11,000 or less. In ahead, "Hoodlum Empire" (Rep) (2d wk-9 days), \$13,000. Fine Arts (Davis) (468; 90-180) — "Lavender Hill Mob" (U) (24th wk). The 23d round ended Monday (24) edged up to sturdy \$5,700 after \$5,500 for 22d week. This makes third week in row that biz has improved.

Holiday (Zatkin) (950; 50-180) — "Fighting Rats of Tobruk" (Indie) (2d wk). Holding very well at around \$5,000 after sturdy \$7,500 opening round, way over expectancy and best here in weeks. Continuous showing of prize scenes from pic one of gimmicks used to attract trade. Holds an

extra day, with "Lilli Marlene" (RKO) due in Friday (28).

Mayfair (Brandt) (1,736; 50-180) — "Sailor, Beware" (Par) (8th wk). Continues in chips with \$18,000. Stout \$18,000 for seventh frame. "Anything Can Happen" (Par) due in next, probably early in April.

Normandie (Normandie Theatres) (592; 95-180) — "Something to Live For" (Par) (3d wk). Current round ending tomorrow (Thurs.) looking for \$5,000 after nice \$6,600 for second but not up to hopes. "Encore" (Par) opens April 2.

Paramount (Par) (3,664; 80-180) — "Meet Danny Wilson" (U), with stageloss headed by Frank Sinatra, star of pic; Buddy Rich orch opens today (Wed.). Last week, "Boots Malone" (Col) plus Ella Fitzgerald, Al Donahue orch onstage (2d wk), mild \$47,000 after \$52,000 for opening round.

Park Ave. (Reade) (583; 90-150) — "Just This Once" (M-G) (2d wk). Initial week ended Sunday (23) was okay \$5,600. In ahead, "Woman in Question" (Col) (4th wk), \$4,600.

Paris (Indie) (568; 125-180) — "The River" (UA) (29th wk). The 28th session (second of current continuous-run) ended Sunday (23) was \$7,800 after fast \$8,000 last week.

Radio City Music Hall (Rockefellers) (5,945; 80-240) — "Greatest Show on Earth" (Par) with stageloss (11th-final wk). Winding up very long run with \$103,000, especially good for this stage of engagement and same as last week. Current week lies old long-run mark of 11 weeks made by "Random Harvest" (M-G) in 1942-43. It likely will finish with \$1,372,000 for the 11 weeks, not far from the record money total of \$1,392,000 made by "Great Caruso" (M-G) last year. "Singin' in Rain" (M-G), with Easter stageloss, opens tomorrow (Thurs.).

Rivoli (UAT-Par) (2,092; 90-180) — "Viva Zapata!" (20th) (7th wk). Current frame looks to sag to about \$12,000 or less after fine \$15,000 for sixth week.

Roxy (20th) (5,886; 80-220) — "Deadline—U. S. A." (20th) with Gloria De Haven, Noonan & Marshall topping stageloss (2d wk). Down sharply to fair \$60,000 after good \$78,000 opening week. Holding a third week in order to open Easter show ("With Song in My Heart") April 4.

State (Loew's) (3,450; 55-180) — "Belle of N. Y." (M-G) (3d wk-3 days). Looks only about \$12,000, including preview, after okay \$14,500 last week. "Flesh and Fury" (U) opens tomorrow (Thurs.).

Warner (WB) (2,756; 85-120) — "Streetcar" (WB). Did only \$10,000 in single week of 8 days, Academy laurels not helping much but lifting pic somewhat over weekend. House shuttered Monday to prepare for Sadler's Wells Theatre Ballet which opened yesterday (Tues.). That engagement, house returns to stageloss policy.

Suitor (R&B) (561; 90-150) — "Tales of Hoffmann" (Indie) (14th wk). The 13th round ended Monday (24) was \$4,000 after okay \$4,200 for 12th week. "Man in White Suit" (U) opens March 31.

Trans-Lux 60th St. (T-L) (453; 90-150) — "Murder in Cathedral" (Indie). Opened yesterday (Tues.). In ahead, "Magic Garden" (Indie) (7th wk), was \$2,400 after modest \$2,600 for previous week.

Trans-Lux 52d St. (T-L) (540; 90-150) — "Young and Damned" (Indie). Opened here Sunday (23). In ahead, "Love Is Better Than Ever" (M-G) (3d wk), off to \$1,700 in final 6 days after \$2,500 for second week.

Victoria (City Inv.) (1,060; 70-180) — "Marrying Kind" (Col) (2d wk). Initial holdover session ending today (Wed.) holding at about \$27,000 after sock \$32,000 opener.

'Dawn' Bright \$18,000, Mont'l; 'Want You' 14G

Montreal, March 25. "Decision Before Dawn" looks best of newcomers this week at Capitol with great total. "Greatest Show" goes into second week still smash. "I Want You" looms fine.

Estimates for This Week
Parade (C.T.) (2,626; 34-60) — "I Want You" (RKO). Fine \$14,000. Last week, "Salesman" (Col), \$15,000. Capitol (C.T.) (2,412; 34-60) — "Decision Before Dawn" (20th). (Continued on page 20)

THE KING and "THE QUEEN"

are getting
a royal welcome
all over!

ACADEMY AWARD!
BEST ACTOR
OF THE YEAR...
HUMPHREY BOGART

A HOLDOVER ALL OVER!

LOS ANGELES—Wilshire Theatre—*13th big week!*
N. Y. C.—Capitol Theatre—*6th great week!*
MIAMI—Carib, Miami & Miracle Theatres—*Terrific!*
PITTSBURGH—Loew's Penn—*Bigger than "RED RIVER!"*
BUFFALO—Shea's Buffalo—*Very Strong!*
CLEVELAND—Loew's State—*2 smash weeks!*
ST. LOUIS—Loew's State—*Top grosser!*
CHICAGO—Woods Theatre—*Simply sensational!*
WASHINGTON, D. C.—Loew's Palace—*Stratospheric!*
NEW ORLEANS—Loew's State—*Phenomenal gross!*
SAN FRANCISCO—United Artists—*Beat "RED RIVER!"*

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Another **BIG ONE** thru **UA**

No New Red Pix on Vienna Screens; Soviet Prods. Leery of Party Line

Vienna, March 18.

Show biz and political observers here at the Iron Curtain have noted the apparent complete disappearance from screens of new Soviet films. Flagship houses like Vienna's Tabor Kino, which rarely show non-Russian product, has played exactly one Kremlin release ("Forgotten Melody") in the last six months. House has fallen back on revivals like "Blue Angel," Italian pix and even some U. S. product to fill this vacuum.

Press reports from the satellite countries have shown an equally mysterious absence of new Russian pix in Budapest, Prague, Bucharest and Warsaw. Oldies are played again and again and a small amount of western product is being quietly booked to fill playing time and bring at least a few customers into houses empty even under the enforced ticket sale system practiced in the Commie controlled lands. Ducats are issued in factories and charged against payrolls, workers just don't use them rather than see "Olga the Tractor Driver" for the twentieth time.

Reports from Russia state that "Tarzan" films are again being shown there. These were prewar favorites with Russ. audiences but were banned along with all other western product. Official Soviet explanation for the "Tarzan" revival is that the ape-boy, while a product of the English aristocracy, was raised by animals and savages, and therefore shows no capitalist faults. This fits the official Commie scientific line that environment, not heredity, makes character.

One explanation for the Russian production slowdown is that producers, screen writers and actors are hesitant to undertake new pix for fear that even a story line approved prior to production could become "diversionist," "not compatible with Soviet culture" or even "subversive" during the customarily long shooting schedules. Results, not only to film but to personalities can be disastrous—and it has happened more than once.

Saga of Headaches

The Russian-operated Rosenhugel studios here on the border of the Soviet zone have been idle since November when overtime shooting skeds on an Agfacolor water revue called "Sea Stars" and a politically colored politico drama directed by Josefstadt Theatres' boss Rudolf Steinboeck wound up. The films have not been released. Industry sources here say this is because Moscow ordered rough cuts shipped to Russia for final editing which was formerly done here.

Each pic was in work about six months with production costs in excess of 12,000,000 schillings (\$400,000), against a normal top film budget here of 3,000,000 to 3,500,000 schillings. Even the water sequence is heavily freighted with leftist ideology. It shows a factory workers group rescuing their plant from machinations of an evil, capitalist boss by producing their own aquacade with smash results.

Production of "Sea Stars," under the direction of Hans Hubler-Kahler, was a saga of headaches. Big pool was on Rosenhugel lot had to be dug all over again when discovered that half of it was in the adjoining British zone. Then the local water was found not only too cold for long work by swimmers but also too opaque for underwater photography. Installation of heater and chemical clarification took weeks while water ballet and players idled on the payroll. As with all Rosenhugel productions, every line spoken, every grimace, every detail of costumes and music proposed by Austrian producers has to be approved by Russian studio bosses. This often meant waits of two weeks between scenes.

Since the whole staff remained on the payroll, no one cared much, least of all the Russians, who pay the bills and apparently don't mind astronomical budgets. The Rosenhugel product is designed to be so much lighter than most Soviet fare that it likely will draw strong boxoffice with its dancing, music water ballet, etc., in the Commie lands.

'Same Sky' Shapes As Limited London Entry

London, March 25.

Tennent Productions, Ltd., staged Yvonne Mitchell's first play, "The Same Sky" at Duke of York's Theatre March 18 after its promising reception at the Lyric, Hammersmith. Piece recently won an Arts Council prize and deals movingly and sympathetically with Jewish and Christian prejudice against intermarriage.

Frederick Valk and Thora Hird share leading honors as orthodox parents with Frances Hyland and Vernon Greaves giving good support as the errant daughter and her husband. Play was well received but is likely to have only limited appeal.

MCAA Would Unfreeze \$11,110,000 Rental Coin From Distrib in Japan

Tokyo, March 18.

Two U. S. film executives, one from Motion Picture Export Assn. and one from the Motion Picture Assn. of America, are here on separate but related missions in connection with the closing of the joint distribution setup under which American films were released in Japan in the first five and a half years of the occupation. Central Motion Picture Exchange, the Tokyo MPEA outlet, suspended operations last Dec. 31, but is still in process of liquidation.

Visitors are Herbert Erlanger, veepee of MPEA in New York, and Col. Richard McDonnell of the MPEA. Erlanger is working with CMPE general manager Harry Davis on the CMPE windup. McDonnell is reportedly in Japan, specifically to look into the question of frozen coin which Central accumulated in banks here from 1946 to 1951 while handling the product of nine major U. S. studios.

Understood approximately 4,000,000 yen (about \$11,110,000 at current exchange rate) is still held in blocked accounts. The majors were able to obtain partial remittances starting in 1948, but remittance rate for last two years of MPEA operation here ran only about 30% of earnings. U. S. studios and other foreign distributors here which have been operating independently since Jan. 1 are subject to the same currency restrictions.

'MERCHANT' LOOMS AS ITALO-FRENCH FILM

Rome, March 18.

Shakespeare's "Merchant of Venice" is planned for spring production by Venturini Films of Rome and Touchere Films of Paris. Italian playwright Federico Zardi is preparing the film adaptation from the bard's play. The mixed French and Italian cast includes Michel Simon and Rossano Brazzi. Raymond Bernard will direct.

The Venice locale, which Shakespeare used in the play, will be the real thing in this film, with all exteriors to be shot in Venice.

Start Gilbert-Sullivan Pic in London April 15

London, March 18.

Filming starts at Shepperton April 15 on the Lauder-Gilliat Technicolor musical biog of Gilbert & Sullivan. Title roles will be played by Robert Morley and Maurice Evans. Martyn Green, long a singer with the D'Oyly Carte Opera Company, will play the part of George Grossmith, who was his predecessor.

Name vocalists have been signed to play in the operatic sequences. These include Webster Booth, Elsie Morison, John Cameron, Gordon Clinton, Marjorie Thomas, Muriel Brunskill, Harold Williams, Owen Brannigan and Joan Gillingham. Sir Malcolm Sargent will be musical director. Sidney Gilliat will be director and Frank Lauder producer. Pic will be distributed by British Lion.

New Irish Prod. Company

Dublin, March 18.

Former Ulster Group Theatre actor-producer Joseph Tomelty is shaping up a new company, Irish Citizens' Theatre, and goes into production soon at Belfast Opera House. Company is largely recruited from Northern Ireland Festival Theatre Co., which played in London last year. First production will be George Shiels's "The Passing Day," followed by a new piece by Tomelty, "Down the Heather Glen."

Tomelty's plans include seasons in Dublin as well as Belfast and Irish provincial centers.

Orson Welles Sued In Paris for \$1,000,000 In Film Pact Dispute

Paris, March 25.

General Motion Pictures Corp., a Tangiers firm representing the producers of the Maria Montez-Erich Von Stroheim starrer, "Le Portrait D'Un Assassin," has filed a \$1,000,000 damage suit in the local courts against Orson Welles. Through attorney Pierre Riviere, the company claims that Welles failed first to script and then to supervise the production as per contract.

In addition, the action seeks to recover money allegedly advanced Welles as well as payment of hotel bills for him. Legatite Jean Rapoport, repelling the defendant, counterclaimed that the star was never supplied with the material agreed upon and was powerless to interfere when the film was proceeding contrary to his advice.

Directed by Bernard Rolland, the picture was written by Henri Decoin and Marcel Rivet. Dialog was contributed by Charles Spaak and Francois Chatelet. Story had a carnival background with Miss Montez cast as a femme impresario who loved only men who would risk their lives in dangerous stunts for her amusement. It went into release, two years ago.

London Expects 200,000 U.S. Tourists This Year

London, March 18.

New record in tourist traffic is expected in Britain this year and Sir Alexander Maxwell, chairman of the British Travel & Holidays Assn., reckons there will be 750,000 overseas visitors in 1952, a jump of 50,000 on last year's Festival influx.

Tourism, which is one of Britain's major currency earners, is expected to yield \$350,000,000, a high proportion from the U. S. Altogether, upwards of 200,000 North American tourists are expected. The first organized party from the U. S. checked into London this month.

Shows Abroad

LONDON

(This Week)

(Figures indicate weeks of run)
"And So To Bed" Strand (23).
"Bet Your Life" Hippodrome (5).
"Blue for Boy" His Majesty's (69).
"Come Me Madam" Coliseum (2).
"Colonel" New (15).
"Deep Blue Sea" Duchess (3).
"Excitement" Casino (3).
"Figure of Fun" Aldwych (23).
"Gay's Word" Saville (58).
"Hollow" Ambassadors (43).
"King Lear" Old Vic.
"Knights of Madness" Vic Palace (106).
"Little Hut" Lyric (77).
"Love of a Colonel's Windham (45).
"Lyric Revue" Saville (10).
"Much Ado Nothing" Phoenix (11).
"Night at Sea" Comedy (4).
"Neville Abbey" Westminster (4).
"Penny Plain" St. Martin (39).
"Same Sky" Duke of York's (1).
"Red Letter Day" Garrick (5).
"Reluctant Heroes" Whitehall (90).
"Seagulls Over Sorrento" Apollo (90).
"South Pacific" Drury Lane (21).
"The Third Person" Arts (27).
"Waters of Moon" Haymarket (69).
"White Sheep Family" Piccadilly (23).
"Women of Twilite" Vaudeville (23).
"Zip Goes Million" Palace (23).

(CLOSED LAST WEEK)
"Peep" "The Prince of Wales" (21).
(Figures denote preem dates)
"State's Home" Embassy (26).
"The Merry Widow" Arts (27).
"Lady Susan" New Boltons (28).

AUSTRALIA

(Week ending March 14)

SYDNEY

"Bigadon" Royal.
"Preen Show" Tirol.
"Phoenix Too Frequent" St. James.
"Ardele" Independent.

MELBOURNE

"Kiss Me, Kate" His Majesty's.
"The Merry Widow" Prince of Wales.
"To Dorothy, a Son" Tirol.
"Merry Wives of Windsor" Comedy.

BRISBANE

"The Kiwis" His Majesty's.
"Nudes & Novelties" Royal.

Yank Distribs' Biz Soared in Arg. Last Year With Renewal of Imports

Buenos Aires, March 18.

Although most of 1951 saw U. S. distributors forced to operate entirely on reissues in Argentina, renewal of imports the middle of August enabled American fare to improve takes considerably. It helped distribs to bolster revenue so much that the year's total went substantially above the high established in 1950. Receipts from about 22 centrally located theatres in Buenos Aires totalled \$1,824,345 for 951 weeks of playing time, as against \$1,224,595 and 855 weeks in 1950.

Independent distributors did especially well, garnering \$234,815 as compared with \$119,915 in 1950. Metro did the best of the U. S. majors with \$220,870, as against \$61,560 in 1950. United Artists, which made an independent deal with the Argentine Central Bank in 1950, allowing it to import a number of films, grossed \$184,995 in 1950 for 83 weeks playing time, while in the past year (1951) the take was \$74,530 for 34 weeks.

RKO did well through having beaten the other distribs in the race to get new material into release once the import ban was lifted. In 1950 this company had only one release and 25 reissues, which grossed \$108,005. In 1951, the gross was \$148,310 on 18 releases and 13 reissues.

Of the European distributors, the highest grosses of 1950 and last year were marked up by Italian films. Last year the Italians had fewer pix, because of the Argentine government's insistence on reciprocity terms, a proportion of Argentine films being exhibited in Italy for every Italian import to Argentina. As a result, in 1951 there were only nine Italian releases and 12 reissues, which grossed \$110,120.

By contrast with foreign films, business for the locally-made productions was lower at the boxoffice in 1951 than in 1950, despite intense protectionism.

'Samson,' 'Eve,' 'Pandora' Pace '10 Italian Keys First 2 Months in '52

Rome, March 18.

Figures from showings in Italy's 10 largest cities reveal that "Samson and Delilah" (Par), "All About Eve" (20th) and "Pandora" (M-G) were the highest grosses in that order in the first two months this year. "Kim" (M-G) was next. "Alice in Wonderland" (RKO), "Born Yesterday" (Col), "Neptune's Daughter" (M-G) and "Cyrano" (UA) were also big grossers. "Daughter," which received a rap from the Catholic Board of Censors at the Vatican, apparently was not hurt much at the boxoffice.

Distributors of American films in Italy say that biz is up this year about 20% over last year. Westerns continue to hold their own here. Oldies also enjoy a healthy boxoffice in Italy. For example, "Queen Christina," starring Greta Garbo, and other Garbo pix, "Grand Hotel" and "Anna Karenina" do especially well. All are Metro films. Musicals are always popular here no matter how mediocre they may be. Walt Disney films are a "must" for any Italian age group.

Business for Italian pix is improving each month. The Toto comedies are always well attended. Vittorio DeSica's films, which win prizes in other countries, are not too well accepted here. Many think that he constantly uses too many back streets for his films, and the Italian public does not like to see the seamy side on the screen.

Top Italian grossers for two-month period list two Toto films first, "Cops and Robbers" and "Toto Third Man," "Milan Millions" and "Filumena Marturano."

Fear 25% Mex Pix Tax

Mexico City, March 18.

Mexico's exhibitors are alarmed by reports that the government is readying a 15% straight annual tax on all cinemas, based upon building's land assessment. This would supply more funds for constructing hospitals.

Some claim the levy will shutter many film houses because it would be unprofitable to operate them.

SEEK UNIFORM TV SCREEN FOR EUROPE

Frankfurt, March 18.

Zugspitze, Germany's high ski point, is now the site for a new experimental TV station. Technicians hope to iron out transmission problems at this highest Alpine point in the country. TV planners are trying to make Europe-wide tele hooks possible. With a uniform screen for the continent. Western Germany, Belgium and Holland now transmit on 625 lines, France on 829 and Britain on 405. The U. S. has 525 lines.

German televisioners, whose set costs around \$300, pay a small tax monthly. So far, only residents in Berlin and Hamburg see the programs, which are mostly educational or cultural.

British Govt. Confirms

Retention of Old Quota

London, March 25.

The government has confirmed the Films Council recommendation not to make alterations in British quota for the year commencing next Oct. 1. In the House of Commons, Board of Trade prez, Peter Thorneycroft, announced acceptance of the proposal to keep quotas at 30% for first features and 25% for supporting program.

There is no need for the government to make a quota order, and consequently there will be no opportunity for a Parliamentary debate on the subject.

With the decision to keep the quota static for the 1952-3 quota year, the new Conservative Government has implemented the wish of the former regime not to make quota changes, and thus provide British studios with a measure of stability. This will be the third consecutive year of a 30% first feature quota.

Because
it
answers
the
BIG
WHY
in
today's
headlines...

WHY
is a decent citizen murdered
in the streets?

WHY
does such a murder go
unpunished?

WHY
are gunmen
protected?

WHY
can killers, thieves,
hoods go free?

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picture to carry the personal
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"THE CAPTIVE CITY" starring JOHN FORSYTHE with JOAN CAMDEN • HAROLD J. KENNEDY • RAY TEAL
Screenplay by Karl Kamb and Alvin Josephy, Jr. • Based on an original story by Alvin Josephy, Jr. • Produced by THERON WARTH
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Another
BIG ONE
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OPENS TODAY — Criterion Theatre, N.Y.C. WATCH FOR GREAT RETURNS!

Inside Stuff—Pictures

Louis de Rochemont claims he is "the only guy in Hollywood who ever hired an agent to make him lose a job." This happened not only once, but twice, the producer is quoted as saying in a Saturday Evening Post article by Maurice Zolotow this week. De Rochemont states he hired 10%-er Sam Jaffe first to get him out of his deal with 20th-Fox and then similarly to break his pact with Metro.

"I think '13 Rue Madeleine' would have been a more convincing picture," de Rochemont said in explaining the contract-breaking, "if Darryl Zanuck hadn't forced me to star Jimmy Cagney. Cagney is one of our greatest actors, but he's wrong for my kind of picture. I am 'The House On 92d Street' kind, without using any boxoffice stars. They let me alone on that one. It cost \$1,200,000 and grossed over \$4,000,000. After that they took a big interest in my pictures and wouldn't let me alone. I had to put in big stars for what they call 'boxoffice insurance.' I finally hired a Hollywood agent, Sam Jaffe, to get me out of my contract with Zanuck. I think I'm the only guy in Hollywood who ever hired an agent to make him lose a job. I had the same argument with Dore Schary at Metro over 'Lost Boundaries.' Big stars. So I hired Jaffe again to get me out of my contract with Metro."

United Artists was faced with an international mystery this week, centering on photo layouts and a story under Lauren Bacall's byline in Cine-Revue, Belgian screen mag, all about "African Queen."

Romulus Films, which holds Eastern Hemisphere rights to the Sam Spiegel-John Huston film, complained to UA that the latter had no right to send out the photos. UA retorted that it knew nothing at all about it. The stills were objectionable, said Romulus, because they exposed behind-the-scenes production techniques and dispelled the film's illusion. UA execs say they have no idea where they originated.

Adding to the mystery was Miss Bacall's bylined piece on her experiences in Africa during the film's lensing. She had accompanied her husband, Humphrey Bogart, on the location trek. UA's ad-pub department long had sought such a story from Miss Bacall with the aim of planting it in a big-circulation U. S. mag. But she had continually refused.

Danger to Hollywood film producers releasing pictures in Central and South America has been pointed out by Gunther Lessing, legal counsel for Walt Disney, after a study of the new Pan-American copyright agreement, to which the U.S. is not yet a signatory. Producers in this country, Lessing explained, can secure protection through registration of story, script and music in Mexico, a member of the P-A copyright convention. Failure to register, he warned, would enable a producer in one of the signatory countries to re-film the story of a Hollywood picture and obtain a copyright preventing the showing of the original production.

Services of the star, director, members of the technical departments and studio space were contributed in Paramount's production of a one-reeler on the new state of Israel for the United Jewish Appeal. Film, narrated by Eddie Cantor, will be distributed by UJA this week in 16m prints for showing in local community groups as part of the campaign to raise \$151,500,000 for Israel's economic welfare.

The short, entitled "Front Line '52," was lensed in Par's Hollywood studio under Irving Asher's direction from a scenario by Paul Fresh.

Alan Ladd, who last week wound up his post at Paramount, is now stepping into indie production via his Ladd Enterprises, which he formed last year to turn out films and at least one radio series. Initial film on his agenda is "Shadow Riders of the Yellowstone," which may be made on location in northern California. Project is based upon the Les Savage, Jr., novel. Ladd is also slated to report to Warners for the starring chore in "The Iron Mistress."

Jesse L. Lasky and his "Big Brass Band" are reported ready to march out of Metro, where he made "The Great Caruso." In recent months Lasky has been touring the stix where brass bands have always been popular, plugging the idea embodied in his next project. Understood he may return to Paramount, an offshoot of the old Lasky-DeMille-Goldwyn outfit that started things rolling in Hollywood with "The Squaw Man."

B's Buzzing Out of Biz

Continued from page 3

down as yet, but it is thought bound to come if the pix don't move in distribution.

Reason for studio reluctance to shut off the B's is that they carry a good share of the overhead. They are used to keep the sound stages busy when not required for top product.

Actually, as one major company exec points out this week, "the B's for a long time have not stood on their economic feet." As things stand now, he explained, they continue to be worthy of production in limited number because of the overhead relief they offer.

"However," he added, "even on that basis they won't be worthwhile if every one means a loss. The point may well come when it is more profitable to leave stages empty and chewing up costs than it is to make pictures we can't liquidate."

There seems no adequate explanation of what is making the situation so much tougher than formerly. Number of B's made during the past couple years is believed up somewhat, which accounts for part of it. Large number of the lower-dualers thrown on the market by United Artists during the past year, for instance, would make a significant mark.

Number of small-theatre closings in the past couple years is likewise pointed to as a factor by some chiefs, but doubted by others. Later feel the drive-in market would compensate.

Lippert last week prophesied a drop in production of about 50% to approximately 200 pix yearly. He said that some of his B's got

no more than 1,600 bookings. The majors haven't gone that low, but they admit they've failed to sustain the 7,000-8,000 days they need to get out well on an average low-budgeter.

Femme Personators

Continued from page 1

foot candlepower at table-top level. Enforcement officers had never cited a license-holder for keeping his establishment too dim, and did not have equipment for measuring the light-intensity of any night spot during the life of this now defunct regulation.

Also repealed was a regulation requiring the posting of the size of shot glasses in any place selling liquor. However, price lists of drinks must be posted in conformity with state laws.

Gambling and liquor will not be allowed to mix in Ohio, with a proposed change being sidetracked as a result of a protest by Gov. Frank J. Lausche. The liquor board was considering a proposal to relieve permit-holders of responsibility in case persons other than the permit-holder, his agent, or employees were convicted of gambling on the premises. However, Gov. Lausche and others favoring strict enforcement said the proposed change might open up liquor spots for gambling purposes, and the matter was dropped.

No attempt was made to change the board's most publicized regulation, that banning the issuance of any new hard-liquor permits.

Reissue Holdout

Continued from page 5

so many then that squawks were heard from both public and exhibitors. Theatregoers got so surfeited with them, they lost their attraction. In addition, of course, many of the best reissues got used up during this heyday period.

While there have been squawks from exhibitor organizations on the reissue front, latest formal statement on the subject came a couple weeks ago from New Jersey Allied. Meeting in Newark, group put itself on record as protesting the paucity of revival pix.

Wilbur Shapiro, prez of the New Jersey organization as well as of National Allied, cited the "deliberate narrowing" of reissue availability. He said the number is being so reduced every day that exhibitors no longer can book good reissues.

Majors Go-op

Continued from page 7

on "Bend of the River." He not only extolled "Bend," but in interviews and radio appearances he also mentioned RKO's "Rancho Notorious" as well as pix of other studios in which he'll appear. Susan Hayward, in New York for 20th-Fox's "With a Song in My Heart," is also saying some nice things about her upcoming RKO pic, "This Man Is Mine."

Most unique of the current "co-operative" turns is the tour of Tony Curtis, a U. contractee, on behalf of the company's "Flesh and Fury." Curtis is married to Janet Leigh, a Metro contractee, and Miss Leigh is accompanying her husband on this tour. U is paying the bills for both. Since newspaper and radio interviewers have expressed a desire to talk to them both or have them on a show together, Miss Leigh and her studio are obtaining many breaks at U's expense. U has consented to this arrangement. Paramount also shares in the lime-light, since Jan Sterling, a Par player who is in U's "Flesh and Fury," is also a member of the troupe.

Interstate' Pix

Continued from page 4

court privileges. Judge Moore decided that the local activities of salesmen, exploitation reps and b.o. checkers were "incidental" to the distrib's "main activities in the field of interstate commerce." Edward A. Sargoy argued for the distrib at hearings which were held in Bluefield, W. Va., and Paul S. Hudgins repped the defendants.

West Va. is serviced out of the film companies' Cincinnati, Pittsburgh and Washington branch offices. Twenty other states likewise have no film exchanges within their borders and could be affected by the W. Va. ruling, according to film lawyers.

Judge Moore's ruling, it was also pointed out, was in conflict with a censorship case involving the exhibition of "Curley," a United Artists release, in Tennessee. The Tennessee Supreme Court rejected UA's appeal from the Memphis censor board's ban of the film on the ground that the distrib was a "foreign corporation" unauthorized by the state and consequently not privileged to use Tennessee courts.

WB-ABPC

Continued from page 7

The circuit is the most important asset.

Warner and Metro product regularly plays ABC. As far as WB is concerned, it is therefore vital to maintain its control. According to Wardour St. insiders that is presently held via an agreement between the company and Warner. Warner is said to hold title to 1,000,000 shares acquired by Warners from the 4,000,000 originally held by Maxwell. WB itself holds title to 2,000,000 additional former Maxwell shares. Remaining 1,000,000 shares, still held by the Maxwell estate, are the ones WB reportedly is now seeking to purchase.

WB's present working control is said to be exercised through an agreement that Warner will support Warner policy in regard to ABPC. Additionally, C. J. Latta, a WB nominee, is managing director.

RKO Wants Dietrich to See What N.Y. Boys Will Have

RKO is trying to get Marlene Dietrich to repeat her personal appearance when "Rancho Notorious" preems at the Paramount, N.Y., some time in April. Star was a solid click during a one-day "in person" engagement at the pic's opening in Chicago.

On hand for four shows, she came on in black tights, amply displaying the famous Dietrich gambs. She also chirped to the audience, wowing the opening-day customers with her familiar "See What the Boys in the Back Room Will Have."

Unusual RKO Bally On First Israeli Pic; Big N.Y. Preem April 7

Unusual bally buildup is being accorded a foreign film import by RKO. Promotional activity exceeds to some degree the effort placed by the company on some of its own recent Hollywood product. Object of all the attention is "Faithful City," English-language film from Israel. Pic is the first full-length feature from the new nation's infant film industry.

Film kicks off with a lush preem April 7 at the Park Ave., N. Y., with Israel Ambassador Abba Eban coming up from Washington to act as host for United Nations' delegations and other dignitaries. In addition, RKO is set to close a deal for TV coverage of the event.

Company has concluded arrangements for a big promotional tieup with Abraham & Straus, Brooklyn department store. Built around theme, "Eyes on Israel," A&S will devote complete facilities of store promoting Israeli products and calling attention to the new film, including newspaper ads.

With large New York Jewish population, RKO has been able to tie in with many philanthropic and religious organizations. Placards calling attention to the picture will be placed in synagogues and YMHA buildings.

Although its initial effort is aimed at the Jewish market, RKO feels that pic can also be sold away from this group. Pic, RKO toppers point out, has no religious significance.

U GETS ARMY CO-OP ON ALASKA 'WORLD' BOW

Arrangements have been set with the Defense Department for Universal to stage the world preem of "The World in His Arms" in Alaska during June. Kickoff, first to be held in the far north, is skedded for either Anchorage or Fairbanks on June 20, to be followed by other preems, each complete with the usual Hollywood trimmings, in major military installations throughout Alaska.

According to Universal, a dozen stars and featured players, headed by Gregory Peck and Ann Blythe, stars of "World," will make the Alaskan trek to put on a stage show in connection with each showing of the pic. During the 10-day tour, they will be guests of Lt. Gen. William E. Kepner, commander of the Alaskan area. Entire project, U points out, will be without expense to the Government except for the air transportation. Arrangements for the tour are being supervised by the Armed Forces Professional Entertainment Branch of the Adjutant General's Office, Department of the Army.

Preem at distant military base will be the second U has staged. Two years ago company preemed "Francis" for U.S. troops in Germany.

Mex Trade Bank Wants Prods. to Sapolio Pix

Mexico City, March 18. Pic producers have been warned by the trade's bank, the Banco Nacional Cinematografico, to quit producing films that feature slum cabarets and that can be construed as immoral in any way.

The bank was told by distributors of Mexican pix in Venezuela that out of an average of six films received monthly only about one a month is ever exhibited because of their general low moral tone. But a greater factor in this renewed order to clean up is the opposition of the U. S. Legion of Decency to this type of Mexican film.

Major, Indie Deals Ratified by SAG; SEG Pact Balked

Hollywood, March 25.

Screen Actors Guild members ratified a new contract with the major film companies by an overwhelming mail ballot. Result was 3,744-73. Meanwhile, pressure of SAG activities caused a temporary postponement of a negotiation meeting slated for yesterday (Mon.) with 60 unaffiliated vid-film producers.

Exec secretary John Dales, Jr., reported that negotiations with the Independent Motion Picture Producers Assn. and Alliance of Television Film Producers is proceeding satisfactorily.

New working agreement, similar to the recent contract with the major studios, was agreed upon by the Screen Actors Guild and the Society of Independent Motion Picture Producers. It runs to June 1, 1953, with both sides reserving the right to reopen in 1954 and 1955 for discussion of wage scales and working conditions.

SIMPP includes Alcorn Productions, Irving Allen Enterprises, Aspen Productions, Samuel Bischoff, Benedict Bogeaus, William Cagney, Lester Cowan, Walt Disney Productions, Eagle Productions, Federal Films, Gloria Films, Golden Pictures, Robert Goelt, Jr., Samuel Goldwyn Productions, Edward Gross, Horizon Pictures, Stanley Kramer, Sol Lesser, N-P-M Productions, James Nasser and William and Edward Nassour.

Retroactive pay is the sole impediment in the way of a working agreement between the Screen Extras Guild and the major studios. SEG wants the new wage scales to date back to last Oct. 25 while the producers are holding over for Jan. 1, the date accepted recently by the Screen Actors Guild.

Understood the general extra rate will be hiked from \$15.56 to \$18.50 a day and dress extras from \$22.23 to \$25.

Souvaime's 3 Pre-Run Charity Nites for Pic

If one charity premiere is a good exploitation gimmick, Souvaime Selective Pictures obviously figures three is that much better. It will have sponsored showings of "Never Take No for an Answer" on three nights prior to regular opening of the pic at Rugoff & Becker's new Beekman, N. Y., April 28.

Charity tieups are with N. Y. Cancer Society, Prescott House and N. Y. Foulding Hospital. Pic is based on a Paul Gallico story. It was made in Italy by Romulus Films, British indie.

Stagger Runs to Avoid Saturation—Mpls, Exhibs

Minneapolis, March 25. Local neighborhood and suburban exhibitors may be digging their own graves by refusing to cooperate through staggering of runs, in the opinion of some local leaders.

Too many of the nabes are showing the same picture on the "break" dates, thus splitting up the available patronage in too numerous parts, under present depressed boxoffice conditions, it's pointed out by Bennie Berger, national Allied States director here.

At least, Berger and others feel, it would help boxoffice matters if an agreement could be reached among the nabe exhibitors to stagger runs and provide a larger choice of pictures for the public uptown and in the suburbs on a particular day and night. It makes for saturation, they point out.

B&K's \$1.75 Divvy

Chicago, March 25.

Balaban & Katz last week passed a \$1.75 dividend for the last quarter. This measures up against \$1.50 per share for the previous quarter. Chain has passed \$2 and \$1 melons during the last year.

Although theatre receipts have continued to drop for the United Paramount subsidiary, take from WBKB, wholly owned television station, has continued to rise, with over \$1,000,000 reported in profits for last 12 months.

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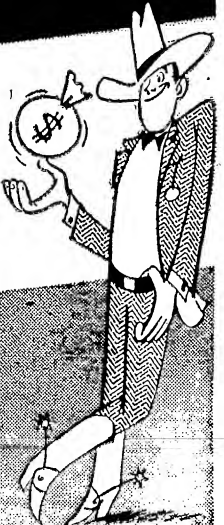


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WITH JIM DAVIS · BOB STEELE · WILLIAM PHIPPS · DICK CURTIS · MONTE BLUE · ART SMITH · LILLIAN BRONSON · IRVING DAGON · ALEX GERRY · TOM MONROE · AN ALCO PRODUCTION
 DIRECTED BY **HARRY KELLER** ASSOCIATE PRODUCER **EDWARD L. ALPERSON, JR.** WRITTEN BY **MAURICE GERAGHTY**

Released thru 20th Century-Fox



Amusement Stock Quotations

(For the Week ending Tuesday (25))

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
N. Y. Stock Exchange					
ABC.....	25	113 1/4	111 1/4	113 1/4	- 1/4
CBS, "A".....	43	39 1/4	38 3/4	38 3/4	- 3/4
CBS, "B".....	39	38 3/4	38 1/4	38 1/4	- 1/4
Col. Pic.....	38	13 1/4	12 3/4	13	+ 1/4
Decca.....	31	8 3/4	8 1/4	8 1/4	+ 1/4
Eastman Kodak.....	223	43 3/4	43 1/4	43 1/4	- 5/8
Loew's.....	110	17 1/4	16 3/4	17	- 1/4
Paramount.....	59	29 3/4	29 1/4	29 1/4	- 1/4
Philco.....	176	31 1/4	29 3/4	29 3/4	- 1/4
RCA.....	725	27 1/4	26 3/4	26 3/4	- 1/4
RKO Pictures.....	67	4 1/4	3 3/4	4	- 1/4
RKO Theatres.....	46	3 3/4	3 1/4	3 3/4	- 1/4
Republic.....	44	4 1/4	4 1/4	4 1/4	+ 1/4
Rep., pfd.....	4	10 1/4	10 1/4	10 1/4	- 1/4
20th-Fox.....	307	18 1/4	17 3/4	17 3/4	- 3/4
Un. Par. Th.....	137	20	19 3/4	19 3/4	- 1/4
Univ.....	26	12 1/4	11 3/4	12	- 1/4
Warner Bros.....	74	14 3/4	14 1/4	14 3/4	- 1/4
Zenith.....	51	79	75 1/2	75 1/2	- 3 1/4
N. Y. Curb Exchange					
Du Mont.....	76	17 1/4	17	17	- 1/4
Monogram.....	114	3 1/4	3 1/4	3 1/4	- 1/4
Technicolor.....	29	23 3/4	23	23 1/2	+ 1/2
Over-the-Counter Securities					
Cinecolor.....		Bid	Ask		
Pathe.....		1 1/4	2 1/4		- 1/4
UA Theatres.....		4 1/4	5 3/4		- 1/4
Walt Disney.....		5 1/4	6 1/4		- 1/4
		7 1/4	8 1/4		

(Quotations furnished by Dreyfus & Co.)

Balaban Intervenes on Rodgers

Continued from page 3

health in the future. This also prompted Schenck's nix on his taking over COMPO, Rodgers said.

Actually, Rodgers was one of the first to be actively considered as successor to Ned E. Depinet, RKO president, as COMPO chief exec. He was approached in Florida a couple of months ago on his availability and at that time said he would decline all offers.

The "draft Rodgers" movement sprung up otherwise unheralded in N. Y. and by Friday night (21) reps of every member group were on the bandwagon. This was said to follow final refusal by Depinet to stay on as proxy at least for a limited additional time.

On the record with expressions of sentiment favoring COMPO's reins in Rodgers' hands were Spyros P. Skouras, 20th-Fox prez, who had declined the post because of the pressing nature of his other duties; Eric A. Johnston, proxy of the Motion Picture Assn. of America; Arthur L. Mayer, who has been continuing as COMPO's exec v.p. to direct operations until a successor is named; Abram F. Myers, chairman, and Wilbur Snaper, president of Allied States.

Also, Gael Sullivan, exec director, and S. F. Fabian, chairman of the exec committee, Theatre Owners of America; Jack Allicote, repping the industry trade press; John Wolfberg, Rocky Mountain Allied; James A. Mulvey, representing the Society of Independent Motion Picture Producers; Harry Brandt, president of the Independent Theatre Owners Assn.; Rotus Harvey, head of Western Theatre Owners; Edward Rugoff, president of the Metropolitan Motion Picture Theatres Assn.; Abe Berenson, president of Gulf States Theatres Assn., and Martin Smith, proxy of Allied Theatre Owners of Ohio.

The lineup of supporters further demonstrated the respect felt throughout the industry for Rodgers, who over the years has been a key figure in efforts to establish intra-trade unity and harmonious operation.

Allied's Rodgers Pitch

Statement issued by Allied States Assn. headquarters in Washington over the past weekend insisted that "if COMPO is worth saving—and Allied thinks it is—then William F. Rodgers must be drafted for the presidency at once." Although unsigned by any individual, the demand doubtless had been authorized by Allied board chairman and general counsel Abram F. Myers.

It was further said: "COMPO cannot continue indefinitely in its present leaderless state. It must be headed by an industry personality who is known and respected by all industry members in all branches.

"Bill has had a long and notable career of service to the motion picture industry. We fully sympathize with his wish to remain in retirement. But in times like these the industry has great need of his experience, popularity and

great ability. He already has hibernated too long."

Although there's no president on the job, COMPO actually has not been "leaderless," as said in the statement. The all-industry outfit has been continuing full-scale operations under the direction of exec v.p. Arthur L. Mayer. He's staying on the job until a successor is designated. Also remaining active are Robert W. Coyne, special counsel, and Charles McCarthy, ad-pub coordinator, both in permanent posts.

UA, Breakston

Continued from page 5

vealed that his outfit's quota has been slashed from 22 pictures to only three features for 1952. Known as the Breakston Co., it's been doing business in Nippon for around 18 months, or since the Motion Picture Export Assn. withdrew from that territory.

"The Big Wheel," a Mickey Rooney starrer, will be one of Breakston's 1952 releases. He's also trying to buy back distrib rights to his documentary, "Jungle Stampede," from Republic to move it into release during the second half of the year. Film was done in association with York Coplen.

Only last month Breakston inked a deal with Jack Broder Productions whereby the Breakston Co. would handle Japanese distribution of five Broder pix as of April 1. Breakston now expects to sub-distribute the Broder films as well as others on his slate to those distributors in need of filling their quotas.

Mono's Broidy

Continued from page 3

important indie circuit operator in commenting on the D. of J. report in New York this week. "You don't have to get together with anybody to know that your business is being hurt by pictures on television. All you have to do is turn a dial. And from there it's not much of a step to a decision to stop helping a distributor by buying his product when he's killing you by selling it to TV stations in your town."

Obviously giving rise to Broidy's contemplated action is the suddenness of the groundswell of opposition to TV selling that has rolled up in the past few weeks. Up to that time it had been a subject of grumbling, but now exhibs really appear to be taking action.

Republic is said to be suffering in the selling of its John Ford-John Wayne special, "The Quiet Man." Pic has had an excellent word-of-mouth advance in the trade and exhibs are said to be picking on it particularly for that reason. They are said to feel they can hurt the company more and better demonstrate their opposition by leveling on an important pic rather than on the run-of-the-mill stuff.

COMPO Gabbers Set

Council of Motion Picture Organizations' speakers bureau, as authorized by the exec board last month, starts rolling with its first two tours in May.

Maurice Bergman, Universal exec, will address Kiwanis and similar groups in Ohio on a schedule being arranged by Robert A. Wile, secretary of the Independent Theatre Owners of Ohio. A similar tour is being mapped in Virginia for Robert W. Coyne, COMPO's special counsel. Carlton Duffus, exec secretary of the Virginia Theatre Owners Assn., is setting the itinerary.

'TV's Frantic Try'

Continued from page 5

in regarding the film industry, as he put it, in terms of Hollywood studios. The Commission, he said, has failed to take into account the vast amounts of money invested in theatres and the great number of persons dependent upon theatres for their livelihood, all to be affected by pix to TV. These "apparently mean nothing to the FCC," Myers commented.

TV's worth as an entertainment medium, "once its novelty appeal wears off, remains to be seen," he observed. But its big problem at present is that it "burns up its personalities and materials very fast. But that is TV's problem; the movies should not be crippled or destroyed in an effort to help them solve it."

Myers hinted that reports of TV causing eyestrain might be given a big play by the film trade—"there appears to be no reason why the motion picture industry should not institute professional research in this very important question"—if television wants to "play rough."

"In any case," he remarked, "it is time the motion picture industry ceased bleating like a lamb and began to roar like a lion."

Switching to troubles within the walls of the film business, Myers complained that top industry-ites are turning over their responsibilities to the Council of Motion Picture Organizations to subordinates. He concluded with a call for a "sort of council of state." At this, he said, the top execs of all branches of the industry would convene to plan for protection against outside attacks and provide for internal peace.

300G Industry Bally

Continued from page 5

should be arrived at in advance. That would prevent the companies which go early with their ads from finding that later copy was all pic sale and no institutional material.

Getting continuity—which has been repeatedly pointed out is fundamental to all good advertising—is even more of a headache. It is complicated by the release dates of product, since each company wants to take a month for its ads when it has an appropriate film to herald. The normal May-June hiatus in big releases compounds this snarl.

Unless some other solution is found, there's a possibility the pub-ad chiefs will revert to the idea of joint ads. That would follow the pattern established last fall, when 18 pix from various companies were plugged in a page of space in hundreds of dailies and weeklies.

That scheme has many drawbacks and there is little enthusiasm for it among the big majors. However, it may come up at the next pub-ad committee meeting called by chairman Charles Simonelli, of Universal. No date has been set as yet.

Italo Films

Continued from page 4

ment. For production in Italy is now at its highest peak, he said, and a greater number of pictures will be available in English versions.

Gualino planes to London Saturday (29), where he'll discuss a new Anglo-Italian film agreement with the British Film Producers Assn. He's to be joined there by Eitel Monaco, IFE prez, as well as by sundry Italian producers' reps. He expects to return to Rome by April 3.

Briefs From the Lots

Hollywood, March 25.

Charles O'Curran will direct the musical sequences for Paramount's "The Road to Bali" costarring Bing Crosby, Bob Hope and Dorothy Lamour. 20th-Fox picked up Merry Anders' player option.

Three British girls, Joan Elan, Dorothy Bromiley and Audrey Dalton, signed with Paramount for "Pleasure Island" Metro signed four puppeteers, Paul Walton, Michael O'Rourke, George Lashaw and Wolo von Trutzholler, for sequences in "Lili" Charles Laughton will repeat his Captain Bligh role in a sequel to "Mutiny on the Bounty," to be filmed next year by Metro. Joseph Kaufman signed Virginia Baker for a role in the Joan Crawford starrer, "Sudden Fear."

Mickey Rooney's "Sound Off" at Columbia will be followed by "All Ashore," with Jonie Taps repeating as producer and Richard Quine as director. Ward Bond joined Sterling Hayden and Joan Leslie in John C. Champion's indie production, "Hellgate" Hal E. Chester, Mutual Pictures veepee, lined up "Virgin Island Mutiny" and "The Monster From Beneath the Sea" for April filming. Denise Darcel, James Whitmore and Kay Brown joined the cast of Metro's "Dangerous When Wet," starring Esther Williams. Jan England signed for a role in the Hugo Haas production, "Strange Fascination," for Columbia release.

Monogram's April program calls for six starters: "Army Bound," "Timber Wolf," "The Sea Tiger," "Mardi Gras," "Barbed Wire" and "Martial Law."

Janet Leigh is the lone femme with James Stewart, Robert Ryan, Ralph Meeker and Millard Mitchell in the five-player cast of "The Naked Spur" at Metro. William A. Seiter's first production under the Republic banner will be "The Lady Wants Mink" Alfred Hitchcock bought film rights to "The Cat," authored by David Dodge. Nat Holt readying a picture on the Central American banana industry, with Frank Gruber assigned as scripter. Pine-Thomas borrowed Estelita from Republic for a top role in "Tropic Zone" Delmer Daves moved to Metro to direct the Clark Gable starrer, "Never Let Me Go" Metro signed Glenn Ford to star in "Time Bomb," to be produced in England.

Art Schmidt a V.P.

Arthur Schmidt, former Columbia ad-pub director, has been named a v.p. of Public Relations Management Corp., recently formed via a merger of 15 p.r. outfits in principal cities across the country, board chairman Paul A. New. Some disclosed in N. Y. this week.

PRMC is designed to provide clients with either regional or national campaigns.

U. S. Envoy to Edinburgh Fete

London, March 18.

U. S. ambassador here is one of 26 ambassadors and high commissioners who have accepted invitations for the opening of the Edinburgh Festival, Aug. 17. Altogether, 66 ambassadors have been invited.

The ambassadorial guests are being invited to the opening concert, which will be conducted by Sir Thomas Beecham, and to the first performance of "Fidelio" by the Hamburg State Opera.

Ind. Allied Beefs

Continued from page 5

opened," Terrell said, "and found that the manufacturer had no more."

The Indiana exhibs' bulletin claims that manufacturers have unloaded a lot of the "Quo Vadis" clothing material in small situations. The merchants, the bulletin says, have been hammering at the local to get the picture. "The exhibitor can explain," the bulletin states, "that Metro is not yet offering the picture in these towns but that doesn't placate the merchants. In his own mind the exhibitor knows that the terms demanded by Metro for the picture are such as to preclude a profit, yet he is being placed in a position where he is coerced into buying the picture."

Meanwhile, "Vadis" has played cities of 50,000 and 25,000 population and is beginning to move down to smaller situations. Under Metro's original selling method it was first offered to cities of 100,000 or more, then was made available to communities with smaller populations.

U Lashed at Quiz For Romancing Revenue Agent

Washington, March 25.

Universal Pictures was lashed last week at a special House Committee hearing on Revenue Bureau irregularities when it was disclosed that the studio expensively romanced the revenue agent handling its application for a \$20,000,000 tax refund.

Admission came from Charles D. Prutzman, former v.p. and general counsel for Universal, who described himself as now "semi-retired." Prutzman said the studio paid hotel expenses at the L. A. Beverly-Wilshire for Adrian Ash, of N. Y., the revenue agent, and his wife and son in December, 1947. In addition, the studio paid for the plane tickets to fly Mrs. Ash and her son to the Coast to spend Christmas week with the revenue.

Rep. Robert W. Keen (R., N.J.), declared that businessmen who did such things should go to gaol. In response to a question, Prutzman said Universal made no effort to collect from Ash for any of the money spent on transportation and entertainment.

"I would like to state," said Keen, "that businessmen who attempt to corrupt by travel pay, entertaining, or any other means, the comparatively low paid agents of the Internal Revenue Bureau are entering in just as reprehensible conduct, and perhaps more reprehensible conduct, than does the agent who accepts the favors."

"I don't know if there is any law by which you or other officials of Universal Pictures responsible for this attempted influence can be put in jail for these activities, but I wish there were."

An earlier witness, Rosario Giunta, a special revenue agent, told the committee that Ash had turned in a recommendation which would have allowed Universal virtually the entire \$20,000,000 which the company claimed as overpayment of excess profits taxes for the 1942-44 period. However, this figure was cut sharply when the case was reviewed by high officials in the Revenue Bureau. The case is still unsettled.

Employment in British Pix Production Drops To New Postwar Low

London, March 25.

Employment in British film production at the end of 1951 dropped to a new low since the peak postwar period. Total engaged in film making was down to 3,551, less than half of the number working in 1948.

An analysis prepared by the joint advisory committee of the film production industry shows that at the end of 1948 British studios absorbed 7,239 workers in all grades, including apprentices. The decline began early in 1949, when the figure dipped to 5,398. By the end of 1949 it had declined to 4,430.

As the overall total has dipped so has the number of apprentices engaged in production. Current figures show 51 trainees as against 136 in 1948. Apart from one peak period last year, there has been a gradual decrease in the number of studio workers.

Yugoslavia Pact Would Help Yank Films There

Washington, March 25.

Mutual Security Agency has signed an agreement with Yugoslavia, under which the U. S. government will provide up to \$300,000 in guarantees for American film companies with frozen coin in Yugoslavia. Tito's government is the seventh to sign an agreement with the U. S. to participate in the informational media guaranty program. Others are Austria, France, Western Germany, Netherlands, Norway and Philippines.

Under the deal, the U. S. will buy Yugoslavia earnings of Yank pictures, giving dollars in exchange, up to the amount necessary to cover out-of-pocket expenses incurred by American studios in putting their pictures in Yugoslavia. Only costs, not profits, are covered.

Film Reviews

Continued from page 6

Fabulous Senorita

This may serve as supporting film on some dualers.

The filmy plot, which has one daughter of a Cuban business man eloping rather than wed a stupid son of a wealthy banker, might have gotten by if the scripters and director had not rung in so many pat film situations. These run from the identical-twins routine, played by one gal, down to the café brawl and hot chase by the irate parent after the lad who supposedly did his daughter wrong. Most plot developments are wired in advance, so as not to keep the audience in suspense.

Most amusing portion of the yarn is the love affair between a young college professor and the fiery Estelita. But even this never gets a chance to amount to much, as the producers drag in an insipid studious student (Marvin Kaplan), along with the fight and chase finish.

Estelita, as the mischievous sister who fakes the two sister roles in order to win her man, is sprightly, and he's learned how to act fairly well. Robert Clarke, the object of her affections, shapes as a young leading man, this providing what is virtually a severe screen test. Rita Moreno, as Estelita's sister, has very little to do. Same applies to Tito Renaldo as the man with whom she elopes.

Nestor Paiva makes a pompous Cuban business man, while Leon Belasco and Karlan head the support. R. G. Springsteen's direction lacks originality and seldom cashes in on strong situations. Jack Townley and Charles R. Marion are credited with the story, while the screenplay's flaws apparently stem from the fact that Townley also worked on it along with Charles E. Robert. Jack Marta has done his usual fine lensing job. Editing by Tony Martinelli is not up to his usual standard.

One unlisted tune is sung by Estelita, while Nita Del Rey does two creditable Spanish dances without causing much excitement. Wear.

Denver & Rio Grande (COLOR)

Regulation outdoor action feature with plentiful thrills and okay b.o. chances in regular market.

Hollywood, March 24.

Paramount release of Nat Holt production. Stars Edmund O'Brien, Sterling Hayden, Dean Jagger, Lana Turner, Lyle Bettger, J. ZaSu Pitts; features Tom Powers, Robert Barrat, Paul Fix, Don Haggerty, James Burke. Directed by Byron Haskin. Story by screenplay, Frank Gruber; camera (Technicolor), Ray Rennahan; editor, Stanley Johnson; music, Paul Sawtell. Previewed March 19, '52. Running time, 89 MINS. Jim Vesser Edmund O'Brien McCabe Sterling Hayden General Palmer Dean Jagger Linda Prescott Lana Turner Johnny Buff Lyle Bettger Harkness J. ZaSu Pitts Jane Bryan Tom Powers Sloan Tom Powers Haskin Robert Barrat Englemer Moryhan Don Haggerty Bob Nelson Paul Fix Sheriff Masters James Burke

Pioneer railroading in the early west gives "Denver & Rio Grande" a topnotch outdoor action flavor and a background suitable to dressing up in Technicolor. It's another Nat Holt production for Paramount that has okay boxoffice chances in the regular market.

Filmed in the Colorado Rockies, picture has a rugged look that goes well with the Frank Gruber screenplay, which is laid in the 1870's and tells of building the Denver & Rio Grande Railroad through the Royal Gorge and across the Rockies, while the rival Canyon City & San Juan line battles to get through first.

Story opens with a fight between Edmund O'Brien, D&RG's chief engineer and a rival survey party led by Sterling Hayden. A man is killed and O'Brien blamed. Later turns hobo, but comes back to his first love, railroading, when the line's progress is seriously threatened by the planned accidents staged by Hayden. With O'Brien back in the driver's seat progress is made despite such difficulties as landslides, court injunctions, payroll robberies, gunfights and wrecks.

Direction by Byron Haskin keeps the action at a fast clip. Two high spots in the excitement are the spectacular train crash and the blasting of a barricade with a flat-car loaded with dynamite. The train wreck is no trick staged with miniatures, Holt actually having two trains made up of surplus, ancient D&RG rolling stock crashing head-on. The effect is sock and a program note asserts colli-

sion is a film first using full-size trains.

Cast is top-heavy with stars, some of whom do not perform effectively enough to rate the classification. O'Brien is good as the two-fisted rail boss, contrasting the dirty work of Hayden and Lyle Bettger. Dean Jagger, head of the D&RG, and J. Carroll Nash, his assistant, do okay. Lana Turner rates no more than adequate as the romantic interest, a character not too clearly established in the writing. For humor, ZaSu Pitts and Paul Fix are nicely used in an elderly romantic teaming.

Technicolor cameras wielded by Ray Rennahan dress up the rugged, beautiful outdoor locations into strong visual values and display the action neatly. Brog.

Texas City

Johnny Mack Brown in routine sagebrush. For lower dualers.

Monogram release of Silvermine (Vineyard City) production. Stars Johnny Mack Brown; features Jimmy Ellison, Lois Hall. Directed by Lewis Collins. Screenplay, Joseph P. Land. Camera, Ernest Miller. Story, Fields. At New York Theatre, N. Y., March 19, '52. Running time, 53 MINS. Brown Johnny Mack Brown Kirby Jimmy Ellison Lois Lois Hall Aunt Harriet Lorna Player Vernal Marshall J. Reed Craig Terry L. Frost Hamilton Lyle Talbot Parkham Pierce Lyden Birk Lennie Osborne 2d Sergeant John Hart 1st Sergeant Stanley Price

With a minimum of gunplay and fistcuffs, Johnny Mack Brown preserves peace and order through another western that shapes up as only mild fare for lower dualers. Paucity of action points up the yarn's weakness.

In Joseph P. Poland's screenplay, Brown is again a U. S. marshal on the prowl for a gang which has been hijacking army gold. Although the gold is cargod with utmost secrecy, an inside tipster gets the info out in time for the gang to nab the convoy. Brown uncovers the informer and rounds up the bandits, as usual, but uses his brain more than his brawn to do it. With the stress on cliché dialog, the 55-minute running time drags.

Brown, who seems to be getting a little too heavy for the role of the agile marshal, plays in his familiar clipped style. Jimmy Ellison, as a dishonored discharged U. S. Cavalry officer out to vindicate himself, is believable. Lois Hall supplies a pleasant view and an okay thespian ability as Ellison's romantic interest. Supporting players are adequate.

Lewis Collins' direction failed to get much out of the thespis or script. Pic's low budget is obvious in standard sets and storage-house props. Lensing is routine. Gros.

Target

Good Tim Holt western in his series.

Hollywood, March 25.

RKO release of Herman Schlom production. Stars Tim Holt; features Richard Martin, Linda Douglas, Walter Reed, Harry Harkness, John Hamilton, Lane Bradford, Riley Hill, Mike Ragan. Directed by Herman Schlom. Screenplay, Norman Houston; camera, J. Roy Hunt; editor, George Shrader. Previewed March 21, '52. Running time, 61 MINS. Tim Tim Holt Terry Linda Douglas Conroy Walter Reed Carson Harry Harkness Bailey John Hamilton Barrett Lane Bradford Poster Riley Hill Higgins Mike Ragan Chito Raftery Richard Martin

In contrast to his more recent entries, Tim Holt has a good western in "Target." Logically written, directed and played, it is a cinch to please the sagebrush followers in the regular program oater market.

Stuart Gilmore's firm direction sends the Norman Houston script through its action paces with a minimum of aimless gunfire, a fact the kiddies will appreciate, as Holt and his sidekick, Richard Martin, aid a girl marshal to deal out justice to Walter Reed, a crooked railroad land agent, and his henchmen. Holt and Martin get involved when they go to Pecos to work for an old friend, John Hamilton. He, along with other ranchers, is being threatened by Reed's thugs to sell out at cheap prices, with the heavy planning to turn the land over to the railroad at a higher price and pocket the differences. While basic plot is standard to westerns, Houston's scripting and Gilmore's direction keep it playing plausibly. Linda Douglas, femme lead, does more than just decorate the

footage. Through mistaken identity she gets the job of marshal of Pecos, signs on Holt and Martin as deputies and goes after the crooks. They make a good trio. Others doing well, include Reed and his cohorts, Lane Bradford and Riley Hill; Harry Harvey and Hamilton.

The Herman Schlom production rates good photography from J. Roy Hunt and tight editing by George Shrader. Brog.

Leadville Gunslingers

Average Allan "Rocky" Lane program oater.

Hollywood, March 20.

Republic release of Harry Keller production. Stars Allan "Rocky" Lane; features Eddy Waller, Grant Withers, Elaine Riley, Roy Barcroft, Richard Crane, L. Stanford Jolley, Kenneth MacDonald. Directed by Bud Thackery. Screenplay, M. Coates Webster; camera, Bud Thackery; editor, Robert M. Leeds. Previewed March 19, '52. Running time, 54 MINS. Allan "Rocky" Lane Allan "Rocky" Lane His stallion Black Jack Nugget Clark Eddy Waller Jonathan Graves Grant Withers Carol Davis Elaine Riley Chet & Pete Yonker Roy Barcroft Jim Blanchard Richard Crane Cliff Saunders L. Stanford Jolley Sheriff Nichols Kenneth MacDonald Monk Mickey Simpson Deputy Ned Smith Ed Hinton Sentry Art Dillard Driver Wesley Hudman

Allan "Rocky" Lane gives the regulation oater ingredients in "Leadville Gunslingers" sufficient punch to rate it an average entry in the western programmer market. The 54 minutes of footage pass quickly in a round of plot, chases and aimless gunfire and will hold the attention of the younger sagebrush fans.

U. S. marshal Lane comes to Leadville to pick up a prisoner from Kenneth MacDonald, the town's sheriff, but decides to stick around and aid an old friend, Eddy Waller, who is being plagued by a gang of outlaws who are trying to chase him off his ranch, which is potentially rich in oil.

Lane makes like an outlaw himself to get in with the gang and trap their leader, respectable banker Grant Withers. Some hand-to-hand fistcuffs with Roy Barcroft and other crooks form part of the action before Lane is able to get the goods on Withers and bring peace to the community.

Harry Keller, as producer-director, keeps film on the move and draws average performances from the players. Romantic interest is spotted by Elaine Riley, as Waller's niece, and Richard Crane in the M. Coates Webster script. Bud Thackery provides standard lensing. Brog.

Jet Job

Programmer for lowcase bookings; formula meller on test pilots of jet planes.

Hollywood, March 24.

Monogram release of Ben Schwab production. Stars Stanley Clements. Features Charles R. Marion, Nichols, Tom Powers, Dorothy Adams, Todd Karns. Directed by William Beaudine. Written by Charles R. Marion; camera, Marcel LePicard; editor, Walter Hannemann. Previewed March 20, '52. Running time, 43 MINS. Joe Kovak Stanley Clements Mary Stevens Eddy Waller Sam Bentley John Littel Dymco Jackson Bob Nichols Collins Dorothy Adams Pete Arien Todd Karns Chairman Paul Stanton Ripple Dave Wilcox Alvin Fanchon John Kellogg Stanley Reid Russ Conroy Jack Bradford Steve Roberts David Dan Gella Gen. Mason William Forrest Col. Jamison William Tannen

This is a formula programmer for lowcase dates in the general situation, telling a routine, cliché-ridden story of test pilots on new jet planes.

Familiar plot finds Stanley Clements as the test pilot, working for John Littel and refusing to take orders in the air when putting a new plane through its paces. When Littel can no longer put up with Clements' antics, the latter is discharged and goes over to work for Littel's rival, Tom Powers. After a plane crash, Clements is grounded by an investigating board because of Powers' false testimony and his old reputation as a daredevil. Determined to fly anyway, Clements kidnaps Littel's new test pilot and takes up a jet job to demonstrate it for the army. The test is a success, Clements is reinstated and everybody's happy.

William Beaudine's direction sends the players through the story at a steady, if routine pace. There's an air thrill or two in some of the flying footage but not enough to give the film a lift out of the formula class. Clements and Elena Verdugo, latter as a Powers employee who helps get the test pilot his new job, pair for romancing and are often hampered by the poor dialog and situations in the

Charles R. Marion screenplay. Others in the cast are adequate.

The Ben Schwab production has acceptable budget values as lensed by Marcel LePicard. The Edward J. Kay music score is unimaginative. Brog.

Wings of Danger (BRITISH)

Confusing British entry, strictly for secondary markets.

Hollywood, March 21.

Lippert release (on U. S.) of Anthony Hinds production. Stars Zachary Scott; features Robert Beatty, Kay Kendall, Naomi Chance, Arthur Lane, Colin Tapley. Directed by Terence Fisher. Screenplay, John Gilling; camera, James Harvey; editor, Jim Needs. Paramount Theatre, Los Angeles, March 21, '52. Running time, 73 MINS. Van Zachary Scott Nurse Robert Beatty Jack Allen Kay Kendall Talbot Naomi Chance Boyd Spencer Arthur Lane Maxwell Colin Tapley Jeannette Diane Cilento Snell Harold Lang Truscott Sheila Raynor Clare Clare Smith Courtney Hope First blonde June Ashley Second blonde Natalie Tamm Third blonde June Mitchell First flying officer James Steel Second flying officer Russ Allen Signals officer Darcy Coppers

Uninspired, uninteresting plot ingredients hamper this weak British entry starring American actor Zachary Scott. Action is confusing throughout, and the U. S. going will even be tough in secondary markets.

Scott, an airline pilot, is caught in a smuggling web through no fault of his. Or perhaps it's counterfeiting (the spectator can take his choice), so vague is the plot. Under suspicion, he breaks up the racket after 72 minutes of dreary endeavor.

Star, only member of cast known in this country, is as much a heavy as hero, if a scowling countenance and defiant manner have any bearing on his characterization. He's in love with pretty Naomi Chance, but that's all that is certain. Otherwise, neither the script nor the director gives him a chance. Miss Chance is as capable as her role will allow, but others pass in and out of the scene in inconsequential procession. Terence Fisher's direction carries little meaning, and production reins in hands of Anthony Hinds were loosely controlled. Whit.

Le Plaisir (Pleasure) (FRENCH)

Paris, March 11.

Columbia S.A. release of Seta Films-CCFC production. Stars Jean Gabin, Danielle Darrieux, Madeleine Renaud, Gaby Morlay, Celine Simon, Claude Dauphin, Gaby Morlay, Pierre Brasseur, Ginette Leclerc. Directed by Max Ophüls. Screenplay, Jacques Natanson; camera, Christian Matras; Philippe Agostini; editor, Leonid Azar. At Normandie, Paris. Running time, 97 MINS. Gabin Jean Gabin Wife Gaby Morlay Tellier Madeleine Renaud Rosa Danielle Darrieux Joseph Jean Gabin Flora Ginette Leclerc Josephine Simone Simon David Daniel Gelin Guy Jean Servais

As he did in "La Ronde," Max Ophüls has rounded up all the top thespian talent here for a series of tales based on the same theme in this film. It is love and pleasure in this pic, told through utilizing three stories of Guy De Maupassant. This does not have the flavor and charm of its predecessor and is not as well balanced in choice of yarns. However, technically stunning with top level marquee names both for here and in the U. S., these tales of love, desire and irony should make this fine fodder for the art house and some sureseaters. This has plenty of exploitation angles.

A voice supposed to be that of Guy De Maupassant is used to weave the stories together. The first, "The Mask," is only a sketch and not a completely satisfying opener. A turn of the century lush Parisian ball is well presented. Hundreds come in looking for pleasure, love and adventure. A strange figure dances a weird can-can. When he faints, it is found that he is an old man. The doctor takes him home to his faithful wife who has coped with the situation for years.

The next story, and the long one, is "The House of Tellier," about a bawdy house in a little French town, and its amusing inmates. The last tale is a full measure of De Maupassant irony as it sketches out a love affair which ends in tragedy.

In his handling, director Ophüls has not fully arrived at the whole sting and irony of the stories. Though nostalgia is important in this pic, it is too often expressed by keeping the characters at a distance and camera is always observing them through windows, transoms, shutters, foliage or curtains. It rarely gets close to them. The lensing by Christian Matras

and Philippe Agostini is fine. Editing helps the tempo.

Claude Dauphin does not have much to do as the doctor in the first sketch. Danielle Darrieux, Ginette Leclerc and Madeleine Renaud suffice as the sporting house girls in the second fable, but Jean Gabin is not able to down his dynamic qualities as a farm owner who falls for one of the girls. Simone Simon is caty and delightful as the coquette model driven to suicide by neglect. Daniel Gelin is fine as the young artist. All secondary roles are ditto.

Camera work has a tendency to be too flashy and after the novelty wears off, it sometimes becomes irritating. Music is catchy. Pic is less likely to run into censor trouble than "La Ronde." Mosk.

O.K. Nerone (O.K. Nero) (ITALIAN-SONGS)

Genoa, Feb. 27.

I.C.S. release of a Nicolo Theodoli production. Stars Walter Chiari, Silvana Pampanini, Carlo Campanini, Jackie Frost, Gino Cervi. Directed by Mario Soldati. Screenplay, Age, Conzenna, Monticelli. Scarpelli, Steno. Camera, from story by Steno and Monticelli. Camera, Mario Monticelli; music, Mario Nascimbene; dances, Dino Solari. At Grattacielo, Genoa. Running time, 111 MINS. Jimmy Walter Chiari Poppea Silvana Pampanini Fiorello Carlo Campanini Nero Gino Cervi Slave Girl Jackie Frost Dancer Alba Arnova

Though it lacks the rounded script and polish of a finished production, "Nero" shapes as a likeable farce takedown on recent costume epics. It looks good for satisfying returns almost anywhere it can get by the censor. No less than 17 cuts were required to satisfy the Italian shearing body, and producers have outfitted many of the resulting gaps with large and obvious "censored" signs.

U. S. sailors, Walter Chiari and Carlo Campanino on sightseeing trip through Rome dream themselves back to Nero's day in and out of the fiddler's good graces, the gobs wise up ancient Romans on jitterbug dances, boogie, amusement parks, traffic cops, billiards and other present-day things, as well as bringing in football to liven up a gladiator-vs.-lion routine which has been boring the emperor. Ribbing a little is well handled for good laugh values.

Trimmings include an abundance of thin veils, (or absence thereof) dances, milk baths, etc. In a generally ample display of pulchritude led by Silvana Pampanini, Jackie Frost and dancer Alba Arnova. Comedians Chiari and Campanini give their sailor roles the broad treatment while Gino Cervi is fine as the emperor.

Mario Nascimbene's music, as rendered by Rome's New Orleans Jazz Band, backgrounds the action to a humorous hillbilly beat while Dino Solari's direction of the litterbug (Roman style) is lively. Both direction, by Mario Soldati, and scriptwork, by films six writers, could have been considerably tighter, but the film's natural values come across nevertheless, despite a few lapses in taste and a weak ending. Some non-censorial cropping would help. Photography is good. Hawk.

La Maison Dans La Dune (The House On The Dune) (FRENCH)

Paris, March 11.

Corona release of Vandome-Silver Films production. Stars Roger Pigault, Jean-Pierre L  aud, Georges Lampin. Screenplay, Maxence Van Der Meer; camera, Jean Bourgoignie; editor, Borys Lewin. At Le Grand Paris. Running time, 96 MINS. Germaine Ginette Leclerc Sylvain Roger Pigault Jean-Pierre L  aud Jean-Pierre L  aud Paulette Claire Olivia Cesar Arthur Devere

Uninspired direction does not lift this story of smuggling and regeneration by love out of the average. It moves slowly in a familiar story pattern. This shapes only for dualer U. S. spots, and then only via the exploitability of theme and presence of sexy Ginette Leclerc.

A young smuggler who lives by carting tobacco from Belgium into France. He lives with an ex-bat hostess who is bored by the border life. A tough customs inspector, out to get the smuggler, becomes infatuated by the girl. The smuggler meets a young girl while hiding from the police one day and it ripens into love. The smuggler is finally brought around to giving himself up for the love of the young girl.

Best part of film is a well-constructed chase and dog fight. Direction does not sock over the essentially meller aspects of the plot. Miss Leclerc brings sensuality to the role of the bored gal. Claire Olivia's wooden thespian helps give the other girl an air of innocence. Roger Pigault is able as the rugged smuggler who succumbs to love and Jean Chevrier is good as the ruthless inspector. Mosk.

"Honestly, I was just standing in the sun waiting for a streetcar—"



BEST PICTURE OF THE YEAR: "AN AMERICAN IN PARIS."

IRVING THALBERG AWARD: To Arthur Freed for outstanding contributions to the field of musical production.

SPECIAL AWARD: To Gene Kelly for his exceptional ability to put choreography on film.

BEST STORY AND SCREENPLAY: Alan Jay Lerner for "An American In Paris."

BEST SCORING OF A MUSICAL PICTURE: Johnny Green and Saul Chaplin for "An American In Paris."

BEST ART DIRECTION (color): Cedric Gibbons, Preston Ames for "An American In Paris."
Set decoration, Edwin B. Willis, Keogh Gleason.

BEST COSTUME DESIGN (color): Orry Kelly, Walter Plunkett, Irene Sharaff for "An American In Paris."

BEST CINEMATOGRAPHY (color): Alfred Gilks, John Alton for "An American In Paris."

BEST SOUND RECORDING: "The Great Caruso," Douglas Shearer, sound director.

BEST SHORT SUBJECT: "Two Mouseketeers" (Tom & Jerry). Fred Quimby, producer.

Branch Mgrs.

Continued from page 7

local representatives of their respective companies and control the 'millions of dollars' that are yearly poured into the coffers of the film industry. Perhaps the film companies consider the branch manager a robot mechanically following every order, but it is a known fact that a branch reflects its manager and his efforts play a large part in the increase or decrease of its business.

"Branch managers are usually promoted from a sales position, given a few dollars more at the time with promises of some increases later. Today the average salary paid a branch manager is less than he can live on and maintain the position expected of him in his community. A number of excellent branch managers have resigned because they could not make a decent living on the salaries paid them; others have taken on side lines to supplement their incomes.

"It certainly seems that something should be done—and immediately—to correct this condition, or it will necessarily force them to protect their interests by joining a union or organizing one similar to the Colosseum of the Motion Picture Salesmen, which would give them a bargaining agent. As it is now, the branch manager must make his request through his immediate superior and by the time it reaches the right party much time is wasted—the punch is gone—and it's either lost in the shuffle or does not get the attention and consideration it deserves.

"It might be remembered that during the years prior to this inflationary period, the average salary for a manager was around \$125 per week—some getting more, a few less. If the film companies had paced the salary in keeping with the value of the dollar, which is now worth only 50c, or less, any manager's minimum salary would presently be in the neighborhood of \$250 per week. Some companies, of course, have bridged the difference somewhat, but they 'give' very hard.

"A remark once made by a film company head, 'You don't see anyone quitting, do you?' might give the reader an idea of the attitude some company officials take to their key employees.

"Something should be done—and immediately—for 'The Forgotten Man' of the film industry."

False Slant Pix

Continued from page 2

background for understanding them."

"Are you referring to that Rommel picture?" (20th's "Desert Fox").

"I did not have that in mind."

"What pictures do you have in mind?"

"I would say they are the pictures that show members of Congress as corrupt individuals who are subject to bribes."

"Certain such instances have happened, have they not?" commented Rooney.

"I do not think it helps the U. S. to dramatize them and send them around the world. I think they are the pictures that further aggravate the very serious problem we have with our minority groups in this country."

"I do not think the pictures that show the American press as venal—and these pictures have been made—add to American prestige. I would add this word, if I might. There are many very, very excellent pictures made by the Hollywood industry that go abroad and do us great credit and a great deal of good. I do not want the record to state that because of these relatively few pictures that I have mentioned, that do us harm, there are not also many pictures that do us a great deal of good."

Reds' Propaganda

Edwards disclosed that the Russians, Red Chinese and others behind the Iron Curtain have turned out at least 200 films, especially for Asia, which are 100% propaganda aimed at the U. S. The features always have a hero who clings to the old, traditional ways of his village, which turn out to be similar to the Communist ways. Then a man comes back to his village from a long trip in which he has been poisoned by western influence. He wears western clothes, is morally lax, generally drunk,

etc. He scoffs at his family and elders, sneers at the old religion, and is generally a bad guy. In the end, he admits he has been corrupted by western ways. Either he is won back to the good, old ways—so like the Communist preachments—or he commits suicide.

Edwards said his program is now planning to make 18 films in exactly the same format, but showing the west in a good light. These will be entertainment films and will be distributed in Asia through theatrical channels.

The international motion picture division is asking Congress for \$10,600,000 for the fiscal year beginning July 1, 1952. It is an increase of about \$375,000 over the current year. Edwards said his unit plans to distribute about 92,000 reels of documentaries and similar pictures to the world next year.

TOA-Arbitration

Continued from page 7

without any monetary payoff at all as a service to the industry.

TOA spokesmen declared, however, fail to see how they could come up with a national administrator at less than \$25,000 per year as proposed. Criticism that this amount was excessive has been heard within the Allied ranks. TOA-ers reason though that a high-caliber citizen is required, for the job of directing the overall arbitration system and anything less than \$25,000 might hurt the chances of obtaining such a person.

On another front substantial progress was made toward getting the industry together on establishing a conciliation setup. Eric A. Johnston, president of the Motion Picture Assn. of America, in behalf of all distributors invited the various theatre associations to name a committee of two members and counsel to appear at an all-trade meeting. Johnston recommended that the session take place in N. Y. within the next 30 days. His invitation was dated March 20.

Johnston said that all companies had asked that he send out the invitations, including Monogram and Republic. Bids went to the prexies of TOA, Allied, Metropolitan Motion Picture Theatres Assn., Independent Theatre Owners Assn. and Western Theatre Owners.

TOA and Allied originally asked that the companies call such a meeting. Likelihood is that all five theatre groups will attend.

Johnston also notified that William F. Rodgers, Loew's v.p., has been appointed chairman of the distrib's arbitration committee. Members are Al Lichtman, 20th-Fox; Robert M. Mochrie, RKO; and Abe Montague, Columbia. To serve as counsel are Austin C. Keough, Paramount; Robert W. Perkins, Warners; and Adolph Schimmel, Universal.

Wall St. Upbeat

Continued from page 7

be held for good yield in speculative accounts."

United Paramount, which pays divvies at the rate of \$2 annually, is "especially recommended" by Value Line, which feels that the UPT stock is undervalued on the N. Y. Exchange. The proposed merger with ABC has favorable long-term implications, it's said.

Technicolor's expansion program and the increasing number of pix in color, all look good to Value Line. The divvy rate of \$2 per year expectedly will continue.

While 20th-Fox's 1951 earnings were off, the producing-distributing end of the corporation probably will improve in the current year, because of good films and lower costs. Little if any improvement is seen for domestic theatres. Continuation of the \$2 annual dividend is anticipated until divorce, which is scheduled for this summer.

Universal made some handsome gains in '51, and the revenue rate is likely to be maintained this year, according to Value Line. U, which paid 60c in dividends last year, may up this to \$1 in '52, it's said.

Warner Bros. had an excellent first quarter, but the second quarter of the current fiscal year probably will have less favorable financial results. Value Line recommends that investors buy and hold the issue for "moderate appreciation and generous estimated yield in risk accounts."

'Oscar' Awards

Continued from page 4

nosed out Marlon Brando as best actor of the year for his work in "The African Queen" (UA).

Other major candidates ran according to dope. Vivien Leigh won the best actress statuette for her emoting in "A Streetcar Named Desire" (WB), which also produced winners in the best supporting actor and best supporting actress divisions. They were Karl Malden and Kim Hunter. George Stevens, an odds-on favorite, romped home with the best director award for "A Place in the Sun."

Music played a strong part in this year's derby, with Metro's Arthur Freed drawing the Irving Thalberg Memorial Award for outstanding achievement over a period of years.

"An American in Paris" was the first musical to win the best picture prize in 16 years. Only three times in 24 years has a film musical finished on top. "The Great Ziegfeld" (M-G) won it in 1936 and "Broadway Melody" in 1929. In addition, Gene Kelly, currently an American in Paris, won a special Oscar for his choreography in the picture of that name.

Darryl F. Zanuck presented the Thalberg Award to Freed.

Metro's 15 Prizes

Metro won a total of 15 awards, including the Thalberg Memorial, the Gene Kelly special and four scientific and technical prizes. Paramount finished second with 10 and Warners third with seven. For the first time in years 20th-Fox went scoreless.

In the writing division, the best original film story was "Seven Days to Noon," scripted by Paul Dehn and James Hearn. Best written screenplay was "A Place in the Sun," by Michael Wilson and Harry Brown. Best story and screenplay was "An American in Paris," by Alan J. Lerner.

William C. Mellor was Oscar'd for his black and white cinematography in "Sun" and Alfred Gilks and John Alton for their color, lensing in "Paris."

In the musical sector, Hoagy Carmichael and Johnny Mercer got the nod for the best original song, "In the Cool, Cool, Cool of the Evening." Johnny Green and Saul Chaplin were awarded for the best scoring of a musical ("American in Paris"), and Franz Waxman for the best scoring of a drama, "Sun."

These two pictures scored again in art direction, with Richard Day winning for "Streetcar" in black and white, and Cedric Gibbons for "Paris" in color. Again they registered in set decoration, with George James Hopkins a stopper for "Streetcar" in black and white, and Edwin B. Willis and Keogh Gleason for "Paris" in color.

In the costume designing field, Edith Head won for "A Place in the Sun" in black and white, and Orry-Kelly, Walter Plunkett and Irene Sharaff for "Paris" in color.

Gordon Jennings took the special effects award for "When Worlds Collide." Douglas Shearer led in sound recording for "The Great Caruso," and William Hornbeck in film editing for "Sun."

Short subject prizes went to Robert Youngson for "World of Kids," a one-reeler; Walt Disney for "Nature's Half Acre," a two-reeler, and Fred Quimby for "Two Mouseketeers," a cartoon.

Documentary short award went to Fred Zinnemann for "Benji," and documentary feature statuette to "Kon-Tiki." An Artfilm-Sol Lesser-RKO release. Best foreign language film was "Rashomon," produced by Kurosawa Akira in Japan.

Only two of the top player winners, Bogart and Malden, were in the Pantages Theatre to accept their Oscars. Misses Leigh and Hunter were in New York, listening.

Charles Brackett, president of the Academy of Motion Picture Arts and Sciences, opened the show and was followed as emcee by Danny Kaye, who kept it going at a fast clip. All the Pantages' 2,800 seats were filled.

UA Names Chapman

Julius K. Chapman, former head of exchange operations and home-office administration for Eagle Lion Classics, has been named head of United Artists' exchange operations.

He replaces John Powers, resigned.

Boxscore on Murder & Mayhem

Boxscore on the crimellers shows Mutual still leading in the AM department and DuMont No. 1 in tele. This rundown doesn't include local shows not on the networks (although by syndication on wax or film they may reach even bigger audiences), nor does it cover the heavy dosage of mayhem committed on old pix screened by tele outlets. Carnage committed on dramatic stanzas which are not regular mysterioso series is also not represented in the following chart:

MUTUAL	ABC
Crime Does Not Pay	The Big Hand
Crime Fighters	Mystery Theatre
I Love a Mystery (strip)	The Top Guy
Black Museum	Rogue's Gallery
Official Detective	Defense Attorney
Mysterious Traveler	Richard Diamond
Green Hornet	It's Your FBI
Mr. Mystery	Mr. D. A.
The Shadow	Cafe Istanbul
True Detective	
Nick Carter	
Affairs of Peter Salem	
Under Arrest	
Private Files of Matthew Bell	
CBS	NBC
Suspense	Dangerous Assignment
Mr. and Mrs. North	Man Called X
Pursuit	Big Story
The Lineup	Barrie Craig
Big Town	Mr. Keen
FBI in Peace & War	Dragnet
Mr. Chameleon	Counterspy
Gangbusters	Night Beat
Hearthstone of Death Squad	Whitehall 1212
Operation Underground	The Falcon
	Martin Kane
	Silent Man
NBC-TV	ABC-TV
Lights Out	Amazing Mr. Malone
Treasury Men in Action	Mr. D. A.
Dragnet	Rendezvous
Martin Kane	Mystery Theatre
Big Story	Ellery Queen
Gangbusters	
CBS-TV	DuMONT
Crime Syndicated	Famous Jury Trials
Suspense	Shadow of the Cloak
Danger	Front Page Detective
The Web	Rocky King
Big Town	Plainclothesman
Racket Squad	They Stand Accused
Crime Photographer	Hands of Destiny
Man Against Crime	Cases of Eddie Drake
	Charley Wild

Chill On Chiller-Dillers

Continued from page 1

detection series most economically build up acceptable audience ratings. Nielsen's latest report on 13 subscribers' AM layouts reveals that the mellers have an 8.5 average rating and are in fourth place—behind quizzes (11.6), situation comedies (9.6) and general drama (8.8). But in terms of time-and-talent costs, the mysteriosos register potentially, hitting 1,000 homes at a cost of \$4.44. They are less economical than in mid-'50, when the typical mystery bankroller snagged 1,000 homes for under \$3.80. At present quizzes are slightly cheaper than mysteries, at \$4.16 per thousand, but only three figure in Nielsen's computations.

In TV the chillers outnumber all other program types. Audience-wise, with a 24.5 average rating they come in after comedy (32.9), situation comedy (31.3), kid westerns (30.5) and general drama (27.1). But, as in radio, the gunshot- and gumshoe airers have smaller nuts than other high-rated offerings.

While the ether is heavily laden with lawbreaking, program chiefs find some consolation in the trend to less violence and more sleuthing, the growth of "documentary type" whodunits and improved scripting and production. The new TV Code has been another spur to cutting down on explicitly shown assault and battery.

The contemporary bloodhound is more intelligent than the dick of a couple of years back, gets mugged less frequently and works alongside, rather than against, the cops. The bulls, too, are no longer dimwits and the new stress is on painstaking police work. Mutual, which currently is plugging its second annual "Mystery Month," with promotional tie-ins with mags, films and books, is underlining the "crime does not pay" aspect of the genre. MBS, incidentally, has cut down on its roster of guys-and-molls shows, due to its inking of 10 hours weekly of M-G-M Radio Attractions programs.

'Live Longer, Too'

"Mysteries are still as sound a commodity as ever," Mutual exec veepee Bill Fineshrber said this week, "and they have greater longevity than any other program type. There has been a swing from gore to a mental crossword puzzle

approach. Action is still important, but developing the clues to find the culprit has become more important."

Leonard Reeg, ABC program v.p., said that the popularity of mysteries is due to the ease with which a running character, a key element in establishing a following, can be built. "It's quicker and cheaper to create a detective or crime-fighter as a personality to whom listeners will dial regularly," Reeg pointed out, "and sponsors who want a ready-made audience turn to this kind of show." Nielsen statistics back up the loyalty factor, showing fans listening to a particular meller week after week. Minute-by-minute profiles also reveal less tune-out for mellers than for any other program type, due, of course, to the suspense element.

Interestingly, while the cops-vs.-robbers continue strong, radio's scientists-vs.-Martians sagas have powdered. Two years back the webs launched "2,000 Plus," "Beyond Tomorrow" and "Dimension X," but the science fiction airers were yanked for one reason or another. In video it's another story, with "Captain Video," "Space Cadet," "Space Patrol" and "Tales of Tomorrow" riding the futuristic wave. Mutual, however, feels the interplanetary intrigue is "definitely not dead" and hopes to add an entry into the Jules Verne sweepstakes.

30 Mpls. Indies

Continued from page 7

latter circuits signed new contracts giving the projectionists a 5% increase the first year and a 2% hike each of the latter two years, representing a compromise.

Booth operators in the independent theatres now earn up to \$125 a week, depending upon the classification and total operating hours. The independents recently lost out in a fight to induce the newspapers here not to put into effect a 5c-a-line advertising rate increase, which would boost their advertising costs from \$300 to \$400 a year, based on the lineage they've been using.

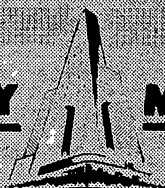
An All-Time Record For You Too, Mr. Exhibitor!

AMUSEMENTS

THE NEW YORK TIMES

RADIO CITY

Showplace of the Nation

**MUSIC HALL**

Rockefeller Center

By attaining the distinction of playing eleven weeks, this **"GREAT"** motion picture equals the all-time record at the world's greatest theatre.

*Kate Cameron, News

Cecil B. DeMille's

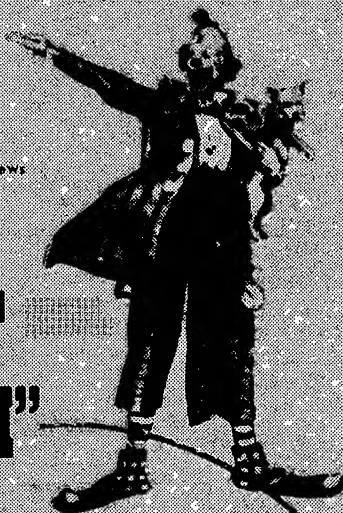
"THE GREATEST SHOW ON EARTH"

IN COLOR BY
TECHNICOLOR

A Paramount Picture starring

BETTY HUTTON · CORNEL WILDE · CHARLTON HESTON · DOROTHY LAMOUR
GLORIA GRAHAM with Henry Wilcoxon · Lyla Bittger · Lawrence Tierney
 Emmett Kelly · Cuccia · Antonietta Cuccella and **JAMES STEWART**

Produced and Directed by Cecil B. DeMille. Produced with the cooperation of Ringling Bros., Barnum & Bailey Circus. Screenplay by Frederic M. Frank, Barré-Lyndon and Theodore St. John. Story by Frederic M. Frank, Theodore St. John and Frank Cavett.



ON THE GREAT STAGE

"Star-Spangled"

Sparkling extravaganza produced by Leonidoff, settings by James Stewart Morcom.

"Ballet Romantique"

Starring Patricia Bowman, famed prima ballerina, with Charles Laskey, distinguished danseur, and Corps de Ballet, Anthony Makas, piano soloist, choreography by Florence Rogge.

"Twilight on the Trail"

The Glee Club, Stanley Kimes, basso, in songs of the Old West.

"Vampin'"

The Rockettes in dance novelty by Russell Markert.

"Rhapsody in Blue"

by the Music Hall Symphony Orchestra, under the direction of Raymond Paige.

Doors Open Today and Friday 3:45 A. M.
 Picture at: 9:50, 12:48, 3:44, 6:42, 9:40
 Stage Show at: 12:22, 3:22, 6:20, 9:18

And record-breaking results not only in New York but in every one of the 110 other pre-release engagements to date including: Los Angeles, San Francisco, Oakland, Seattle, Tucson, Portland, Ore., Denver, Detroit, Omaha, Kansas City, Buffalo, Indianapolis, Cincinnati, Philadelphia, Baltimore, Washington, Atlanta, Charlotte, Jacksonville, Macon, Boston, New Haven, Hartford, New London, Norwich, Conn., Utica and Elmira.

GENERAL RELEASE
 IN JULY - FROM

Paramount

Clips From Film Row

NEW YORK

Walter L. Titus, Jr., Republic district manager, giving once over to Dallas branch, returns to N. Y. late this week.

William J. (Bill) Quinn, general manager of Raybond Theatres, resigned, leaving his post at end of March.

Nat Levy, RKO eastern division sales topper, and Sidney Kramer, short subjects sales chief, off on tour of exchanges. Return to N. Y. April 18.

Herbert Wappaus, in charge of circuit sales operations for RKO, also will manage checking department.

LOS ANGELES

Favorite Films acquired reissue rights to three indies produced by Frank Seltzer for 20th-Fox in 1945-7-8. They are "The Gay Intruders," "Let's Live Again" and "Jungle Patrol."

Monogram closed a deal to release "Gold Fever," an indie produced, written and starred in by John Calvert.

Three films slated for release by Monogram next month are: "Jet Job" April 6; "The Gunman," April 13, and "Wild Stallion," April 27.

Monogram assigned Norman Linz to succeed H. K. Emberton as manager of its Indianapolis exchange.

J. J. Milstein resigned as sales manager of Cinecolor Corp., effective March 29.

Monogram's "Rodeo" and "Fort Osage" booked for April first-run dates on Arizona Paramount circuit.

Metro appointed six special division field reps who have left for their respective territories. Emery Austin covers Southern division; Arthur Canton, the Eastern; E. B. Coleman, the Southwestern; E. C. Peterson, Central; Ted Galanter, Western, and Ivan Fuldauer, Midwest.

DALLAS

Claude York, manager for United Artists exchange here, resigned his post. Ed Laird, former manager here, will return to take over vacated spot.

Jack Chaney named circuit booker for Long Circuit. He was former manager of Plaza at Wharton.

J. E. Goodwin, manager of the Queen in Wharton, transferred to Houston by Long Circuit.

H. C. Overt replaced Harry Hardgrave as manager of the Campus Plaza, Texas and Ritz Theatres at Sherman, Tex. Hardgrave goes to Tulsa, Okla., to manage Modern-Aire Drive In.

A. D. Creman and J. V. Huntly sold the Fox, which they operated for the last two years at Timpon, to H. L. Hillin.

J. G. Chumas purchased the Queen at Ferris, and will shutter the house temporarily while he makes several changes.

Donald Dickson bought the interest held by the Interstate Theatre Circuit in the Varsity, Fort Worth. Sam Archibald holds other interest in the house.

The 30-year-old legit house, the Circle, being remodeled into an office building. It recently was a subsequent-run film house.

Sam B. Landrum, veepee of Jefferson Amus Co., currently a can-

didate for mayor of University Park, near here.

Charles Porter, named manager of Arts Theatre, San Antonio, replacing Wally Womack.

Pericles Chriss named manager of the Texas Theatre, Austin, which recently was taken over from Interstate Theatres.

The Atomic, an ozon opened at San Angelo by R. S. Starling one of first three-way drive-ins in state. Patrons may view pic by sitting in their cars, on chairs near the screen or in two inclosed lounges.

KANSAS CITY

Fox Midwest circuit would enter arty theatre operation if plans can be worked out. New policy would go into Warwick Theatre, 900-seater operated as a subsequent. Warwick would make the third art-film operation here, the Dickinson circuit using it at the Kimo, and Eddie Golden at the Vogue.

Sol Frank and Ward Pennington bought the Hillcrest Drive-In Beatrice, Neb., from Alspach and Anderson of McPherson, Kans. The new owners' name would be changed to the Crest Drive-In.

Deal is part of a four-theatre deal. Frank sold his chief, Coldwater, Kans., and Crest at Protection, Kans. Then Frank bought the Starview ozon at McPherson. He also operates Trail Drive-In, Pratt, Chisholm Trail ozon, Wellington, and Chief Theatre, Sedan, all in Kansas.

Eddie and Edith Golden are moving their theatre booking service to larger quarters on Film Row. Golden operates the Vogue here, and books for several independents.

CHICAGO

Midway, Rockford, Ill., is going through extensive remodeling. Ed Noyer named manager of Northtown theatre.

Jack Hunt returned from Florida to manage the Nate Barger drives, which opened last week.

Times Theatre, which was using dime admissions during week, dropped the idea, returning to 35c.

Women's Variety Club formed as adjunct to Illinois Tent with Mrs. Arthur Mannheim elected pexy last week. Mrs. Meyer Gold was picked veepee and Mrs. C. J. Waters secretary-treasurer.

Yale theatre, Maywood, Ill., shuttered.

Bruce Trinz buying a new screen for Clark Theatre.

Astor being remodeled and re-seated.

McVickers juggling its prices again, lowering them to 60c. at night.

BOSTON

Latest available figures show Massachusetts has 416 conventional pic houses and 52 ozoners. Broken down to seating capacity, 256 have less than 1,000 seats while 65 have seating over 1,500.

As an indication of the slump in biz last year, figures recently released show that tax receipts on pic admission ducats (in Massachusetts) were 32% less than the peak year of 1947.

Martin J. Mullin, New England Theatres topper, and prez of Children's Cancer Research Foundation, selected to receive Variety Club's annual great Heart Award.

Sam Richmond, Lux Film distributor, took on a temporary assignment to assist in the bally of "Greatest Show on Earth" (Par). He is covering the western Massachusetts and Connecticut area.

E. M. Loew's newest indoor theatre, the Salem in Salem, opened last week. House is a 1,000-seater.

Joint board and committee meeting of Exhibitors-affiliated independent Exhibitors of New England resulted in reelection of Walter Mitchell as board chairman. Nathan Yamins was re-named national delegate.

MINNEAPOLIS

Group of local independent exhibitors are tackling the problem of how to keep young people attending film theatres in their own neighborhoods or suburbs, instead of flocking downtown, as they do now, especially on weekends. Group members feel they'll be getting a better share of available theatre patronage and improve their grosses if they can accomplish this.

Ben Marcus, Wisconsin circuit owner, and Joe Strother, his buyer, in from Milwaukee to attend Northwest Variety Club's testimonial dinner for retiring Chief

Barker Art Anderson and to welcome Barker-elect Bennie Berger. M. A. Levy, 20th-Fox district manager, off on three-week Florida vacation.

Drop in department store sales compared to year ago revealed in Minneapolis Federal Reserve bank report, coincides with present box-office slump, independent exhibitor leaders declare.

St. Paul indie World, 800-seater, getting product break because two downtown "A" houses, Strand and Tower, are shuttered pending litigation. As it is, however, good product is piling up with only four loop firstruns operating.

A lifesaver for many of the neighborhood and suburban theatres in this TV belt is the Saturday and Sunday children's patronage, according to the exhibitors. It's better than it ever has been in most of the situations and, what's more, the youngsters are spending more for popcorn and candy than they ever did before, according to information reaching North Central Allied offices. This juvenile trade and the popcorn and candy sales which they account for are the only things that have been keeping many of the showhouses from having to toss in the sponge. But they're still insufficient in the face of the dwindled adult trade to make the boxoffice picture bright, says S. D. Kane, NCA executive counsel.

BLIZ BOPS MPLS. BUT 'FINGERS' FANCY 10G

Minneapolis, March 25.

Winter's worst weather (it's not spring here) put the skids on weekend biz and got week off to brutal start. With 18 inches of snow halting transportation, the populace was snowbound, and theatres took it on the chin. Sufferers include such well regarded newcomers as "Five Fingers," "Belle of N. Y." and "For Men Only" and ace holders of "Quo Vadis" and "Viva Zapata!" "Fingers" tops new pic.

Estimates for This Week

Century (Par) (1,600; 85-125)—"Quo Vadis" (M-G) (4th wk). Fine \$10,000. Last week, \$12,500.

Gopher (Par) (1,000; 50-76)—"Viva Zapata!" (20th) (2d wk). Hit skids to \$5,000. Last week, brisk \$7,800.

Lyric (Par) (1,000; 50-76)—"For Men Only" (Lip). Okay \$4,000. Last week, "Here Come Nelsons" (U), \$3,500.

Radio City (Par) (4,000; 50-76)—"Belle of N. Y." (M-G). Lean \$8,000. Last week, "Sailor Beware" (Par) (2d wk), good \$8,500.

RKO-Orpheum (RKO) (2,800; 40-76)—"Streetcar" (WB). Had run previously at RKO-Par at advanced admissions. Fairish \$7,000. Last week, "Big Trees" (WB), \$8,000.

RKO-Pan (RKO) (1,600; 40-76)—"First Time" (Col) and "Purple Heart Diary" (Col). Small \$4,000. Last week, "Devil Clock Strikes" (Indie) (reissue), \$3,500.

State (Par) (2,300; 50-76)—"5 Fingers" (20th). Nice \$10,000 or over. Last week, "David" (20th), proposed to run \$8,000.

World (Mann) (400; 85-120)—"Salesman" (Col) (3d wk). Good \$3,500. Last week, \$4,400.

'Town' Rugged \$8,000, Seattle; 'Streetcar' 11G

Seattle, March 25.

"Greatest Show" in second biz stanza is pacing field this round with another smash week. "Steel Town" looks good at Liberty. "Streetcar" is the new entry at Orpheum where trim session shapes.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"Retreat Hell" (WB) and "Colorado Sundown" (Rep) (3d wk). Good \$3,000 after last week's \$3,500.

Coliseum (Evergreen) (1,829; 65-90)—"Return of Texan" (20th) and "Superman vs Mole Men" (Lip). Fair \$7,500. Last week, "Las Vegas Story" (RKO) and "Texas City" (Mono), \$14,500 in 12 days.

Fifth Avenue (Evergreen) (2,366; 65-90)—"Viva Zapata!" (20th) and "Tommy Behaves" (Indie). Okay \$9,000. Last week, "5 Fingers" (20th) and "Trail Guide" (RKO), (2d wk), \$4,700.

Liberty (Hamrick) (1,650; 65-90)—"Steel Town" (U) and "Meet Danny Wilson" (U). Good \$8,000. Last week, "Belle of N.Y." (M-G) and "Sellout" (M-G), (2d wk), \$6,500 in 9 days.

Musie Hall (Hamrick) (2,282; 90-150)—"Quo Vadis" (M-G) (5th wk). Nice \$12,000. Last week, \$13,200.

Orpheum (Hamrick) (2,699; 65-90)—"Streetcar" (WB). Trim \$11,000. Last week, "Invitation" (M-G), \$5,000.

Paramount (Evergreen) (3,049; 65-90)—"Greatest Show" (Par) (2d wk). Huge \$19,000, after smash \$26,000 opener.

Picture Grosses

PORTLAND, ORE.

(Continued from page 9)

Big \$14,000 or near. Last week, "Muttiny" (UA) and "Man With My Face" (UA), \$10,000.

Guild (Parker) (400; 65-90)—"La Ronde" (Indie). Sock \$4,200. Last week, "Amazing Mr. Beecham" (Indie) and "Kind Hearts, Coronets" (Indie), \$2,300.

Liberty (Hamrick) (1,850; 90-150)—"Quo Vadis" (M-G) (4th wk). Good \$14,000. Last week, \$16,000.

Musie Box (Hamrick) (900; 90-125)—"Salesman" (Col), NSG \$3,700. Last week, on second runs.

"Snow White" (RKO) (reissue) and "Aladdin and His Lamp" (Mono) (m.o.). Big \$6,500. Last week, "For Men Only" (Lip) and "Man Bait" (Lip), \$3,000.

Oriental (Evergreen) (2,000; 65-90)—"Viva Zapata!" (20th) and "As You Were" (Indie), day-date with Orpheum. Fine \$5,000. Last week, "Snow White" (RKO) (reissue) and "Aladdin" (Mono), \$5,500.

Orpheum (Evergreen) (1,750; 65-90)—"Viva Zapata!" (20th) and "As You Were" (Indie), also Oriental. Big \$7,500. Last week, "Snow White" (RKO) (reissue) and "Aladdin" (Mono), \$7,700.

Paramount (Evergreen) (3,400; 90-125)—"Greatest Show" (Par) (2d wk). Great \$18,000. Last week, \$24,000.

United Artists (Parker) (890; 65-90)—"Belle of N. Y." (M-G) (2d wk). Oke \$5,500. Last week, \$8,500.

"Streetcar" Strong 24G, Denver; '5 Fingers' 15G

Denver, March 25.

First-run biz continues solid here this stanza despite a snowfall of 17 inches, biggest of year last Thursday and Friday.

Holdovers include "Salesman" and "Greatest Show." Fine biz is being backed up by "Streetcar," "Viva Zapata!" and "5 Fingers" and "Snow White."

Estimates for This Week

Aladdin (Fox) (1,400; 40-85)—"Streetcar" (WB) and "Padded Cell" (Indie), day-date with Tabor, Webber. Fine \$10,000. Last week, "Green Glove" (UA) and "Tale of Five Women" (UA), \$9,000.

Broadway (Wolfberg) (1,200; 40-85)—"Salesman" (Col). Good \$9,000. Last week, "Just This Once" (M-G) (2d wk), \$7,000.

Denham (Cockrill) (1,750; 40-85)—"Greatest Show" (Par) (4th wk). Big \$16,000. Last week, \$21,500.

Denver (Fox) (2,525; 40-85)—"Viva Zapata!" (20th), day-date with Esquire. Fast \$18,000. Last week, "Phone Call Stranger" (20th) and "Waco" (Mono), \$13,000.

Esquire (Fox) (742; 40-85)—"Viva Zapata!" (20th), also Denver. Nice \$4,000. Last week, "Phone Call" (20th) and "Waco" (Mono), \$3,000.

Orpheum (RKO) (2,600; 40-85)—"Snow White" (RKO) (reissue). Trim \$16,000. Last week, "Las Vegas Story" (RKO) and "Stronghold" (Lip) (2d wk), \$7,500.

Paramount (Fox) (2,200; 40-85)—"5 Fingers" (20th) and "Romance of Redwoods" (Col). Sock \$15,000. Last week, "Quo Vadis" (M-G) (5th wk), \$10,000.

Rialto (Fox) (878; 40-85)—"Jungle of Change" (RKO) and "Cat People" (RKO). Hep \$3,000. Last week, on reissues.

Tabor (Fox) (1,967; 40-85)—"Streetcar" (WB) and "Padded Cell" (Indie), also Aladdin, Webber. Nice \$9,500. Last week, "Green Glove" (UA) and "Tale of Five Women" (UA), \$9,500.

Vogue (Pike) (600; 60-90)—"Lavender Hill Mob" (U) (3d wk). Off to \$1,500. Last week, fine \$3,000.

"Webber" (Fox) (750; 40-85)—"Streetcar" (WB) and "Padded Cell" (Indie), also Aladdin, Tabor. Big \$4,500. Last week, "Green Glove" (UA) and "Tale of Five Women" (UA), same.

MONTREAL

(Continued from page 9)

Great \$18,000. Last week, "Never Forget You" (20th), \$15,000.

Princess (C.T.) (2,131; 34-60)—"Lone Star" (M-G). Okay \$12,000. Last week, "Callaway Went Thataway" (M-G), \$7,000.

Loew's (C.T.) (2,855; 75-113)—"Greatest Show" (Par) (2d wk). Huge \$35,000 following socko \$45,000 for first.

Imperial (C.T.) (1,839; 34-60)—"Flaming Feathers" (Par) and "Whip Hand" (Par). Fair \$8,000. Last week, "Girl on Bridge" (20th) and "Hot Lead" (20th), same.

Orpheum (C.T.) (1,048; 34-60)—"San Francisco" (M-G) (reissue) and "Jungle of Change" (M-G). Fair \$7,000. Last week, "The River" (UA) (4th wk), \$8,000.

Bus Strike Sloughs Hub But 'Queen' Sturdy 32G; 'Show' 23G, 'Bend' 12G, 2d

Boston, March 25.

Bus operators' strike and unusual amount of sickness in city continues to plague first-run trade at downtown majors with only so-so biz at most spots.

"African Queen" at State and Orpheum shapes as leader with fairly big total. "Greatest Show on Earth" in second frame at Met is slipping but still strong.

"Phone Call From Stranger" at Paramount and Fegway looks fairish. "Streetcar Named Desire" with pop prices at Boston looks moderate.

Estimates for This Week

Astor (B&Q) (1,200; 50-95)—"Cry, Beloved Country" (Indie) (2d wk). Sldw \$4,000 following \$6,500 first.

Beacon Hill (Beacon Hill) (682; 65-120)—"Mill on Po" (Indie). Only fair \$3,800. Last week, "Tom Brown's Schooldays" (UA) and "Shadow of Doubt" (Indie) (2d wk), \$1,800.

Boston (RKO) (3,000; 40-85)—"Streetcar" (WB) and "Bitter Springs" (Indie). Mild \$13,000. Last week, "Scandal Sheet" (Col) and "Weird Woman" (Indie), \$6,500.

Exeter (Indie) (1,300; 60-80)—"Rashomon" (RKO). Opened Sunday (23). Last week, "Browning Version" (U) and "Royal Journey" (UA) (8th wk), oke \$3,000.

Fenway (NET) (1,373; 40-85)—"Phone Call Stranger" (20th) and "Flight to Mars" (Mono). About average \$5,000. Last week, "Retreat Hell" (WB) and "Northwest Territory" (Mono) (2d wk), \$4,300.

Memorial (RKO) (3,000; 40-85)—"Bend of River" (U) and "Can't Beat Irish" (Indie) (2d wk). Held at \$12,000 or over. First week, solid \$17,000.

Metropolitan (NET) (4,367; 90-125)—"Greatest Show" (Par) (2d wk). Slumped to \$23,000. First week, smash \$42,000.

Orpheum (Loew) (3,000; 40-85)—"African Queen" (UA). Big \$20,000. Last week, "Pandora" (M-G) and "Purple Heart Diary" (Col), \$13,000.

Paramount (NET) (1,700; 40-85)—"Phone Call From Stranger" (20th) and "Flight to Mars" (Mono). Fairish \$11,000. Last week, "Retreat Hell" (WB) and "Northwest Territory" (Mono) (2d wk), \$8,500.

State (Loew) (3,500; 40-85)—"African Queen" (UA). Okay \$12,000. Last week, "Pandora" (M-G) and "Purple Heart Diary" (Col), \$9,000.

BALTIMORE

(Continued from page 8)

Drawing some fairish activity at \$6,000 after \$10,800 getaway.

Hippodrome (Rappaport) (2,240; 20-70)—"Tembo" (RKO) plus four days of personals by Howard Hill, featured archer in film. Mild \$10,000. Last week, "Belle New York" (M-G) (2d wk), \$7,700.

Keith's (Schanberger) (2,460; 50-125)—"Greatest Show" (Par) (5th wk). Down to \$9,000 this week after previous round at big \$11,300.

Mayfair (Hicks) (980; 20-70)—"Red Skies Montana" (20th). Opens tomorrow (Wed.) after a second week of "Hoodlum Empire" (Rep) got oke \$5,000.

New (Mechanic) (1,800; 20-70)—"Five Fingers" (20th). Sturdy \$11,000. Last week, "Return of Texan" (20th), \$4,700.

Stanley (WB) (3,280; 25-75)—"Streetcar" (WB). Back at pop prices after previous brief run at same house earlier in season. Light \$8,000. Last week, "Bugs in Afternoon" (WB) \$8,300 in 10 days.

Town (Rappaport) (1,500; 35-70)—"Salesman" (Col) (2d wk). Unexciting \$5,000 after first round at \$6,800.

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There's Only One
Lord Taylor
MIAMI BEACH
OCEAN FRONT • 40th to 41st St.
COMPLETELY AIR-CONDITIONED
Reservations: Walter Jacobs

Josephine BAKER

—announces
her
plans
for the
coming
Season—

NOW APPEARING nite club engagement at
the new "CHEZ JOSEPHINE BAKER CAFE"
in Mexico City until April 15, 1952



UNITED STATES NITE CLUB TOUR,
opening engagement at

- HOTEL LAST FRONTIER, in Las Vegas — April 18, 1952.
- MAY 2d, 1952 — Ciro's Hollywood, California.
- MAY 27th — Tick-Tock Club, Milwaukee, Wisconsin.
- JUNE 2, 1952 — New York City — return for limited nite club engagement.
- JUNE 20th — Departure for South American tour nite club engagements, opening Rio de Janeiro, June 25th, 1952.
- OCTOBER 3, 1952 — Exclusive New York opening of club "Chez Josephine Baker," ultra smart East side location, soon to be announced.
- TELEVISION: Sustaining television half hour show "Chez Josephine Baker" Fall, 1952, in preparation.
- FILMS: Screen play nearing completion for filming in 1953, "The Josephine Baker Story."
- RECORDINGS: New album being edited for Fall release, 1952.
- 1950-51 Theatrical Tour throughout America.
- 1952 — Successful nite club engagement concluded March 15th at El Patio, Mexico City.



Exclusive personal management—
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PLaza 3-3020

Wardrobe current season:
PIERRE BALMAIN, CHRISTIAN DIOR,
JACQUES GRIFFE, PARIS

New wardrobe American Café debut
at Ciro's in Hollywood by
CHRISTIAN DIOR, PARIS

Musical Director:
JOÉ ROUILLON, PARIS

TV Pix Programming on Service Basis, Landau's New Sales Plan

New sales plan for television films under which local TV stations can buy as much as four hours of vidpix programming per week on a service basis was unveiled this week by the recently-created Ely Landau Productions. At the same time, Landau, who was formerly radio-TV chief for the Emil Mogul agency, disclosed that his outfit has completed pilot films in nine different categories of programs, several of which will be in complete series form (13 or 26 shows) within 30 days.

New production firm is prepared to offer stations a balanced programming setup on film of from one to four weekly, with prices to be pro-rated on the number of shows they take and on their market size. Landau, claiming to be bankrolled by three private N. Y. individuals and two from Miami, said that more \$1,500,000 will be budgeted for production during the first nine months of operation. He added that he has already acquired a number of properties, as well as writers and directors.

Illustrating the type of programming included in the four-hour package, Landau cited a self-contained soap opera, comprising five 15-minute stanzas, produced for less than \$17,000; a series of quarter-hour sports and film celeb shows, dealing with the life of personalities in each, budgeted at under \$2,000 per show, and a moppet show combining live action with animation and produced in color, brought in for less than \$6,000.

Most of the current production is centered in N. Y., but Landau

(Continued on page 38)

NEW PACKAGER TEES WITH 4 TV SERIES

Hollywood, March 25. Half-hour series tagged "Date with Destiny" will launch the production efforts of Pennant Productions, Inc., new \$100,000 firm established here by Ed Woods-worth and Harrison Dunham to package radio and television properties being readied for production shortly.

Pennant, which has taken space at General Service studios, plans New York, Chicago and London offices.

Mitchell Bares UA Vidfilm Aspiration

Hollywood, March 25. United Artists is contacting name pix producers about a possible vidfilm production, Teevee director John H. Mitchell reported, stating UA plans 100% film programming for video.

Firm will partially or wholly finance as well as distribute. Mitchell believes future of video lies in film but doesn't necessarily think television will move to the Coast. He is setting up sales organizations in 41 markets. Mitchell says UA has product now but is thinking of the future. He will be here in a fortnight "taking a very good look at a lot of things."

Nebbs' Vidpix
Hollywood, March 25. "The Nebbs," long a popular comic strip of family foibles, will be filmed for television by George Rosenberg, agent, and radio writers Henry Hoople and Fred Fox, formerly with Judy Canova. Group is negotiating with a studio to rush a pilot to the market.

Snader Telepix's Own Hit Parade

Louis D. Snader Productions will swing into the production of current pop tunes for its Telecriptions briefs for the first time this week. Outfit, which leases the Telecriptions to local stations throughout the country to use for disk jockey-type shows, has been concentrating until now on standards. Production of the current tunes, according to Snader, will permit TV outlets to keep pace with radio deejay shows and to produce virtually their own Hit Parades.

Snader explained that he's negotiated a deal with the major music publishers to inform him in advance, at the same time they inform the disk jockeys, on which will be their plug tunes each month. He plans to produce Telecriptions on the 10 top tunes each month and feed them to stations "while they're hot." He said that his outfit will be able to lens the Telecriptions and get them in the hands of stations within 30 days after it learns which are to be plug tunes.

Fairbanks Charges TV 'Mediocrity' Due to 'Viewer-Go-Home' Attitude

'LETTERS TO AMERICA' 14G SERIES AS VIDPIX

Stella Linden, who's scripted a number of the "Foreign Intrigue" vidfilm stanzas in Sweden for producers-director Sheldon Reynolds, arrived in N. Y. last week from Stockholm to wrap up financing and a sponsorship deal for a new series she plans to produce on her own in the Swedish capital. Titled "Letters to America," the format of the half-hour pix will revolve around an American writer scouting Europe for human interest stories on the problems of the average European people, how they live, etc.

G-L's 'Go Film' Pitch to Clients

In a move that may spur a number of television shows to switch from live to film production, G-L Enterprises, Inc., an indie N. Y. vidfilm production firm, this week offered bankrollers a chance to produce their shows on film for the same cost as the live show, and also to earn a profit on subsequent-run rights to the programs.

Outfit claims to have several indie backers who are putting up money to finance the operation. With that coin behind it, G-L plans to pay the difference between live

Hollywood, March 25. Back from a five-week survey junket of the nation's television outlets, vidpix producer Jerry Fairbanks lashed indie station operators for short-sightedness, declaring that their programming is "headed for mediocrity if the operators don't change their current indifferent attitude." He reported indies display a stiff policy of resistance to re-runs, and a "disregard for the basic principles of good showmanship, an unrealistic program of trying to get everything for nothing, and a viewer-go-home attitude."

However, operators in cities with multiple stations have a much greater appreciation of quality programming, the producer observed. He said, "The difference in policies when competition is involved is amazing. Operators in cities of more than two outlets and network affiliate station managers are vitally interested in good, entertaining programs. And the prestige of filmed-in-Hollywood shows is soaring. Where once there was a reticence toward film there is now an enthusiasm for it." "Unfortunately there are not enough multiple-station markets available currently so that the pro-

(Continued on page 38)

Vidpix Chatter

Hollywood

Howard Duff video guesting in N. Y., set for "Hollywood Screen Test" April 7, "Show of Shows" April 12. . . Newly-formed Arrow Productions, headed by Leon Fromkess and Harry S. Rothschild, launches initial series, "Ramar of the Jungle," at KTTV studios May 5, and has two additional series in the works. Fromkess is exec producer and Rudy Flahow will produce "Ramar," to be directed by Lew Landers. . . Edward Everett Horton replaces Richard Hayden in "Wilbur Post" series produced by Bernard Swartz for Edward Lewis Productions at Motion Picture Center studios. . . Lancer Productions, subsidiary of Bing Crosby Enterprises, guns a two series April 8, "Those Were the Days," Bernard Girard-Dick Dorso production, and "Corny Johnson," Girard production, while BCE begins "Perry Mason" series March 30, Basil Grillo exec producer. George Macready is being negotiated for lead in "Mason." . . Charles Haas and E. A. Dupont inked to direct alternately on next six "Big Town" vidpix for Jack Gross and Philip Krasne at General Service studios. Ralph Acton has been named casting director. . . Arthur Weitzel and Clyde Gessell of Firestone Tire Corp. returned to Akron following sessions with execs of Jerry Fairbanks Prod. . . Pilot pic on educational series has been canned by Arizona Motion Picture Corp. at Mesa, Ariz. . . Edmund McCanna Productions packaging a "Mr. and Mrs." video show featuring Mary and Harry Hickox. . . Gordon Thompson inked Wilding Pictures to take charge of sales in Cleveland division for Jerry Fairbanks.

New York

Dison Stewart, co-founder of Transradio Press, named exec veepee of the Grattan TV-Radio division, created to produce vidpix in Italy for American TV stations. . . John H. Mitchell, United Artists TV chief, to the Coast to line up new vidfilm properties for syndication by his outfit. . . Dick Cahill, midwest supervisor for NBC's TV film syndication, in N.Y. over the weekend for huddles with department chief Jack Cron. . . Richard G. Brown, Jr., named UA-TV sales rep for New Orleans, bringing the outfit a step nearer its plan of having a sales staffer in each TV market in the country. . . NBC-TV film salesmen H. Weller Keever, Bill Grainger and Dan Cherkoff off on swings through their various territories this week. . . Sterling TV has formed a separate stock shot division to provide specified film footage to networks, agencies and other users. . . CBS-TV Film Sales has sold its "Files of Jeffrey Jones" to Pearson Pharmacal for airing via KING-TV, Seattle. Table Talk Pastry, Worcester, Mass., has extended its sponsorship on CBS-TV's "Range Rider" series, produced by Gene Autry's Flying A Productions, for an additional 26 weeks on WJAR-TV, Providence.

TV Films in Production

as of Friday, March 21

ARROW PRODUCTIONS

KTTV Studios, Hollywood
"RAMAR OF THE JUNGLE" 26 half-hour jungle adventure telepix series begins shooting May 1. Producer: Harry S. Rothschild, Leon Fromkess.
Film Producer: Rudolph Flathow
Director: Lew Landers

WILLIAM F. BROIDY PRODS.

Sunset Studios, Hollywood
"WILLIAM F. BROIDY" half-hour telepix series sponsored by Kellogg's now shooting third series of thirteen. Guy Madison and Andy Devine head cast.
Producer: William F. Broidy
Associate producer: Wesley Barry
Director: Frank McDonald

CBS-TV

"AMOS 'N' ANDY" Hal Roach Studios, Culver City series of character comedy telepix now shooting.
Sponsored: Blatz Beer.
Supervisors: Freeman Godsen, Charles Correll.
Director: Charles Barton.
Producer: James Fonda

JACK CHERTOK PRODS.

General Service Studios, Hollywood
"SKY KING" series of half-hour vidpix for Derby Foods shooting.
Cast: Kirby Grant, Gloria Winter, Ron Hagerthy, set leads.
"PERRY MASON" series of half-hour vidpix telepix will begin shooting March 30.
Producer: Richard Dorso
Associate producer: Dick Dorso
Director: Richard Dorso

COSMAN PRODS.

Hal Roach Studios, Culver City
"IN THE LAW" series of half-hour telepix starring George Raft shooting to March 25.
Producer: Jean Yarbrough
Director: George Archambaud

BING CROSBY ENTERPRISES

RKO-Pathé, Culver City
"REBOUND" series of half-hour adult dramas sponsored by Packard Motor Car Corp. currently shooting.
Executive producer: Basil Grillo
Producer: Bernard Girard
Director: B. Girard
"PERRY MASON" series of half-hour vidpix telepix will begin shooting March 30.
Producer: Richard Dorso
Associate producer: Dick Dorso
Director: Richard Dorso

DESILU PRODS., INC.

General Service Studios, Hollywood
"I LOVE LUCY" half-hour comedy series for CBS-TV, sponsored by Philip Morris, shooting to April 1.
Cast: Lucille Ball, Desi Arnaz set leads with William Frawley, Vivian Vance in support. No parts to fill.
Producer: Jack Cagney
Director: Marc Daniels
Writers: Jess Oppenheimer, Madelyn Fugh, Bob Carroll

DONLEVY CORP.

Republic Studios, North Hollywood
"DANGEROUS ASSIGNMENT" half-hour adventure series starring Brian Donlevy shooting two films a week, 32 to be shot to June.
Producer: Harold E. Knox
Director: Bill Karn

DOUGFAIR CORP.

666 N. Robertson Blvd., Hollywood
Now shooting "TERRY AND THE PIRATES" 26 half-hour adventure telepix. Cast: John Bar, Mari Blanchard, William Tracy, Gloria Saunders, Jack Kruschen.
Producer: Dougfair Corp.
Director: Dick Irving

JERRY FAIRBANKS

6032 Sunset Blvd., Hollywood
"HOLLYWOOD THEATRE" half-hour drama series resumes shooting April 1. Directors: Derwin Abbe, Arnold Western

FILMCAFT PRODS.

8431 Melrose, Hollywood
"GROUCHO MARK" started in 30 half-hour audience participation film productions, to be made once a week, began Aug. 23 for NBC. DeSoto-Plumhead sponsoring.
Producer: John Guedel
Film producer: J. Lindenbaum
Directors: Bob Dwan, Bernice Smith

FLYING A PRODUCTIONS

6920 Sunset Blvd., Hollywood
"RANGE RIDER" second half of series of 52 half-hour telepix now shooting. Jack Mahoney, Dick Jones in fixed leads.
Producer: Louis Gray
Director: Wallace Fox

GROSS-KRASNE, INC.

General Service Studios, Hollywood
"BIG TOWN" series of 26 half-hour telepix sponsored by Lever Brothers starts April 1. Patrick McVey and Jane Nigh set leads.
Producers: Jack J. Gross and Philip N. Krasne
Director: E. A. Dupont

JOHN GUEDEL PRODS.

600 Taff Bldg., Hollywood
"LIFE WITH LINKLETTER" starring Art Linkletter in series of 16 vidpix, half-hour audience participation show for ABC week, shooting every other week for 26 weeks.
Great Giant sponsors.
Producer: John Guedel
Director: Irvin Atkins

HOLLYWOOD TELEVISION SERVICE

Republic Studios, North Hollywood
"COMMANDO CODY-SKY MARSHAL OF THE UNIVERSE" series of 39 half-hour science fiction telepix now shooting. Judd Holdren, Almie Towne head cast with William Schallert in support.
Producer: Phillip Lor
Director: Fred Brannon

HOOR GLASS PRODS.

6325 Sunset, Hollywood
Shooting "MAN OF TOMORROW" series of 15-minute telepix.
Producer: Wanda Tuckoch
Director: George DeNormand

LANCER PRODUCTIONS

RKO-Pathé, Culver City
"THOSE WERE THE DAYS" half-hour telepix series starts shooting April 8. Producers: Bernard Girard, Richard Dorso
"CORNY JOHNSON" series of half-hour comedy pic begins shooting April 8.
Producer-director: Bernard Girard
"TRAUMA" series begins shooting May 1. Half-hour drama.
Producers: Bernard Girard, Richard Dorso
Executive Producer: Basil Grillo

EDWARD LEWIS PRODS.

Motion Picture Center, Hollywood
Series of half-hour dramas featuring Irene Dunne as femme resumes shooting April 1.
Producer: Edward Lewis
Production manager: William Stevens

PHILLIPS LORD PRODS.

Republic Studios, North Hollywood
"GANGBUSTER" series for NBC-TV, sponsored by Chesterfield, now shooting.
Producer: Phillip Lor
Director: Lew Landers

MARTED PRODUCTIONS

Swanstrom Studios, Hollywood
"THE HOT STOVE LEAGUE" Leo Durocher and Laraine Day star in a series of 104 quarter-hour interviews of baseball greats. Different guest stars each week.
Producer: Marty Martin, Ted Kneeland
Writer: Robert Todd

MURPHY-THOMAS PRODS.

General Service Studios, Hollywood
"FRONTIER DETECTIVES" half-hour series of 13 films start shooting April 1. Victor Jory toplines.
Producer: Stanley Murphy

ROLAND REED PRODS.

Hal Roach Studios, Culver City
Now shooting "MYSTERY THEATRE" series of half-hour adventure telepix.
Producer: J. Donald Wilson
Director: Howard Bretherton

REVUE PRODUCTIONS

Eagle Lion Studios, Hollywood
Half-hour series of adult drama telepix resume shooting in April for Revue Prods.
Producer: Revue Productions
Director: Axel Gruenberg, Richard Irving, Norman Lloyd

ROY ROGERS PRODUCTIONS

Goldwyn Studio, Hollywood
ROY ROGERS now shooting ten oater telepix. Vidpix are half-hour each. Roy Rogers, Dale Evans, Kopline, Pat Brady in support. General western parts to fill. Sponsored by General Foods for NBC-TV.
Producer: Roy Rogers
Associate producer: Jack Lacey
Director: Bob Walker

SCREEN TELEVIDEO PRODS.

Eagle Lion Studios, Hollywood
"ELECTRIC THEATRE" series of half-hour drama telepix resumes shooting March 31.
Producer: Gil Ralston
Director: Victor Stolov

SHOWCASE PRODUCTIONS

Hal Roach Studios, Culver City
"RACKET SQUAD" series of half-hour adventure telepix resumes shooting April 2.
Producer: Hal Roach, Jr., Carroll Case
Director: Jim Thirling

SNADER TELESCRIPTIONS

177 S. Beverly Dr., Beverly Hills
March 27, a shooting session with Fran Warren. A shooting session with April Stevens goes same day.
Producer: Louis D. Snader

TEEVEE COMPANY

California Studios, Hollywood
"LITTLE THEATRE" series of O. Henry type drama shootings, each five minutes in length, two being combined to make quarter hour telepix.
Associate producer: Sherman Harris
Executive producer: Marc Frederic
Director: William Asher

FRANK WISBAR PRODS.

Eagle Lion Studios, Hollywood
"FIREFIRE THEATRE" series of half-hour adult dramas resume shooting mid-April.
Producer-director: Frank Wisbar
Associate producer: Sidney Smith

ZIV TV

5235 Clinton St., Hollywood
Five in "UNEXPECTED" series of half-hour telepix shoot in March.
Six "BOSTON BLACKIE" telepix in half-hour series shoot in March.
Four "CISCO KID" half-hour telepix scheduled for March shooting.
Director: Paul Landres, Eddie Davis, So-bey Marlin

Await Ruling On Legality of AFM

5% Formula on Pix

Hollywood, March 25. Long-awaited verdict as to whether General Service Studios' owners, James and George Nasser, must comply with American Federation of Musicians' 5% pix-to-television format, plus rescoring of four pix they want to sell to video, will be handed down Friday (28). Referee in bankruptcy Benno M. Brink last Thursday heard final arguments in the controversy, in which the Nassers have challenged the legality of the formula.

Emanuel Gordon, of the AFM general counsel's office in N. Y., analyzed the 5% format, and introduced evidence showing the 5% was calculated on various bases, depending on methods of distribution. He said irreparable damage would be caused if the established format was upset by the court, and added it was impossible to determine damages in advance. "We consider it a fair formula, notwithstanding the Nassers' contention to the contrary," he stated. Gordon maintained that AFM has a property right in the four pix involved via the music and soundtracks, in the nature of what he termed equitable servitude.

READY 'ANDERSEN'

COLOR VIDPIX SERIES

Hollywood, March 25. Scandinavian-American Television Co. launches lensing of first 13 in vidpix series, "Hans Christian Andersen," in Copenhagen, Denmark, April 13, with telepix to be shot in color. Bernard Bros., pantomime team, have been set for series, and Joan Vohs and Allyn Smith have been set for femme leads.

Male lead and narrator will be set here shortly with the rest of the cast to be picked in Copenhagen.

Karl E. Moseby, v.p. of the company; Thos Brooks, production manager, and sales rep Walter Klinger left last week for Copenhagen to start the series. Malvin Wald, on the scene, has finished 13 telecasts.

Meanwhile, Samuel Goldwyn's "Hans Christian Andersen," starring Danny Kaye from a script by Moss Hart, is in production.

CBS PREPS TV CITY FOR N. Y.

Birth of a Salesman

Practically every major exec at NBC has been pulled into the "soft market" AM-TV breach and has joined the Madison ave. brief-case contingent as salesmen in an effort to plug up those valuable network holes, particularly in television.

All the top boys are in there pitching these days, with even "Pat" Weaver, the web's No. 1 TV braintruster, out peddling the web's wares. Even the sales promotion boys at NBC are selling—or trying to.

While in the past prexy Joseph H. McConnell, board chairman Niles Trammell, and exec veepee and radio administrator Charles Denny, have hit the sales trail, generally they've been held in reserve for the flash plays. Now it's high up on their day-to-day agenda.

\$3,000,000 Moving Day (& Date) For ABC in N. Y., Chi, Coast

ABC's \$1,250,000 new radio studios on West 66 St., N. Y., to which the web will move on April 1, underline the chain's faith both in radio and its own financial health.

The 11 studios housed in the former Wilson warehouse, which adjoins the ABC Television Centre, are modern architecturally, electronically up-to-date, physically attractive and efficient from an engineering point of view. April will be a \$3,000,000 moving month for ABC, when its Coast and Central divisions, similarly leave NBC precincts (hangovers from the days when the Blue Network was an NBC adjunct). In Chi ABC moves April 21 from the Merchandise Mart to the Daily News building (in which Mutual's WGN had been housed). Web's and WENR's facilities will be on the 24th and 25th floors, where five new studios are being completed and equipped at a cost of \$500,000, in addition to one already set up. Two of the six will be for combined AM-TV operations.

In Hollywood the skeln's western division and KECA move April 1 to the remodeled ABC building on North Vine St. The Coast setup, combining all AM operations under one roof, cost \$1,250,000 for equipment and construction. It includes 12 studios and announcers' booths, with three audience studios having an average of 321 seats.

ABC engineering v.p. Frank Marx said that the new Gotham radio building, which will also serve WJZ, was "made to last," taking into account not only latest technological advances, but also probable future needs. Stress was placed on compactness and efficiency. At the same time the possibility that some AM studios may also be needed for tele was also covered.

Four of the studios (one with 30,000 cubic feet and three with 27,000 cubic feet) provide room

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CBS-TV's Dilemma On Alcoa, Wrigley

CBS-TV this week found itself in the middle of a sponsor dilemma. Aluminum Corp. of America, which bankrolls the Ed Murrow Sunday afternoon "See It Now," has asked the network for later time segment, preferably the Sunday at 7 p.m. slot, in a bid for a bigger audience. The latter period is occupied by the Wrigley-sponsored Gene Autry program. In view of Wrigley's longtime and intimate association with CBS (the gum outfit has frequently taken CBS off the radio hook by picking up the tab on sustainers), the network has no desire to court ill favor. At the same time it wants to keep Alcoa happy.

It's understood CBS has offered the 6:30 Sunday period to Alcoa, but the latter is holding out for 7. The 6:30 time is occupied by Sam Levenson, who is sustaining. However, the Levenson program has hit a 22.8 rating and since his return the Autry film series has climbed from a 19.4 in February to 28.9 on the March Nielsen, which would indicate Wrigley's desire to stay put.

L.A. ARCHITECTS SHIFT TO GOTHAM

By GEORGE ROSEN

Two significant moves are seen pointing to the fact that CBS is seriously involved in prepping a TV City on the outskirts of New York. It's been learned that the Coast architect firm of William Pereira & Charles Luckman (ex-Lever Bros. prexy), who designed the \$12,000,000 CBS-TV City currently under construction in Los Angeles, is opening offices in Manhattan.

Furthermore, it's known that CBS already has completed a preliminary blueprint of a TV City adjacent to New York, probably in Westchester County, with Columbia having a large-acreage tract under long-term lease.

The recent shifting of Howard Meighan out of the CBS Radio presidency, with Adrian Murphy taking his place, is seen as having TV City overtones. While it was announced that Meighan was moving into the general executive setup of the parent CBS company, there was no revelation of a specific assignment for him. However, it's believed that Meighan, who headed up by the CBS Coast operation during the blueprint stages for the mammoth L. A. TV City construction, will devote his energies toward a similar project in the east.

While there's been talk in the past of a TV City to serve the purposes of all the networks, the idea practically died aborning, because of the failure of the webs to get together. The need for a TV City is more acute for CBS than for NBC, in view of the latter's studio facilities in Radio City. Columbia prexy Frank Stanton has approached RCA board chairman David Sarnoff and NBC prexy Joseph H. McConnell with the idea of teaming up on a "one big TV City project." NBC nixed the idea, deciding against any such collaboration.

17 Scattered Theatres

CBS presently has 17 theatres and studios scattered throughout New York City, representing an investment of millions of dollars strictly for lend-lease properties. The network's trucking bill alone for carting of scenery and equipment to various theatres costs \$40,000 a month, or nearly \$500,000 a year. CBS feels channeling that kind of coin into creative programming would make a lot more sense.

During a recent Coast visit to inspect progress on the TV City under construction there, Stanton made known his desires for a similar project in New York, which he considers even more acute than the L.A. structure. It's Stanton's conviction that, just as Hollywood grew out of the geographical needs for plx making, a video community adjacent to New York will spring up, inspiring a residential community of talent and other creative components, as well as a shift of operations for agencies and other allied facets.

While CBS is non-committal on the actual site of the proposed TV City, it's a virtual certainty that a Westchester County acreage has been acquired for the project.

Anthracite, Minute Maid Cancel ABC-TV Shows

ABC-TV has received cancellations on two programs, bankrolled by the Anthracite Institute and Minute Maid.

Minute Maid is dropping out of the Gayelord Hauser show, which it backs on Wednesdays at 1-1:15 p.m., after the April 23 telecast. The show's sustaining edition, Fridays at 1 p.m., exits on April 25.

The anthracite outfit, which has been sponsoring the "Better Home Show" with Norman Brookshire Saturdays at 6:30 p.m., bows out after the April 26 broadcast.

Benny-Hope-Crosby Sponsor Fade Cues in 10G Radio Program Ceiling

'Who, Me?'

Sir Laurence Olivier and Vivien Leigh failed to appear as announced on CBS-TV's "See It Now" Sunday (23), reportedly due to the fact that they had never actually consented to do the show. Seems that a femme rep in the British press office in N. Y. had set up the deal with "See It" producers Edward R. Murrow and Fred W. Friendly without consulting the Oliviers in advance. When the husband and wife thesping team heard about it, they refused, and the gal was fired.

Oliviers were to have traveled to Brooklyn for the show, to lecture Brooklynites on British culture from one of the English buses the British sent to the U. S. as a public relations goodwill gesture. Duo, currently co-starring in the two "Cleopatras" on Broadway, has consistently refused lucrative offers to appear on TV while in N. Y.

It now looks virtually certain that Jack Benny, Bob Hope and Bing Crosby—the three top-budgeted personality shows in radio—will lose their sponsors at the end of the current season. From here on in, the \$8,500-\$10,000 bracket will be tops in AM, as reflected in the Chesterfield purchase (at 10G a week) of Dean Martin & Jerry Lewis for next season. On the other hand, Chesterfield is calling it quits on the Hope and Crosby stanzas, each of which carries a nut in excess of \$30,000 a week.

If Hope and/or Crosby return to the AM kilocycles next season, it's a foregone conclusion that it'll be at a considerably reduced price, with trimmed productional accoutrements.

Major Ripley is in the contemplated Benny cancellation, for the comic, despite his 20 years in radio, almost invariably cops the No. 1 Nielsen rating laurels. On the other hand, a top AM rating today translates itself into a 13 or 14 Nielsen, which, on a cost-per-thousand basis, doesn't jell with a \$40,000 weekly program budget. Chesterfield's action is even more understandable in view of the fact that both Hope and Crosby are out of the Top 10 Nielsen ranking.

Ben Duffy, prexy of BBD&O, agency on the Lucky Strike account, has indicated that the ciggie company would bow out of the Benny radio sponsorship, with the comedian henceforth restricting himself to TV on a possible alternate-week basis.

A&A's No. 1 Radio Status Seen Sequel To Click in Video

One of the major long-range program phenomena, paralleling the Jack Benny saga, is the emergence of the Amos 'n' Andy CBS radio show at the top of the Nielsen heap in the Feb. 10-16 tabulation. For the past couple of years, it was a case of Benny and "Lux Radio Theatre" alternating in sharing the No. 1 spot, but the new Nielsens project A & A in the leadership, with Lux No. 2 and Benny in third position.

Whereas in the case of Benny his top Nielsen payoff has been a continuing thing, the A & A emergence has significant auxiliary overtones, with the recapturing of their large radio audience attributed in part to the show's click as a TV attraction. One of the oldest shows in AM, the A & A radio buildup as a sequel to their TV success, will be watched closely by the networks because of the current thinking, notably around CBS, to resurrect former radio properties that have since hurdled the transition into video.

The Nielsen top 10 follows:

Amos 'n' Andy.....	13.7
Lux Radio Theatre.....	13.0
Jack Benny.....	12.2
Edgar Bergen.....	11.3
People Are Funny.....	10.9
Dragnet.....	10.5
Our Miss Brooks.....	9.6
Fibber & Molly.....	9.4
You Bet Your Life.....	9.1
Dr. Christian.....	9.1

'Candid Camera' Switches To WCBS-TV; Gets Sponsor

Allen Funt's "Candid Camera," currently aired twice each Wednesday night via WJZ-TV, ABC video web's N. Y. flagship, moves April 1 to WCBS-TV, the CBS web's key N. Y. station, where it will hold down the Tuesday night 10:30 to 11 slot. Ruppert Beer continues as sponsor.

That period on WCBS-TV is now occupied by "My Friend Irma," a network show. Latter moves into the Friday at 8:30 period starting next week as part of a switch to provide it with greater station clearances. CBS web returned the Tuesday night time to affiliates for local programming. On WJZ-TV, "Camera" has been aired as a quarter-hour show Wednesdays, once at 7:15 p.m. and again at midnight.

Butter Up Ford On Sharing 'Toast'

Sponsorship status of the CBS-TV "Toast of the Town" for next season apparently is in a state of confusion at the moment, with strong possibility that the 60-minute Ed Sullivan-emceed Sunday night showcase may wind up as a split bankrolling enterprise.

Situation again points up the client-agency alarms over spiraling TV costs. With "Toast" due for a budget hike next season under its graduated scale terms, Lincoln-Mercury, which has been sponsoring the full hour since the show's inception, has asked the parent Ford Motor Co. to pick up half the tab, either alternating weekly for the full-hour pickup or splitting up the weekly sponsorship into two half-hour segments.

Ford will be available for a show since it is dropping the James Melton Thursday night program on NBC-TV.

WMCA Series On Self-Styled Patriots Attacking Schools

WMCA, N.Y., currently doing an expose series on the New York waterfront, will launch a twice-weekly series on forces which are attacking the public school system under the guise of anti-Communism.

Five broadcasts will feature interviews with figures in three suburban communities—Scarsdale, Port Washington and Englewood—where self-styled patriotic groups have been firing at the schools. According to the indie, the schools are being attacked with allegations that teachers and school texts are "subversive." Mrs. Nathan Straus, WMCA education and public service director, said that this "hysteria" indicates "the immediate need to inform and organize local citizens in defense of their schools." Mrs. Dorothy Dunbar Bromley, of the N.Y. Herald Tribune, has visited the three communities, recording interviews with local citizens, school officials and critics of the schools.

Great White Way

Gagsters in the CBS-TV program department are kidding Henry White, business manager of the department, about his new package idea, titled "Night Court."

White got into a slight altercation with a Broadway traffic cop last Thursday night (20) over his right to park his small car among a fleet of limousines near a legit house. Cop called the paddywagon and White was hauled off to court, where the judge suspended sentence. White, of course, missed the show he had planned to see that night.

CBS' 25% Rebate For TV Sponsors On Summer Ride

In an apparent switch in policy from that decided on last winter, CBS-TV has decided to give all regular sponsors staying on through the summer a 25% rebate on net program costs in addition to the regular 10% additional time discount. Deal is applicable to all sponsors in Class A time for eight consecutive weeks during July and August, provided the bankrollers are on for a full 13-week cycle before the summer and agree to remain on for 13 weeks after the summer period.

At a press conference last winter when the web's sales and research departments unveiled their findings on the success of last summer's sponsors, CBS-TV prez J. L. Van Volkenburg declared there would be no contributions made by the web towards program costs during July and August this year. (Web had picked up 33 1/3% of all program costs last summer.) Fact that he has now changed his mind is believed to point up further the current "softness" of the TV sponsorship picture.

Deal is applicable to sponsors of all shows aired from 6 to 11 p.m.

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Owens-Corning To CBS: 'Where on 'There'?

Deal for Owens-Corning to pick up the tab on CBS-TV's projected "You Are There" was virtually set this week, but finding a suitable time slot for the show is stalling the signaturing. Glass outfit has handed CBS a cancellation notice on the 15-minute Tuesday segment it had of the daytime Garry Moore show, in order to switch the coin outlay into "You Are There."

O-C has the 1:45 to 2 p.m. segment of Moore on Tuesdays, with the cancellation effective April 15. "There" is scheduled to tee off during the first week in June. Bankroller reportedly wants an early Sunday evening slot for the show, providing CBS can clear enough stations.

TV FREEZE, WEBS VS. STATIONS ON RATE CUTS, POLITICS IN NARTB SPOTLIGHT

Washington, March 25.

In an atmosphere resounding with the anticipated cracking of the television freeze, National Assn. of Radio and TV Broadcasters meets for its 30th annual convention next week at the Conrad Hilton Hotel in Chicago. Advance registrations indicate it will be the largest gathering of broadcasters in history and the most widely represented, with guests from Australia, India, Cuba, Mexico and Canada in attendance.

As usual, the management sessions, March 31 through April 2, will attract the greatest interest. With the TV broadcasting industry in the black and hundreds of radio operators clamoring to enter the visual medium, the impact of the freeze-lift is bound to dominate the convention, regardless of the formal agenda. Probably more so than at any previous convention, out-of-the-agenda gatherings will have high importance.

The convention will have a number of "firsts" which will accentuate its importance. It will be the first annual conclave of NARTB as the single, solid broadcasting trade association representing all TV networks. It will mark the first official appearance of Harold E. Fellows as president of NARTB. (Fellows assumed office June 4, nearly three months after the last convention.)

It will also mark the first appearance of Paul A. Walker as chairman of the FCC. His speech will probably be one of the high spots of the three-day sessions.

One-Big-Family Theme

And because NARTB now represents all the broadcasting media, it will be the first convention in which the emphasis agenda-wise is on subject matter on which there is no conflict between radio and television, the association points out, is designed for both radio and TV broadcasters.

The agenda reflects the growing concept of NARTB as a trade organization operating in broad fields of service to all members. This is noted particularly in sessions on audience research, merchandising, government relations and public relations.

Even the television sessions have been geared to attract the interest of radio as well as TV broadcaster.

Probably the best attended session at the convention will be the "confession" panel on Wednesday morning in which "veteran" TV broadcasters from all over the na-

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Chi's Big Show

National Assn. of Radio and TV Broadcasters has lined up top talent to entertain the convention delegates at the annual banquet next Wednesday night (2) at the Conrad Hilton hotel in Chicago.

After-dinner show will have Lou Holtz, Patti Page, Kay Thompson and Williams Bros.; Corp. Joseph Murphy, song writer; Merriell Abbott dancers; Whiteguards quartet, and Lew Diamond and his orchestra.

'Today' at Night As Buildup Showcase

NBC-TV will showcase its early-bird "Today" show next Monday night (31) in the 9 to 9:30 slot, in a move designed to provide wider exposure for the show not only to home viewers but to agencies and prospective clients. One-shot airing will occupy the time usually held by "Lights Out," on which Admiral checked off as sponsor this week.

NBC-TV thinks a one-shot showcasing of "Today" in the Monday night period would open new sales potentialities for the latter show. "Today" is aired cross-the-board from 7 to 9 a.m. and so, according to NBC execs, it's possible that many agency execs and their clients have not become sufficiently familiar with it. Format on the Monday night airing would follow basically the same as that used during the regular morning broadcasts.

"Lights Out" would then be continued on successive Mondays as a sustainer, since NBC feels it can line up a new sponsor for the show to replace Admiral, which is checking off.

DICK JONES TO DuMONT AS O&O MANAGER

Dick Jones, former Fort Industries vicepres and general manager of WJBK (AM and TV), Detroit, joined the DuMont web this week in the newly-created post of manager of o&o stations. He'll also serve in his new job as manager of WABD, DuMont's N. Y. flagship, which is also a new post at the web.

According to Chris J. Witting, DuMont network chief, Jones was tapped for the job as one of several moves being lined up to strengthen various departments inside the web. Until now, Witting pointed out, he himself has served as WABD's g.m. but, with Jones' appointment, the station will be operated on more of an autonomous setup, with sales and programming departments separated from the network departments.

Jones will also be nominally in charge of DuMont's WTTG, Washington, and WDTV, Pittsburgh, but since both those stations are now operating healthily in the black, he'll be most active from the start as WABD's chief helmsman.

Budweiser Beer Mulls

Skip-a-Week Trim On Ken Murray TV Show

Budweiser may join the list of TV sponsors cutting back to an alternate week setup on hour-long shows by adopting the skip-a-week setup for its Ken Murray show on CBS-TV next fall.

Even though the show is a CBS house package, the D'Arcy agency, which handles the Budweiser account, is out canvassing other top agencies this week in an attempt to interest one of the latter's clients in picking up the alternate weeks. Beer outfit is committed to a weekly setup through the remainder of this season, which takes the Murray show into June.

Lincoln-Mercury is also pitching up alternate week sponsorship of its "Toast of the Town" on CBS-TV to its parent Ford company. (See separate story.)

Chi Awaiting

Damm's Blowup On Plugs, Rates

Considerable pre-NARTB convention excitement is being generated by the Walter Damm (WTMJ, Milwaukee) rump session of NBC affiliates, slated for Sunday (30) in Chicago. For years an industry "stormy petrel," Damm apparently has a lot of gripes he wants to get off his chest.

For one thing it's considered a certainty that he'll reprise his fight of last year for the elimination of the 24 free hours a month in TV which the affiliates are obliged to turn over to NBC. In addition, Damm is expected to spark a crusade among the affiliate membership designed to give the station a greater percentage of the network sponsorship spoils. Under the present coin allocation, stations get 30% of their TV rate card. Damm feels it's time the stations were getting a better shake.

Damm's perennial squawks over cuff plugs is also slated for a reprise, particularly with the situation aggravated only Sunday (23) by the Dean Martin-Jerry Lewis plugging of Revere cameras, restaurants, etc., on their "Colgate Comedy Hour" stanza. Damm has long regarded this as an evil and thinks the industry should do something about it pronto.

FLANAGAN RETURNS TO NARTSR EXEC POST

Tom F. Flanagan returns as managing director of the National Assn. of Radio & Television Stations Representatives after a two-year retirement due to ill health.

Flanagan succeeds Murray Grabhorn, who recently bowed out as NARTSR topper to join Edward Petry, station rep outfit; Flanagan was the first exec of the association, which covers the leading station reps, but left the organization two years ago because of his health.

'2 of Our Crews Are Missing'

NBC-TV not only lost transmission of its "Dennis Day Show" last Friday night (21) from the Coast because of a blizzard in the Denver area, but almost lost two of its technical crews as well. Weather conditions snafued the microwave link around Denver, killing the show east of there and forcing NBC to fill the half-hour slot with a film.

First crew was sent out early Friday morning but, when it was not heard from for several hours, a second crew was sent out. This one, too, failed to report back. Third crew was sent out, which found the other two marooned in the snowstorm. Three of them then worked on the relay link all day Saturday and NBC in N.Y. received its first clear picture following the breakdown at about 7:45 p.m. Saturday—just 15 minutes before the scheduled start of the Jimmy Durante show from Hollywood.

Day's show, on which Jack Benny was to have guested, was the only one affected by the blizzard, with no difficulties encountered on the N.Y. to L.A. shows that went out over the weekend. Under its standard "act of God" policy, NBC rebates only time costs to the sponsor but nothing on program costs. Sponsor on the Day show is RCA Victor, NBC web's parent company.

The 'Walker Enigma'

The industry is looking to next week's convention of the National Assn. of Radio-Television Broadcasters to resolve the "Paul Walker enigma." The new FCC chairman will make his first major address as one of the convention's highlights and broadcasters are hopeful that out of it will come some clarification as to the power Walker will exert as successor to Wayne Coy and in what direction he will move in trying to take the broadcasters out of their current confusions.

While Walker has been identified with the FCC for some years, his status as chairman, it's recognized, is something else again. At the moment the industry is distressed over the failure thus far to release the new TV allocations, although reports that they've been tossed out the window have been discounted. Any protracted holdup would put Walker on the spot for allowing an industry bursting at the seams for a much-needed expansion to be practically put back in camphor.

Specifically they want to know whether Walker is yielding to pressures from Governmental colleagues or whether he will exercise his newly-granted powers to hurdle the long-existing TV bottlenecks.

They're hoping that the Chi speech will clear the air.

TV Webs' \$15,213,792 Biz for Jan.

Tops Radio 2d Time in History

WNBT's SRO Strip

WNBT, N. Y. flagship of the NBC video web, posted the SRO sign on its 6:45 to 7 p.m. cross-the-board period this week, when it sold Van Heusen Shirts a new five-minute news show for the 6:45 to 6:50 strip. Quarter-hour block was opened up when the station cut the Tex McCrary-Jinx Falkenburg show from a half-hour to 15 minutes, following McCrary's temporary leave to campaign for General Eisenhower.

Sale to Van Heusen gives the station five minutes of news, then five of sports and five of weather in the 15-minute strip. Kruger Beer has the Bill Stern sports show in from 6:50 to 6:55, and Consolidated Edison bankrolls "Uncle Wetherby," a weather report, from 6:55 to 7.

WCAU's 32% Hike In Radio Billings

Philadelphia, March 25. Trend back to radio was seen here in WCAU sales report that local billings for four-week period ending March 18 were up 32% over the preceding four-week period, and represented a 27% increase over the comparable period in 1951, peak year in the station's history.

Sales Manager Jack deRussy said WCAU business is headed for an all-time this year. New and renewed contracts brought into WCAU fold during time covered by deRussy's report call for over 3,500 announcements and participations and 650 individual program periods.

While new business is, for the major part, announcements and participations, deRussy said, the 650 program periods indicates a healthy renewed interest in radio programming on part of local advertisers.

Ritz Bros.' TV 1-Shot

Hollywood, March 25. Ritz Bros. have been inked for "All-Star Revue" May 17 on a one-shot basis.

They'll provide their own package for the NBC-TV show, getting between \$15,000-\$17,500 as their share.

WOR's Wismer Dicker

WOR and WOR-TV, N. Y., are negotiating with Harry Wismer, former ABC sports director, for a cross-the-board tele stanza and a radio series. Move would probably not mean Wismer's giving up his Saturday evening co-op stanza on ABC.

Last October Wismer bowed out as ABC sports director in order to expand his freelancing. He has been doing the syndicated film series, "Teleports Digest," for a couple of years and also handles special sports events. Early next month he'll handle the Masters golf tourney for NBC.

CBS-TV's gross billings for January this year were up almost 95% for the same month in 1951, although the NBC video web racked up a greater total volume of sales, according to the latest Publishers Information Bureau statistics. In addition, the total gross billings for the four TV networks, amounting to \$15,213,792, topped those for the four radio webs, amounting to \$14,477,939, for the second time in history.

PIB billings show NBC-TV with gross billings for January this year of \$7,380,307, up about 73% over the \$4,187,222 racked up for the same month in 1951. CBS-TV billed \$5,109,023, as against \$2,601,165 for January, 1951. ABC-TV showed an increase of about 51%, with billings for January this year of \$2,007,314, as against \$1,328,719 for January last year. DuMont this year showed \$717,148, a hike of almost 64% over the \$435,527 billed during January, 1951.

While both NBC-TV and CBS-TV have more sponsored hours on the air this year, the fact that both webs boosted their card rates during 1951 is cited as one of the major contributing factors to the increase in billings. TV webs, incidentally, topped the radio webs in billings for the first time last September. Radio came back up during October, November and December but slipped behind TV for the second time in January.

On the AM side, CBS Radio was still well over \$800,000 ahead of NBC for January, but the latter web has been cutting into the CBS advantage gradually since last fall.

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Wall St. Clients Into Radio, TV

Bankers and brokers are moving into AM and TV in a big way as bankrollers. Reason, apparently, is that the banks are seeking to make more loans to private individuals and are consequently using mass media. At the same time the investment companies are trying to lure listeners to deposit their savings with them and brokers are trying to woo more coin for Wall Street.

Kidder, Peabody, Inc., this week signed to back a 15-minuter, "Your Money At Work" Sundays at 10:15 a.m., starting this week (30). United Business Service, investment newsletter, is backing "Your Investment Dollar," and Harris, Upham, brokerage house, is sponsoring Fulton Lewis, Jr.'s commentary one night weekly.

On WNBC and WNBT, N. Y., National City Bank and Chase National Bank are active. National City bought both spots and a news strip.

The financial dough is not only coming to other Gotham outlets but is also reaching important dimensions on stations in many other cities. Many of them are backing institutional or public service-type ailers.

In part it's a reflection of general economic conditions, with high prices cutting into people's savings, the volume of savings diminishing, citizens trying to get more of a return for their dough than banks offer in interest, etc.

Waring Status In Fall Up in Air

There's a strong possibility Fred Waring may not return to CBS-TV next fall for General Electric. GE has formally pacted for Dan Golen-paul's "Information Please" as a summer replacement for Waring. If "Information" proves successful during the summer, the bank-roller may retain the show next fall in place of Waring.

It's no secret in the trade that GE, while pleased with the Waring show as a prestige entry, is disappointed in its ratings. Bankroller last winter trimmed Waring from an hour to 30 minutes in an attempt to arrive at a better cost-per-thousand payoff. "Information," incidentally, represents the first show to be definitely signed as a summer replacement on CBS video. It will hold down Waring's Sunday night 9 to 9:30 period.

GEN. SARNOFF BACK FROM HOLLYWOOD O.O.

RCA board chairman David Sarnoff and chief counsel John T. Cahill get back from their Hollywood o.o. tomorrow (Thurs.) and will ready their findings to their colleagues.

Ostensibly a vacation primarily, and while General Sarnoff did go to LaQuinta for some desert sun, they also surveyed pix-TV scene in Hollywood.

'B'FAST TIME IS CREAM TIME'

Remember the Hinterland

Showmanship is a synonym for good taste. The informalities that might be accepted intra-trade don't necessarily conform to public standards.

A Lindy's or a Friar's style of comedy, bit of business, exaggerated bussing—be it between the opposite sexes or, worse, between males—falls strictly within the orbit of unshowmanly public performance. If not downright bad taste, the public osculation by men with men—the comics, of course, are the dominant if not the sole indulgers of this new "bit"—certainly must make the layman wonder what it's all about.

The exaggerated fraternal hugging by a comedy star of his partner, his guest, and even his parent, is not only silly but almost an abnormal performance according to average standards. Showmen who are attuned to these nuances seem surprisingly ignorant of public reaction. This refers dominantly to the TV comics. Everybody by now knows how even the gallant Frenchman's manner of bussing a war hero, on whom might be bestowed a high honor, still gets embarrassed titters among Yank audiences when seen in newsreels.

The reaction when comics suddenly wax osculatory in a hyper-brother act must be obvious. The recent binge of boy-meets-boy in a necking contest has become similarly embarrassing. No one will squawk if the vis-a-vis is Jane Russell or Marilyn Maxwell. Let's keep it that way.

WFIL PRECEDENT IN NEW FORMULA

Philadelphia, March 25.

WFIL here has revamped its rate structure by expanding Class A time, which previously started at 9 a.m., to 7 a.m.—thus putting the 7-9 a.m. breakfast period into the prime-time bracket.

Roger W. Clipp, general manager of the ABC affiliate, pointed out that two years ago, in March, 1950, WFIL realigned its rate structure by making the 9 a.m.-10 p.m. time Class A periods. At that time the move was mistakenly regarded by some sectors of the trade as a rate-slashing device. Actually, however, the adjustment meant an increase of 20% in the price of nearly three-fourths of the broadcast day and a decrease of about 7% for a quarter of the station's schedule.

Station feels that the wisdom of the move, equalizing day and evening rates for most of the day, is pointed up by its linking, at rate card face value, of General Mills' extensive spot campaign, "and yet at a cost actually less than that called for in General Mills' formula."

The General Mills formula has drawn fire from some segments of the trade, such as the National Assn. of Radio & Television Station Representatives, which views it as an attack on the present AM rate structure. GM has been seeking to place its heavy spot drive at 50% of the stations' one-time daytime rate, although 80% of the spots will be aired in Class A time. Station reps feel that GM should get a discount of only 30-35% and this should be based on the Class A rate, when bulk of the spots will be aired.

Clipp said that the bankroller "has taken the lead to come along with a realistic approach to nighttime radio buying, weighing nighttime radio rates against nighttime TV penetration. It need not and should not upset the individual radio station's economy. The answer lies in the 'realistic rate card' adopted by WFIL two years ago."

WFIL topper said the GM contract is a healthy result of a price structure that "protects a station's welfare and integrity and at the same time satisfied the good business judgment of the advertiser."

Bringing the 7-9 a.m. span into Class A bracket, of course, raises the rate for the breakfast period, a time which has been becoming more and more attractive to bankrollers as TV's inroads spread, particularly after dark.

"Time has proved the prediction that TV offers more formidable competition to radio in the night-

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Nielsen, Standard Audience Merger In Negotiation; '1 Big Yardstick'

MCA Tele Dept. Shaved

Music Corp. of America tele department was cut down by two this week with resignations of Jeff Hunter and Joe Amatura.

No replacements are contemplated at this time.

Semi-Autonomy, Black Ink in New DuMont Formula

Persistent rumors that the DuMont network will be completely separated from its parent DuMont Labs' company to operate on an autonomous basis were denied this week by network chief Chris J. Witting. He attributed the reports to a recent study of the network undertaken by the Trendle management consultant firm, which recommended such a move, but he said DuMont's charter of incorporation would preclude any such change.

According to Witting, the DuMont net has actually been operating more autonomously since early September when, he said, it began operating at a profit. Black ink operation, he added, resulted from the net's putting an end to a number of deals with sponsors, in which the web was actually subsidizing part of the program costs. Instead of following that pattern, he said, DuMont has decided not to raise its card rates as a lure to potential sponsors. He said the web probably won't institute a rate hike until it sells out at its current rate, which is considerably below that of competing networks.

It had been reported that the separation between the network and parent Labs outfit was in the works in an attempt to put DuMont in a better competitive position with the other nets. Witting was said to have been up for an executive title, with program chief James L. Caddigan and sales chief Ted ergman also to be made veepees. Witting revealed that Trendle had recommended he be made network prexy, but pointed out DuMont's charter provides for only one veepee, and that post is currently filled by an exec in another department of the operation.

Negotiations are still on between A. C. Nielsen and Standard Audit & Measurement, Inc., for merger of the two operations, both of which are currently engaged in a survey of individual station audience and network coverage.

Should the move go through it will be one of the biggest shake-ups in the audience measurement field since Nielsen bought out C. E. Hooper's national rating service two years ago (although leaving Hooper free to work in the local and non-network field). Wedding would parallel Nielsen's buying out of the Hooper opposition.

What is involved is the study of the coverage and circulation of individual stations and their webs. This kind of survey had been conducted by Broadcast Measurement Bureau (later tagged Broadcast Audience Measurement), a body in which the advertisers and agencies had representation. BMB, which issued two reports (the last in '50) in its history, passed out of the picture two years back because of recurring coin crisis, bickering on how studies should be conducted and fact that the sponsors and agencies had a finger in its conduct while not providing any real financial support. Dr. Kenneth Baker, NAB research chief who was acting BMB head, last year formed SAM to conduct a new BMB-type poll.

Although BMB had had the field to itself, the industry was faced with the possibility of two yardsticks three weeks ago when Nielsen Coverage Service was announced. NCS will cover individual AM and TV stations, as well as network shows, embrace out-of-home AM listening and multiple set ownership, with data broken down by counties and economic status. Working with Nielsen is John K. Churchill, ex-BMB research director.

NBC signed up for NCS, while CBS had previously backed SAM, making it a two-way split. ABC hasn't made a decision, but it's

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Tossup Who Gets Bergen for '52-'53

Edgar Bergen will do either 10 or 12 television shows next season and abandon radio completely, or else continue his once-a-week radio schedule with a maximum of four video shows during the season. Comedian, who's been huddling this week with Music Corp. of America veepee David (Sonny) Werblin, revealed before returning to the Coast yesterday (Tues.) that he's also had "attractive" offers from both CBS and NBC to sign on an exclusive basis for next year, but that it's still a toss-up between the two nets.

Bergen is currently under contract to CBS and to Coca-Cola, which bankrolls his Sunday night radio show. Both pacts expire at end of current season. He met with execs of Coke and the D'Arcy agency, which handles the soft

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'CONTINENTAL' AXED BY CAMFO HOSIFRY

Burlington Mills (Cameo Hosifry) notified CBS-TV this week that it's checking off "The Continental" after the April 17 broadcast.

Show is aired Tuesday and Thursday nights from 11:15 to 11:30 p. m. Web sales execs claimed this week to have another bankroller interested in the property. If the latter deal fails to jell, it's undecided whether CBS will retain the show as a sustainer with the hope of selling it soon, or return the time to local stations.

Kintner Sees No Conflicting Interests in ABC-UPT Merger

Washington, March 25.

Robert E. Kintner, ABC prexy, told the FCC yesterday (Mon.) he sees no conflict of interest which should result from merger of the network with United Paramount Theatres, Inc.

Testifying under cross-examination by Commission Counsel Fredrick Ford, who posed a long series of hypothetical situations which might arise in a company operating both theatres and a TV network, Kintner thought that producers of programs would determine use of media and that competitive conditions would govern their choice.

Asked whether AB-PT would use a program for home TV or Theatre TV, Kintner said the basic differences between two types of programs would decide which medium should be used and that producer would offer it to one or other.

Kintner saw no possible conflict between use of programs on home TV and pay-as-you-see TV for reason that he doesn't see latter as a competitor to free video. Good sponsored programs will prevent subscription TV from being an important factor in the home, he said, even if the FCC authorizes the pay-as-you-see service.

He said ABC has no plans for subscription TV and believes the

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History Repeats

Idea of repeat performances for television shows, to be premeed by WOR-TV, N.Y. indie, April 14, was actually incepted on radio 25 years ago. Bringing the idea into TV, as a result, completes the cycle.

In 1927, Ed Byron, now producer-director of "Mr. District Attorney," originated the "Crosley Theatre of the Air" via WLW, Cincinnati, which repeated the same drama Mondays through Fridays.

Jas. McConnell's NBC Exit After 21-Year Regime

Announcement that James McConnell, director of national spot sales for NBC, was exiting the network, after a 21-year association as one of the longtime NBC vets, comes on the heels of the current reappraising and overhauling which thus far has involved four major personalities. Previously it was revealed that Victor Norton was leaving as administrative veepee, effective April 1, with Carleton E. Smith being replaced as head of AM-TV station relations by Harry Bannister, general manager of WWJ and WWJ-TV in Detroit.

McConnell was recognized as one of the NBC fixtures, with a wide background and acquaintance, particularly among the agencies. But with national spots assuming more and more importance in the scheme of AM-TV things and representing one of the major chunks of industry business, the web echelon feels that the national spots setup must be stepped up at an accelerated tempo.

Since national spot was brought into Jim Gaines' o.a.o. operation, it has been enlarged to three times its personnel size. NBC is reported currently on the prowl for a "Jack Herbert-Ed Madden type of exec."

Asks 604G for 'Fun'

Los Angeles, March 25. Charging that ABC infringed on his "Fun Shop" in the radio series, "Fun Factory," Maxson Judell has filed suit for \$604,000. He alleged he negotiated with the network over a period of years for sale of his feature for broadcasting, but that no conclusion was reached.

Judell's "Fun Shop" has appeared as a syndicate feature, a book and a series of picture shorts.

CBS' \$8,000,000 Daytime Billings Bonanza in AM-TV Client Deals

CBS radio and TV networks finalized \$8,000,000 in daytime billings this week, based on new buy-ins on the Arthur Godfrey morning simulcast and Art Linkletter's afternoon "House Party" by Lever Bros. and Pillsbury. New deals give CBS-TV \$5,000,000 in new biz, and CBS radio the other \$3,000,000.

Starting Sept. 1, "Party" will take over the 2:45 to 3:15 p.m. slot cross-the-board on TV and expand an extra five minutes on radio, going from 3:15 to 3:45. Pillsbury has pacted for the 2:45 to 3 period on Mondays through Thursdays, with Lever taking the 3 to 3:15 slot the same days. On AM, Pillsbury, which now bankrolls the entire show, will cut back to 15 minutes cross-the-board, with Lever picking up the remaining five quarter-hours.

Godfrey's morning radio show is now simulcast from 10:15 to 10:30 Mondays through Thursdays under Lever Bros. sponsorship. Starting

Sept. 1, Pillsbury moves in on a simulcast basis on the 10:30 to 10:45 segment the same four days each week. (Simulcast is impossible on Fridays because Godfrey broadcasts the show that day from his farm.)

Expansion of the Godfrey simulcast will force a move of CBS-TV's "Bride and Groom" now aired from 10:30 to 10:45. Show will shift to the 11 to 11:15 period, with General Mills continuing as sponsor on Mondays, Tuesdays, Wednesdays and Fridays, and Hudson Paper on Thursdays.

New CBS-TV daytime bonanza, incidentally, leaves the rival NBC video web far behind in the pre-3 p.m. billings race. NBC now airs for the network from 10 a.m. to 1 p.m., with the 1 to 3 periods being local. In that time, the web has only two quarter-hour sponsors per week and a third which takes a quarter-hour alternate weeks in the Ruth Lyons show.

Taxes, Not Smoke, Choking Cig Clients

Cigaret companies, which are usually cutting each others' throats with competitive claims, have banded together in a drive to tell their radio and tele audiences that at least half of the dough spent for smokes goes into tax coffers.

A majority of the ciggie outfits are taking part in the six-week campaign which kicked off last week. Included are American Tobacco, R. J. Reynolds, P. Lorillard and others. They are devoting one spot on each show to get across the message that on the average pack of cigarettes, costing 20c, at least 10c goes to Uncle Sam, the state and city tax collectors—and in some states the nick is even more.

Drive will point out that the taxes are "retrogressive," hitting the poorer citizen more heavily than the man more able to pay. Idea is to spread the concept that tobacco excises are "enough if not excessive." Project was mapped by National Tobacco Tax Research Council, N. Y., of which Joe Kolodny is prez. It includes growers, warehouses, manufacturers and wholesalers of the weed.

WATERFRONT STORY

With Franklin D. Roosevelt, Jr., Jules Weinberg
 Producer: Howard Phillips
 Supervisor: Leon Goldstein
 Editor: Duncan Curry
 30 Mins.; Wed., 9:30 p.m.
 Sustaining

WMCA, New York

This indie has come up with a sensational documentary series in "Waterfront Story," an expose of conditions on the New York piers, which has most of the advantages and some of the drawbacks of sensational journalism. The purpose is a good one: to focus attention on crime, racketeering, bossism, political corruption, crooked unionism and other seamy conditions on the docks. To this end WMCA hired Jules Weinberg, who has covered the subject for Look and Life and who spent two months gathering material for WMCA. He came up with some hot copy.

The initial installment Wednesday (19) dealt with the murder of Wally Aleutto, stevedore foreman killed last May—three weeks after the Kefauver probe and a month after he gave Weinberg some dope for his mag pieces. Bulk of the airer consisted of the researcher's taped interview with an unidentified longshoreman who said that Aleutto was killed because "he was a clean guy," working in the interests of the stevedores and bucking the International Longshoremen's Assn. setup. Mr. X made other charges: that some union organizers on the piers are ex-cons with long police records, that the Fobken police chief was once a bootlegger's chauffeur, the local politicians were members of the same club as racketeering elements, that cops winked at the beating Aleutto was given before his murder, some union organizers profited from loan-sharking, pilferage and payroll padding.

As presented in the words of the mystery dockwalloper the allegations had an authentic ring. Yet they remain only accusations, although the station claims it has proof in its files and has substantiated all the charges aired. The goal may be desirable and the outlet's courage in naming names may be commendable, but the program raises some questions about the advisability of attacks on individuals without guarantees that equal time will be made available for reply. Indie's intentions may be good, but assuming role of public prosecutor may set a dangerous precedent.

One weakness was the fact that the case was based on the testimony of an individual. This conveyed a misleading impression, that forces on the waterfront fighting against crime and for honest unionism are isolated.

Nevertheless this made an informative, provocative half-hour, with Mr. X describing in his colorful lingo the evils of the shapeup system, under which dock workers, day after day, put their bread-and-butter into the hands of a few hiring bosses.

Rep. Franklin D. Roosevelt, Jr., whose Congressional district includes a waterfront area, is serving as narrator, examining the problems with Weinberg. His presence lends the series prestige and stature.

Show was given smooth production. There were no phoney sound effects—the tug whistles and other port noises being recorded by WMCA's mobile unit. A good device was the final "cast of characters," in which Weinberg gave a rundown on the key individuals and places mentioned during the broadcast.

PRINCESS MIDNIGHT

With Nancy Anderson
 105 Min., Mon.-thru-Fri., 11:30 p.m.
 Participating
 WCOF, Boston

This is the first time any Hub station has allotted a late night segment to a female DJ and apparently the experiment is paying off, for the new stanza already has several bankrollers. Beacon Wax Co. is sponsoring the first 15 minutes cross the board with spots throughout by various advertisers. Station conducted a month-long search for a suitable femme gabber with Miss Anderson grabbing top honors (and the post) after successfully competing with four semi-finalists, via a blind audition heard by several w.k. local musical big-wigs.

An articulate gabber, the gal is apparently hep regarding record data and showbiz lore for the bits of info injected between platters is on the beam, with her choice of disks indicating thoughtful programming. Platters played during a session run the gamut from old standards through the current pop hits, not going overboard on any particular type but mixing them up for change of pace. Her splicing, delivered in well-modulated voice is easy on the listeners' ears and her slick diction indicates careful training.

WLW 30TH ANNIVERSARY

With Peter Grant, narrator; Kenneth Linn, announcer
 Writer: Verne Jay
 Producer-director: Nikel Kent
 30 Mins.; Sat. (22), 7:30 p.m.
 Sustaining
 WLW, Cincinnati

Chapter 4 in a series of birthday salutes, this special program was devoted entirely to a rollback of the WLW news service, one of its major operations. Half-hour concentration of the long and sock performance permitted only brief touching of highlights, handled superbly. Sprinklings of organ music supplied spacing.

Except for a few lines from Kenneth Linn, announcer, and about 10 historic transcriptions from notables, the vocal ball was carried by Peter Grant, WLW's veteran and ace newsmen.

News service by the Crosley station kicked off in 1922 with returns of Ohio's state election. That was in the crystal-set era when WLW program schedules proclaimed: "Every Tuesday, Thursday and Friday beginning at 8 p.m. there will be music, lectures, news, etc." Its first bulletin, aired in 1923, was on the death of President Harding. Presidential election returns in 1924, Coolidge the winner. That same year Jack Hendricks, manager of the Cincy Reds, spoke into a WLW mike on the baseball club's prospects. Live talks were picked up in 1927 by Charles Lindbergh, President Hoover in 1929, and Wendell Wilkie in 1940.

Heard on the special program were snatches of transcribed talks by King Edward VII in 1936; Mussolini in 1938; Winston Churchill in 1940. President Roosevelt's war declaration request to Congress the day after Pearl Harbor, and President Truman's announcement of the European War's end.

It was Pearl Harbor that caused formation of WLW's World Front panel discussion series, heard for a half-hour at Sunday noon, which has just marked up the 535th broadcast. Regulars on the program are Howard Chamberlain, staffer and moderator; William Hessler, Joseph Sagmaster and Carl Groat, foreign news analysts of Cincy dailies.

Anniversary program brought out the station's special coverage of World War II, with its own correspondents, James Cassidy, Milton Chase and James E. Edmonds in the European and Pacific theatres; of their interviews with thousands of servicemen and women from the Ohio Valley that were shortwaved for regularly scheduled airings.

Another WLW wartime operation told of was Pipeline to World Front, Sunday half-hour dramatized news program with reports from BBC's global correspondents.

WLW's Washington bureau news originations, in which G. Kinsbury, staffer, for long brought public officials and other names to the mike on weekday nights for talks on timely topics, was mentioned.

Tribute was paid to WLW's former newscasters Paul Sullivan, Arthur Reilly, Carrol D. Alcott, Gregor Ziener and Robert Parker; to editors Fred Thomas, Bill Bailey, Bill Dowdell, the late H. L. McEwan, Bob Heidler, John Britte, Ed Halloran, Gene Martin, Bill Welch, the late Jeff Dickerson, and the present Johnny Baker and Glenn Wilson, and sportscasters including Red Barber, Bob Newhall, Roger Baker, Nixon Denton, Al Helfer and Paul Jones. Also to current correspondents Robert Schakne in Korea, Vincent Evans in London and Joe McCaffrey in Washington, and Dallas DeWeese, staff newscaster.

Radio Follow-Up

"Stop The Music" reached its fifth birthday on ABC last Sunday (23) to become the oldest musical quiz show currently on the airwaves. The fact that this series is still around amidst the casualties of other AM giveaway shows is explained by the show's slick commercial format and first-rate production trappings.

As a straight musical stanza, this hour-long session passes muster with the best. With the lush giveaway angle thrown in, it becomes a potent audience attraction. As regular emcee, Bert Parks is another valuable asset, supplying the comedy spicing with a solid showmanship approach. The featured vocalists on this show have also been top-flight, the current boy-girl team of June Valli and Jimmy Blaine handling the vocal assignments up to the high standards set up by previous singers such as Kay Armen and Dick Brown. Miss Valli particularly impresses as a newcomer with unusual promise.

The single drawback on this series, perhaps inevitable on this type of airtel, is the overloading

TARZAN

Producer-director: Walter White, Jr.
 Writer: Bud Lesser
 Music: Albert Glasser
 Narrator: Charles Arlington
 30 Mins.; Sat., 8:30 p.m.
 Sustaining
 GENERAL FOODS
 CBS, from Hollywood

(Footie, Cone & Belding)
 Despite CBS' attempt to conceal the name of the thesp playing Tarzan, so that an illusion of authenticity can be maintained, web's new adventure series is just another routine meller which has its hero in loincloth instead of mufti. Situation and dialog are carbons of other meller entries and even Tarzan's occasional victory yell fails to bring it one niche closer to the Edgar Rice Burroughs creation. Tarzan's radio vocabulary and diction, incidentally, have developed to such an extent that the Tarzan devotees will have trouble believing that this is the same hero who once could do no better than "Me Tarzan—You Jane."

On preem show (22) Tarzan balked at the attempts of two fortune hunting scoundrels (white men) to destroy his jungle, his friends (animals) and his neighbors (natives). After trying to help them in their search for gold and oil, Tarzan discovers that they're not leveling with him. Despite the betrayal, he manages to save one from the jaws of a man-eating lion and both from being burned alive in an oil fire. He sends them away unharmed but with the warning that they should warn other white men not to come messing around in his jungle. It's the kind of yarn that kidalaters thrive on with or without authentic Tarzan characterization.

Other cast members, all under the CBS secrecy cloak, were adequate in their supporting assignments. Charles Arlington's narration was okay as was Albert Glasser's musical backing. Script had enough excitement to please the moppets, and Walter White, Jr.'s direction kept stanza moving at clicko pace.

Commercials were well spotted and should hit its market with impact. Especially if they continue to have the final Tarzan yell sound out "Krinkles."

LUNCH AT THE CONRAD HILTON

With Dorothy and Tony Weitzel, guests
 Producer: John Brookman
 30 Mins.; Mon.-thru-Fri., 12:30 p.m.
 Sustaining
 WMAQ, Chicago

Chi radio has broken out in a rash of nitery-eatery located interview shows which, perhaps unfairly, have been dubbed as "press agents' delights." This latest "celebrity showcase" is hosted by Daily News columnist Tony Weitzel and wife, Dorothy and is aired from the Conrad Hilton's Park Row restaurant. About the show's only claim to individuality is the fact that it's ethered nighttime, with the others occupying late evening spots. The Weitzels' clambake seems up to standards for this sort of thing and it may well be enough of a daytime novelty to snag off a rating.

But to do so the pair will have to be more energetic in securing guests for the daily session than was evidenced, on the chapter heard (18). The half-hour opened with some chinling with an ex-Air Force pilot whose only claim to fame apparently was that he hails from Texas. It was a limping start. Balance of the show, or roughly 25 minutes, was taken over by Maxie Rosenbloom and Pamela Britton from the Chi company of "Guys and Dolls." The leglets were okay and worked in some nice plugs for the musical. But everyone, even Slapsie Maxie, seemed to run out of gab about 10 minutes before the program ended. The airtel badly needed another interview sequence.

The Weitzels themselves have pleasant enough mike manners with good voices but they have something to learn about pacing such an affair.

of plugs for the giveaway manufacturers on top of the regular sponsors who bankroll the separate 15-minute segments. There's a definite tendency on this show towards plug heaviness, although the wide range of musical selections somewhat counterbalances this defect.

The format, of course, remains unchanged with telephone calls made to listeners asking them to identify the "mystery melody" after their winning of a prize for naming a current pop tune. The jackpot prizes are in the multi-thousand dollar bracket and even the lesser giveaways are impressively expensive. All in all, it adds up to a medley of musical and giveaway ingredients which should continue to pay off.

From the Production Centres**IN NEW YORK CITY . . .**

Neil O'Brien, former AM-TV copy chief of Kenyon & Eckhardt, has joined the radio-tele copy department at Lennen & Mitchell. . . . Jose Ferrer stars in a special program for United Jewish Appeal on ABC April 6. . . . WOR's recording studio has increased its annual gross for the third straight year, with 1951 billings up 15% over '49. . . . Arnold Hartley, WOV program chief, to address American Theatre Wing station management class on specialized programming tonight (Wed.). . . . William P. Dix, Jr., WCBS account exec, named assistant sales manager for the CBS Gotham key. . . . Allan Stevenson doing the reporter on tonight's (Wed.) "Big Story" and into the Vivian Blaine show on NBC-TV Monday (31). . . . Lenora Williamson, program assistant to WOR's Martha Deane, flies to Terre Haute this weekend to lecture on the New York theatre season. . . . Cliff Carpenter, William Rainey and Barbara Kline now with "The Romance of Helen Trent". . . . William Rainey with "Young Wilder Brown". . . . Karl Weber and Ian Martin added to "Front Page Farrell". . . . Jack Manning, John Seymour, Jock MacGregor and Ann Thomas with "Lorenzo Jones".

Legatite Henry Jaffe (& Jaffe) is chairing the AM-TV division of the Joint Defense Appeal, anti-bigotry outfit. . . . Bert Cowlan, an announcer on NBC's "Big Show," this week had calls for both "Big Story" and "Big Town". . . . World Broadcasting has named Alex Chesley, ex-general manager of WJMR, New Orleans, as a sales rep. . . . Robert Jay Burton, Broadcast Music, Inc. v.p., will chair the AM-TV division of the Legal Aid Society's annual fund drive. . . . Elayne Fox, of Liberty web's Gotham office, to marry Ely Lieberman Sunday (30). . . . Robert G. Ciar (ex-Maxon) added by Kenyon & Eckhardt as program supervisor and commercial producer. . . . Byron (Biff) Englander, former WMGM sportscaster, named sports director of WGBB, Freeport. . . . Charlotte Denny into "Big Town" tonight (Wed.). . . . WINS disk jock Charlie Stark feted at his hometown Reading (Pa.) Fair. . . . James M. Boerst, owner of Executives Radio-TV Service, appointed to head an expansion program for Rorabaugh Reports.

James E. Kovach, resigned from NBC, named station manager of WOXR, reporting to exec v.p. Elliot M. Sanzer, effective April 15. . . . Sy Handy elected prexy of WOR's 10 Year Club. . . . World Broadcasting has started production on a 13-week pre-convention series, "The People Choose," to be released April 27; show is designed for local sponsorship. . . . George E. Foley, indie packager, has inked John Ward, ex-Pathe, Inc., as sales rep.

IN HOLLYWOOD . . .

Tommy Cook was flooded with greetings on the advent of his 12th year in radio but the one from Uncle Sam put him in Marine boot camp. . . . After being called by two other names, "Screen Guild Theatre" is finally back to where it started and under which title it prospered. . . . Groucho Marx calls on Tulu April 13. . . . Palm Springs sheet quotes Tom Young, ad chief of U. S. Rubber, as saying, "mental powers of commercial writers must have stopped developing when they were six". . . . Adolphe Wenland, the rich man's Menjou, giving the home town treatment to DeWitt O'Kieffe, second in command to Leo Burnett. . . . Frank Ferlin's silvery crown blended well into his anniversary, the 25th. . . . Haan Tyler bowed out as KFI sales manager. He was previously KFI-TV manager and program director. . . . Doris Day will have Danny Thomas as guest on her CBS opener March 28. . . . Bill Cunningham named publicity-promotion director of KPOL, soon to take the air as LA's 13th radio station.

IN CHICAGO . . .

Sports gabber Joe Wilson pacted by Mutual to work the midwest "Game of the Day" baseball airers. . . . Patsy Lee, warbler on Don McNeill's ABC "Breakfast Club" for the past four years, is bowing out of the show first week in May to wed Rick Livendahl, former Chi ABC staffer now with Naval Intelligence. No replacement set yet. . . . Dick Loughran switching from NBC network spot sales to a similar post with CBS. . . . WGN commercial manager William McGuineas vacationing for three weeks at Desert Willow Ranch near Tucson. . . . Eric Ajello added to the writer-producer staff at Henri, Hurst & McDonald. . . . NBC engineering chief O. B. Hanson in town for a looksee at the political convention setup. . . . Don McNeill and the ABC "Breakfast Club" gang put on a special show for the Chi Boy Scouts Council last night (Tues.). . . . WMAQ-WNBQ promotion manager John Keys hitting New York and Washington on a business swing. . . . WBBM announcer Bob Grant back at the mike after a two-week cruise as a Naval Reservist. . . . Chi NBC commentator Clifton Utley and Mrs. Utley cited by the CIO's Industrial Council for their civic activities. . . . WBBM news director Julian Bentley setting up nation's special coverage of the Wisconsin presidential primary balloting next Tuesday (1) and the Illinois primary April 8. . . . Charles Chan, WMAQ staff spieler and deejay, hitstating in Mexico and on the prowl for some new Latino tunes for his Saturday "Rio Rhythms" show. . . . Ken Craig, H. Leslie Atliss' exec assistant, in Washington on CBS-WBBM biz. . . . "Halls of Ivy" writer Don Quinn checked in briefly for a round of social calls with Chi friends.

IN WASHINGTON . . .

Harold E. Fellows, NARTB prexy, honored twice during his past week's trek to state broadcaster meetings—first, with commission of commodore in the Oklahoma Navy; second, by being dubbed "Arkansas Traveler". . . . Mahlon Glascock has resigned as sales manager of WRC-NBC, a post he has held since '43. . . . A new 15-minute panel show, "The Puntsters," brainchild of producer Sol Panitz, being tried out on WOL-Liberty. . . . WGMS-FM airing two National Symphony concerts direct from Constitution Hall in an unusual tie-in experiment. . . . Hazel Markel, Mutual and WDCD commentator, highlighted anniversary dinner of Salisbury (Md.) Business and Professional Club with a talk on technique of interviewing celebs. . . . Phil Wilson, new WMAL-ABC staffer, preeming a dinner music show patterned after the one he originated at WLEE, Richmond, Va. . . . WTOP-TV (CBS) going all out in promotion campaign for return of web's "Songs for Sale" to local station, with write-ins and phone calls from viewers credited for rescheduling of show. . . . Jim Gibbons and Bryson Rash hosting a TV tour of WMAL-ABC's video and radio studio facilities.

Tillman Exits Kaycee

Kansas City, March 25.

Tiny Tillman, long a fixture on KMBC's "Brush Greek Follies," left the station after a final appearance on the show last Saturday. He goes to Jamestown, N. D., where he will be known as Hal White. His real monicker is Herschel White.

He recently waxed two "tunes for M-G-M label which are to be released under the Hal White name.

Western Reserve Expands WEWS College Courses

Cleveland, March 25.

Western Reserve University expanded its daily half-hour college credit television course program over WEWS with a course in Music Appreciation and one in the economics of American enterprise.

The two courses marked the opening of the third series of credit and non-credit courses in the Monday-thru-Friday half-hour series at 9 a. m.

Tele Followup Comment

DAGMAR'S CANTREEN
With Ray Malone, Milton De Lugg,
Jean Lewis
Producer: Hal Friedman
Director: Alan Neuman
Writers: Lou Melzer, Allan Walker
30 Mins.; Sun., 12:15 a.m.
Sustaining
NBC-TV, from New York

Dagmar, nee Jennie Lewis, last year became a major development of the season. This big blonde who had the task of just remaining in front of the cameras and read a play or poem on the Jerry Lester "Broadway Open House" show, became so clicko that she was able to command four and five figures on theatre dates and became probably the most publicized personality of the year.

With the start of "Dagmar's Cantreen" as a post-midnight item Saturdays, she is now the pivotal point of the show instead of an incidental item. Her previous points of interest aren't enough to sustain her in that position. At some time, she's got to show some talent if she's to become a performer who can command wide respect. She isn't showing any on this occasion. Dagmar, in fact, indicates that she's okay for one bit, not as a steady diet for a half-hour.

Another mistake is lining up Dagmar with precisely the same type show that she did with Lester. She gets help from Ray Malone, who is a superior terper; Milton De Lugg, who heads the music department, and her sister, Jean, who doesn't show anything at this point.

Program is set in a canteen and there's lots of servicemen around. Dagmar makes with the osculation and little else. Preem was somewhat on the pathetic side. Jose.

IT'S A BUSINESS

With Bob Haymes, Leo DeLyon,
Dorothy Loudon, others
Producer: Paul Rosen
Director: Frank Bunetta
Writer: Bob Welskopf
30 Mins.; Wed., 10 p.m.
Sustaining
DUMONT, from New York

"It's a Business" is a comparatively expensive operation to throw into this time slot which has hefty opposition from competing nets. It's a cute attempt to recreate a nostalgic tone with music of the turn of the century predominating. The atmosphere has been successfully projected with its sets and costumes, but storywise there are several bugs to be ironed out.

Bob Haymes, Leo DeLyon and Dorothy Loudon comprise three capable entertainers, but in their dialogue and style of song delivery, they haven't quite made up their minds in which era the story belongs.

Haymes and DeLyon are depicted as a couple of song publishers in an era when performers visited the pubes in order to find material. In this particular story, they sell "After the Ball" to one performer on an exclusive basis and the secretary, Miss Loudon, sells it to another. Efforts to straighten themselves out provide a non-too-strong peg for comedy.

Series has possibilities and it's likely that some will be realized before long. Jose.

SURVIVAL

With Richard Harkness, narrator;
guests
Producers: Harold Azine, Al Lapin
Director: John McKereher
30 Mins.; Sun., 2:30 p.m.
WOR-TV, N. Y.

The Office of Civil Defense has put together a series of 10 half-hour vidfilms for distribution to video outlets around the country. If the first 30-minutes is any indication of what's to come the OCD is going to miss its opportunity to get its "Survival" message across to steady viewers. Initial show aired in New York City by WOR-TV Sunday (23) got off to a slow start.

Of course, it was only an introductory session that had to brief the viewer on the need for civilian defense, the ever-present danger of attack, etc., but it was a hurdle that could have been scaled with sharp scripting and increased viewer values. At it was, it came across as nothing more than a schoolroom lesson with the teacher trying to hold interest by showing slides or pointing to maps. Video has a wider range than that and the OCD should take advantage of it.

Richard Harkness, series narrator, kept show in low gear throughout with his slow questioning of the guests and methodical gap-filling gaps. Guests James J. Wadsworth, Federal director of OCD, and Leslie A. Kullenberg, OCD emergency topper, were too pedantic in their gap assignments to sustain interest. Slides and newsreel

(Continued on page 36)

Ed Sullivan took umbrage at Romo Vincent slipping in a cuff commercial for a beer product on his "Toast of the Town" a week ago Sunday, but Sullivan should see what the stars of their own package can and did do this past weekend. If he sees it, it'll have to be via kinescope because his CBS vaudeo was pitted directly opposite Dean Martin & Jerry Lewis on the "Colgate Comedy Hour" over NBC-TV at 8 Sunday.

What the public saw were a couple of funny kids, the hottest comedy act in show business today, waxing so overly generous in their we-love-everybody plugs as to border on the ridiculous.

They're just cun-razy for some Boston beany boy who ministered to their inner manhood when they played the Hub, and so the first commercial was for him because he's such a fast man with the groceries. In a photography studio scene Lewis plugged Revere Cameras like he was Ted Briskin's partner. Themselves w.k. within the trade as pretty fast with a buck—not to mention that estimated \$2,000,000 in wages they will knock off in 1952—this certainly couldn't be a "promosh," but it sounded that way and the tongue-in-cheek "when you gonna send it like you said?" must have struck a false note.

Then it seemed that an April 22 issue ("but it comes out April 8") of Look has "a very fine story on us," said Lewis, and the closeup of the weekly, with the comics' kissers on the cover, certainly paid off the mag in spades.

Then followed two laudable commercials—one for the Red Cross, part of an emergency pitch on all networks by all programs, keyed to the current midwest tornado catastrophe; the other for their pet Muscular Dystrophy charity, with a flash of the box number and the New York address.

The buildup for Danny Lewis-Jerry's dad, was another kind of a commercial—an affectionate salutation where in Dean Martin saluted him as his "partner-in-law." The juvenile-looking parent more than sustained the buildup with a neat comedy lyric, "That's My Boy."

Comedy pair are the current show biz phenomena following their 16½ hour telephone pitch for a proposed new N. Y. Cardiac Hospital which fetched \$1,148,716 in phoned pledges and \$400,000 in checks. (Harry Hersfield is authority for these figures and he, as co-founder of the Cardiac Home with Alfred J. McCosker, states that the net actual result came to \$800,000. That could be interpreted as a disappointment on the TV phase, representing only a 35% redemption of the phoned pledges, but certainly the mailed checks just as realistically are to the credit of Martin & Lewis.)

The comedy stars make a point of stressing that muscular dystrophy is not one of those "popular" causes like the cancer or heart dives, but it is a dread disease that needs funds just as much. With such sensitivity about human ailments of greater and lesser degree, it is surprising that they indulged in that myopic marathon in a baseball skit. Nearightedness is an obvious joke, like the banana peel or the snowball on the stovepipe hat, but they made it an elongated affair.

Tommy Wonder and Margaret Banks, heralded as doubling for a Las Vegas nitery, did a pleasant terp turn.

As for Martin & Lewis, so potent is their impact that their fundamental talents can offset some of these shortcomings. Certainly none will question their stamina, a week after that long 16½ hour teletone the preceding weekend. Judgment on plugging everybody is something that Colgate-Palmolive-Peet should control.

Fred Allen made one of his better video appearances on NBC-TV's "Royal Showcase" Sunday (23). Allen's opening badinage with emcee George Abbott was only moderately funny, but the latter half of the stanza, devoted to "Allen's Alley," came over successfully. "Alley" was handled in a more fluid manner than when it first visited "Royal" Feb. 10. In place of Allen successively interviewing the various residents, this segment had the characters argue about their roles in the Alley Art Theatre's presentation of "Uncle Tom's Cabin." This avoided a cut-and-dried presentation and allowed for Mrs. Nussbaum to tiff with Titus Moody, Senator Claghorn to drag on several comic pouches, etc.

Mrs. Nussbaum (Minerva Pious) was cast as Little Eva, Claghorn (Kenny Delmar) as Simon Legree,

Ajax Cassidy (Peter Donald) as Uncle Tom and Titus Moody (Parker Fennelly) as the lawyer. Sketch came over as bright comedy, although it could have built to a stronger finale and included more of the "Tom" burlesque than the brief bit shown.

Nancy Andrews assisted by Diana Herbert, did a brief sketch on a man-hunting femme and then went into the "Miss Platt Takes a Mate" tune from Abbott's late Broadway musical, "Touch and Go." It came over, potentially, Abbott did okay as emcee, although looking dour when first picked up by the cameras and, in the final minute, having trouble with the trailer for next week's show.

"Original Amateur Hour," which marked its fifth consecutive year on television with Tuesday's (18) NBC-TV show, came up with a session that was typical of its hundreds of presentations in the past. For among the half-dozen tyros who appeared included a couple of youthful boy and girl singers, accordionists, an elderly gentleman who extracted tunes out of various gadgets as placed in his mouth, as well as a nine-year-old girl tap dancer.

Emcee Ted Mack, tanned by a Florida vacation, returned to his confederating with renewed vigor and with what may or may not have been a coincidence proclaimed that "tonight we salute Miami Beach." Tribute took the form of some scenic shots of the city's points of interests which Mack described in a running commentary. With that out of the way he "turned the wheel of fortune for the 900th time" to intro the night's contestants.

Now in his 17th year with the ailer, Mack started as an assistant to its founder, the late Major Bowes. Mack's years of experience have given him a mechanical ease in handling the participants—whether they be a player of a musical saw or songstress Sally Fly, the college student daughter of former FCC Commissioner James L. Fly, who chirped "If I Were a Bell" on Tuesday's stanza.

While the "Original Amateur Hour" obviously can't and isn't expected to match the quality of shows using professional talent, it fills an important niche in the talent spectrum. For there's always a chance that a contestant may turn into another Robert Merrill, Frank Sinatra or Monica Lewis, and viewers, of course, follow the proceedings with a certain amount of vicarious interest. Program's universal appeal is also attested to by its 18 years on radio.

Good sportsmanship again key-noted Margaret Truman's appearance on the Jimmy Durante segment of "All Star Revue" on NBC-TV last Saturday (22), when the President's singing daughter carried off her byplay with the Schnoz with considerable grace. Particularly in her teamup for a "Chide-bee" strut (with top hat and cane) for a "Truman, Jackson & Durante" number, which shapes up as standard repertoire for future appearances, Miss Truman handled herself with finesse that couldn't help evoke favorable viewer response.

Her participation in a "Thirst for Knowledge" quiz insert, with the Schnoz making a hilarious contrib as the quizmaster, bordered on some White House sensitivities, for her spelling out of "I Like Ike" seemed to have a mecoy surprise element which subsequently grabbed off picture layouts in dailies throughout the country. She cutely ad libbed that she'll "never be able to go home now."

Miss Truman's later-half contrib on the show served her in good stead, for an earlier appearance voicing Sigmund Romberg's "One Kiss" was a less fortunate experience.

Ed Sullivan's "Toast of Town" last Sunday over CBS was a change of pace in some particulars and a bit unusual in the sequence. While he opened it with a "talking horse," this was strictly an abortive throwaway and show got launched via Lew Parker and Virginia Grey in a streetcar conductor sketch from his old series, "The Bickersons." It had lotsa chuckles. Miss Grey seems good replacement for Parker's erstwhile TV mate, Frances Langford.

Next-to-closing punch was supplied by Rex Harrison and Lilli Palmer in the observatory scene from their current Broadway comedy, Christopher Fry's "Venus Observed." The charming and polished team scored in a vignette that drew upon Miss Palmer's at-

tenuated monolog for its effectiveness.

Pfc. Eddie Fisher smashed over a couple, his clicko "Anytime" and resuscitated "Forgive Me" that had teenagers in the ad squealing. Later on the singer did his usual recruiting pitch. The novelty facet was distilled by British acrobat Jackie in headstands and revolves on a tiny pedestal, upside down harmonica and ukule playing and corks work with 20 small blocks which he stacked and unstacked while in precarious positions. Plenty suspense and mood music while he went through the piles. Exit act had the Harmonicaire (2) belting out "Ghost Riders in Sky" and a George M. Cohan medley.

Combination of factors led to the disappointing treatment handed Maxwell Anderson's "Saturday's Children" on ABC-TV's "Celanese Theatre" Wednesday night (19). Chief among these was an ineffectual performance by Mickey Rooney, who was making his video dramatic bow, and the failure of Alan Haskett's adaptation to provide sufficient motivation for the characters. Story of the emotional insecurity of a young couple during their first months of marriage presented little of the required tenderness nor reasons for that insecurity.

Rooney, topping a somewhat undistinguished cast as the young husband, apparently found the role too close to his Andy Hardy film characterizations. Aside from his diminutive stature, which was against him from the start since his vis-a-vis was several inches taller, he failed to project the necessary combo of warmth and confusion. He held his mugging to a minimum but he couldn't get below the surface of the role. Shirley Standlee, as his wife, fared better, turning in a performance that was sometimes sincere and always competent. Patricia Bright, nitery and musically comedienne, handled her role as the shrewish older sister in okay style, and Morrison Dowd came up with an effective characterization of the worldly-wise father. June Walker, as the mother; Dora Miranda as the snooping housekeeper, and Fred Wayne as Miss Bright's husband, rounded out an okay supporting cast.

David Alexander, who reined the erstwhile "Somerset Maugham Theatre" on NBC-TV, subbed as director for regular Alex Segal on this show. Sets, camera work and other production credits were good. Bernard Green's score backed the show neatly.

"Here's to Your Health," monthly series presented by NBC-TV in cooperation with the N. Y. County Medical Society, scored again Sunday (23) in outlining the story of arthritis. Originating from the Hospital for Special Surgery, N.Y., the half-hour program brought viewers a graphic analysis of a disease which strikes millions during their productive years.

Three medical experts discussed the various forms of the ailment and illustrated means of cure by slides and films. Arthritis, it was pointed out, dates back thousands of years for traces of the malady have been noted in remains of dinosaurs. Modern medicine is of great value in combating it, especially Cortisone and ACTH.

This Sunday series is of invaluable service to the public for it shows what is being done to help sufferers of major diseases and at the same time eliminates any misinformation which viewers may have picked up. High point of Sunday's edition was the appearance of several patients who explained their improvement after treatment.

Slick production, scripting and performance could not overcome cliché situations and telegraphed incidents in "The Human Touch" in last Friday's "Schlitz Playhouse of Stars" on CBS-TV. William Kendall Clarke's original teleplay had the benefit of first-rate thesping by stars Diana Lynn and Vincent Price, with deft support by veteran Frank McHugh and teevy newcomer Jamie Smith, plus elegant decor of A. A. Strandner and fine background music composed and backed by Glenn Osser. The Felix Jackson-Frank Telford tandem reined the hour's videopuss skillfully, but theme seemed obvious almost from the teoff and much too contrived in spots to sustain interest throughout.

"The Human Touch" title was a switch on Miss Lynn, a promising pianist with ice in her veins whose

(Continued on page 40)

GANGBUSTERS

(Case of Joseph McCann)
With William Haade, Irene Vernon,
Bob Wilke, Steve Pendleton,
John Harmon, Ted Hecht, Tony
Michaels, Paul Maxey
Producer-director: Richard Bare
Writer: Phillips H. Lord
30 Mins.; Alt. Thurs., 9 p.m.
LIGGETT & MYERS
NBC-TV, from N. Y. (Film)
(Cunningham & Walsh)

In transferring his "Gangbusters" radio show to TV, indie packager Phillips H. Lord has added just one more show to the long list of hackneyed and trite cops-n-robbers mellers on TV. But, through the competent work of producer-director Richard Bare for the Visual Drama vidpix firm, he has also come up with the one of the better produced TV film series on the airwaves. With the exception of some antiquated stock shots, which made for a phony opening, the show perked along at an acceptable speed and, since this type of stereotyped drama obviously hasn't yet worn out its welcome, the series should gain a sizeable audience.

As with all "Gangbusters" scripts, this one allegedly was based on material actually gathered from FBI files and local police records. It was the story of a year-long search conducted by the FBI for the leader of a holdup gang operating in the east, which specialized in roadside niteries. Documentary treatment eliminated most traces of suspense, but the story rolled in its customary groove through the components of the hardened criminal falling for a tender young girl, two of his henchmen squealing on him and the girl finally bringing about his death unknowingly at FBI guns.

William Haade, as the gang-leader, Joseph McCann, was right for the part, but Irene Vernon, as the girl, seemed a little too naive. Bob Wilke and Steve Pendleton were good as FBI agents, and John Harmon, Ted Hecht, Tony Michaels and Paul Maxey turned in standard performances as underworlders. Filming didn't move outdoors much but the crowds of extras and the sets indicated the series has a hefty budget. Show is alternating Thursday nights on NBC-TV with "Dragnet," both being bankrolled by Liggett & Myers. Dick Stark handled the Chesterfield plugs in his usual topnotch fashion. Stal.

IN THE AMERICAN TRADITION

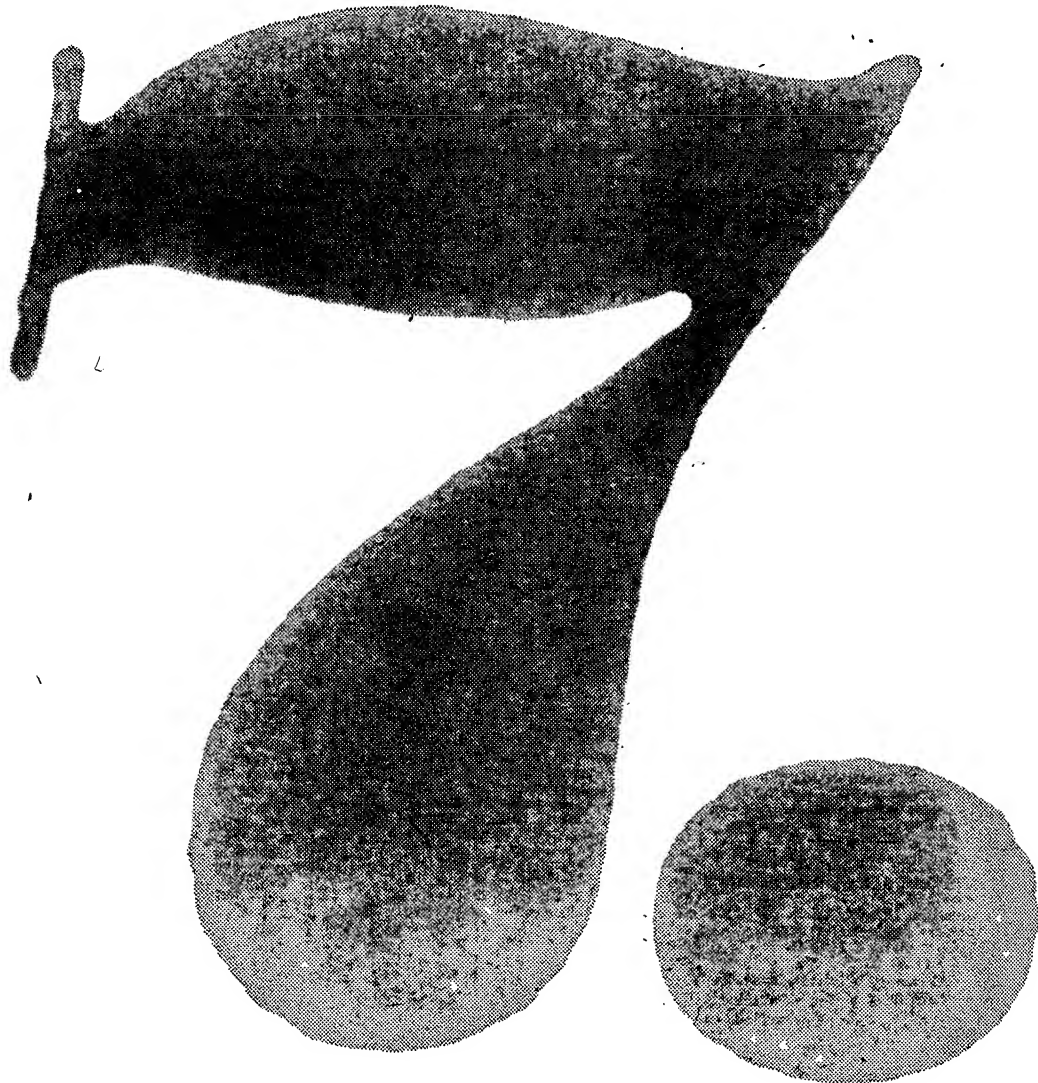
Director: Elmer Jaspán
Writer: Sam Rulon
30 Mins.; Sun., 2:30 p.m.
WPZT, Philadelphia

Opener in series of 10 programs produced by WPZT in cooperation with the University of Pennsylvania televised for first public viewing an actual operation—the removal of part of stomach of a chronic ulcer sufferer. Story format has a central character, Jim Miller, whose fears about his own operation are allayed by watching surgery performed on another patient. If Miller saw no more of the actual surgery than the TV audience, he has nothing to worry about. There was little of the gruesome and nothing gory or frightening to upset the TV viewers. Operation had apparently been going on for some time before the cameras dollied up to catch final stages. About all that was seen were flashes of rubber gloves, masks and surgical scissors. Dr. I. S. Ravdin, the surgeon in charge, left the final stitches to his assistants, while he explained how carefully his operating aides were chosen, and what a matter-of-fact thing it was to remove three-quarters of a subject's stomach with so efficient a staff.

Protagonist Miller at the close of program is asked: "Well, Jim, how do you feel about it now?" Apparently he has become a happier and less frightened man through viewing an operation and is about to reach gleefully for his anesthetic. Before the main event Miller has been taken on interesting side trips through the anatomy and pharmacological laboratories, watching experimental work. Tie-in with the title is the spirit of Benjamin Franklin, which delivers a periodic commentary on the growth of the university he founded and its fulfillment of his dreams. Program would have been stronger with straight documentary treatment.

Folky quality was not so obtrusive in "American Tradition's" second program (23) which concerned the problems of a small community whose school had lost its accredited rating. Solution is found at the University of Pennsylvania's school of education. Actors are cast as the community parents, teachers and teenagers and at Penn's educational laboratories they are shown the remedies and possible cure for their scholastic backwardness. (Claghorn)

is this the biggest advertising news of the year?



Selling with "Today":

Anahist

Doeskin

Florida Citrus Commission

Kenwill Magikoter

Kiplinger Washington Agency

Knox Gelatine Co., Inc.

Mystic Foam

Pure-Pak

Regent Cigarettes

Time Magazine

*American Research Bureau, average 1/4-hour rating—7 to 9 a. m., March 3-7
... latest Nielsen, Feb. 11-22, 10 sponsored segments—6.6*

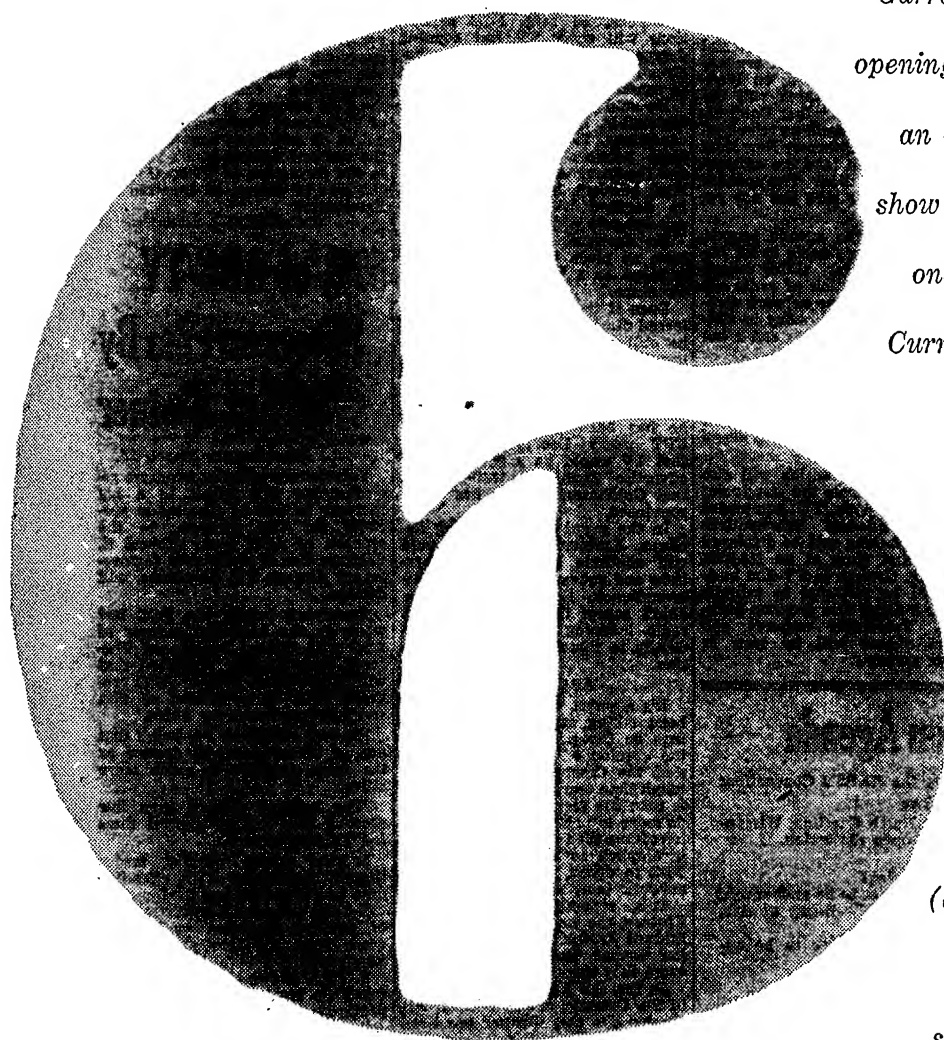
In two short months, "Today" has pushed its rating from 5.3 to 7.6 — a new mark for early morning television that many had thought all but impossible. The thirty-one-city daily audience has burgeoned swiftly to over 1,700,000 viewers — an increase of 53%.

Garroway and his knowledgeable crew are opening the eyes of advertisers, too. To quote an example, Time Magazine bought this show for one five-minute segment to make one one-minute offer of a copy of Time's Current Affairs Quiz. The results were so gratifying that Time snapped up a thirteen-week sponsorship.

It adds up to this — "Today" is doing for early morning TV exactly what "Your Show of Shows" did for Saturday night and "The Kate Smith Show" for daytime selling (each the top show in its class ever since going on). And "Today" is doing this spectacular job at prices any ambitious advertiser can afford . . . as low as \$2,332

gross for time and talent.

Great day in the morning!



“**today**”
7-9 AM EST

NBC TELEVISION

America's No. 1 TV Network

FCC Steps Up Tempo in Effort To Lift Freeze By 'Chi NARBT Time'

Washington, March 25.

Federal Communications Commission is driving hard in an effort to lift the TV freeze in time for discussion at next week's convention in Chicago of the National Assn. of Radio and TV Broadcasters at which Commission Chairman Paul Walker is to be the chief speaker. If the "thaw" (final allocation report) isn't ready by then, it will be released by April 7.

Report, a voluminous document of around 600 pages, will contain the final allocations for VHF and UHF channels for some 1,200 cities and towns in the U. S. These allocations will make possible approximately 2,000 commercial TV stations and about 200 non-commercial educational outlets.

Major questions in connection with the lifting of the freeze, such as the policy to be employed in treating competitive applications for stations and setting of deadline for processing of applications, will probably be handled in a separate statement accompanying the report.

'One Pot' vs. 'Two Pot' System

Whether applications will be handled on a channel by channel basis, whether VHF and UHF applications will be thrown in one pot for hearing, or handled separately, will be finally determined this week when the Commission gives the latest revised draft of report another going-over.

Yardstick will be determined by which method will get new TV stations on the air the fastest. Advocates of the "two-pot" system claim this method would induce applicants to file for UHF to escape hearings, thus stimulating production of UHF receivers and transmitters. The "one-pot" advocates, however, oppose separate handling on ground it would not dish out the channels to the most qualified applicants but there is opposition to this system because it would tie up all applicants in

(Continued on page 40)

Allen's Radio Row Ramble Keys NBC Summer Come-on

With Fred Allen designated as "veepee in charge of summer," NBC will unveil its summer sales pitch today (Wed.) via a new sound-slide film presentation. Web, with the exception of reviving its "Operation Summer Tandem," is offering no special incentives for sponsors to bypass their summer hiatus this year but is basing its pitch on statistics proving how radio listening holds up during the traditional dog days and on the beneficial effects this summer's political conventions will have on AM.

Film, which runs about 30 minutes, has Allen, accompanied by Portland Hoffa, his wife, going out to learn the facts of summer radio. He interviews various NBC execs (played by themselves), agency execs (portrayed by actors) and William Gargan, as a private eye, each of whom gives him additional facts on why it would pay a bank-roller to remain on the air through the summer.

Allen learns, for example, that the slump in summer retail sales is not as high as generally believed, being only 2.6% below the level of the rest of the year. He also discovers that radio plays a big part in summer retail sales, since it's the only medium which follows the public wherever they go—on vacations, to the beach, etc. And, of course, he learns that a bankroller riding through the summer not only sells his summer market but enters the fall season with an established audience for his show.

Finally, Allen is told that the political conventions, by boosting radio listening, will react to the advantage of all radio shows during June, July and August. It will be pointed out to him that latest statistics reveal 105,300,000 radio sets in the U. S., or an average of one for every voter.

Chi Convention

Continued from page 24

tion will describe their experiences in getting into the medium and the problems in operating stations. Virtually every broadcaster who plans or hopes to get into TV will doubtless attend.

Of related interest will be a workshop session Wednesday afternoon on the television code, which will have been in operation one month at convention time. Members of the Code Board of Review, headed by John E. Fetzner of WKZO-TV in Kalamazoo, will participate in this discussion which should provide existing and prospective TV broadcasters the first real clue as to whether the code is working.

Politico Kickaround

Another session, of particularly timely interest, which will interest radio and TV broadcasters alike is the "Politics and Broadcasting" panel on Tuesday afternoon. Plans for election coverage by the media and expenditures for campaign advertising will be discussed by the radio-TV directors of the Democratic and Republican parties and network representatives.

Perhaps the most controversial question to be aired at the convention is the final session, on Wednesday afternoon, which will debate the issue of whether Congressional hearings should be televised. James M. Landis, former New Deal braintrust, will take the affirmative on this question. The speaker for the negative side has not yet been selected.

Aside from the agenda proper, several issues may come in for important discussion. Chief among these is the question of radio advertising rates. The network committees meet next Monday in Chicago to oppose rate cuts and a hot fight is anticipated.

There's also a good possibility of an argument on theatre TV. NARTB has taken no stand on the sewing up of events for theatres. The whole question could be blown up at the convention.

This year's convention will also be the biggest from the standpoint of exhibits, with TV equipment much in evidence. Transmitters for UHF stations will be displayed for the first time at an NARTB gathering. Growth in TV-film business will be reflected in exhibits by over a dozen film program packagers. Television cameras and camera chains will be seen in greater variety.

Cold Feet & Hot Ratings On for 'Songs for Sale'

Since CBS-TV's "Songs for Sale" was expanded four weeks ago to 90 minutes, in the 9:30-11 p.m. slot Saturdays, the show's rating has climbed to a 15.4 Trendex despite the fact it's beamed in only six of the 10 cities surveyed.

In Washington, where WTOP-TV had yanked the airer when it went sustaining, the station is bringing it back Saturday (29) due to viewer protests. Outlet is reinstating "Songs" even though it means cancelling a local commercial program.

On the March 15 edition, George Green, a 59-year-old contestant, developed a severe case of mikes-fright before airtime and couldn't go before the cameras. His tune was played anyway, drawing favorable comment from the panel. Later on in the show Al Gentile, an amateur cleefer from Youngstown, O., also exhibited signs of first night fever. Emcee Steve Allen, fearing another freeze-up like Green's, quickly moved on to Gentile's song.

Rep. Morano, Allergic To Disk Jocks, Soothed By WNBC All-Nite Music

Washington, March 25.

The WNBC late hour disk jockey show in New York, "Music Through the Night," has received high commendation from Rep. Albert P. Morano (R., Conn.), who has made public a complimentary letter to station manager Ted Cott.

Morano recently complained to the FCC that some disk jockeys were overstepping their bounds with ad libs on politics and with personal attacks over the air. This came after Morano had been on the receiving end of several such attacks of which no transcripts were made by the station.

"Music Through the Night," the legislator wrote, "which offers this great and immortal music to the radio public, is much more inspiring and cultural a contribution to public service than the rantings of pseudo-liberals, make-believe politicians, so-called experts on great issues of the day, and sensational and improper publicity build-ups of second or third-rate performers."

NARTB Convention Agenda

Following are the agenda highlights for the NARTB Convention:

MONDAY, MARCH 31

Reports on FM promotion campaigns in North Carolina, Wisconsin and District of Columbia, followed by open discussion. Report on Broadcast Advertising Bureau.

TUESDAY, APRIL 1 (Morning)

Address: "What's Ahead in Business?" (Speaker to be announced.) Address: "What's Ahead in Critical Materials?"—Henry Fowler, administrator National Production Authority. Address: "What's Ahead in Legislation?" (Speaker to be announced.)

TUESDAY (afternoon)

Address by NARTB president Harold E. Fellows. Workshop session: "Politics and Broadcasting in '52." Panel: Clair R. McCollough, prez. WGAL, Lancaster, Pa.; Kenneth Fry, Democratic National Committee; Edward T. Ingle, Republican National Committee; Sig Mickelson of CBS-TV; William McAndrew of NBC. Workshop session: "Audience Promotion—Tale of Three Cities." Panel: Lee Little, prez. KTUC, Tucson; John Esau, manager, KTUL, Tulsa; Jack Knabb, Jack Knabb Advertising Co., Rochester, N. Y.; Worth Kramer, manager, WJR, Detroit.

WEDNESDAY, APRIL 2 (morning)

"Confession Session" (experiences in building and operating TV stations). Panel: Harry Bannister, NBC; Walter Compton, WTTG, Washington, D.C.; Ted Cott, WNBT, New York; Walter J. Damm, WTMJ-TV, Milwaukee; Thad Holt, WAFM-TV, Birmingham; Harold V. Hough, WBAP-TV, Fort Worth; Gaines Kelley, WFMV-TV, Greensboro, N.C.; Klaus Landsberg, KTLA, Los Angeles; Robert Lemon, WTTV, Bloomington, Ind.; Glen Marshall, Jr., WMBR-TV, Jacksonville, Fla.; Lee B. Wailes, Fort Industry Co., Detroit.

WEDNESDAY (afternoon)

Address by FCC Chairman Paul A. Walker. Workshop session: "The Television Code." Panel: John E. Fetzner, WKZO-TV, Kalamazoo, Mich.; J. Leonard Reinsch, WSE-TV, Atlanta; Mrs. A. Scott Bullitt, KING-TV, Seattle, Wash.; Walter J. Damm, WTMJ, Milwaukee; E. K. Jett, WMAR-TV, Baltimore. Debate: "Public Hearings—Should They Be Open to the public Through Radio and TV?" Affirmative: James M. Landis. Negative: (to be announced).

WEDNESDAY (evening)

Annual banquet.

Mergers & Semantics

Washington, March 25.

Under cross-examination yesterday (Mon.) at FCC hearings on the proposed ABC-UPT merger, network prexy Robert E. Kintner was given a lesson in economic semantics. Commission counsel Frederick Ford suggested four types of mergers:

1. Horizontal substitution acquisition. Example, one soap company buying another which makes detergents.
2. Vertical backward merger. Example, a film manufacturer merging with a motion picture producer.
3. Horizontal acquisition. Example, one theatre chain merging with another.
4. Horizontal vertical merger. Example, a theatre chain merging with another which also produced programs for TV.

Fortunately, Kintner was relieved of having to answer questions on the subject. Counsel for the parties got into a squabble over questions based on "Assumptions" and Ford abandoned his line of inquiry.

Kintner

Continued from page 25

future of TV lies in sponsored programs.

Assuming competition between subscription TV, theatre TV and home TV, Kintner said AB-PT could not manipulate programs between one medium and another. If he were to make such an assumption, he said, he must also assume there would be competition within each field.

Consent Prevents Conflict

Besides, he said, FCC regulations will cover TV and consent decree will cover sale of ptx to theatres so there won't be a problem of conflict in use of programs.

He said he thought it would be impossible, because of competitive conditions, to manipulate feature films between pay-as-you-see TV and theatres. Also, there would be legal barriers, he said. He added, he doubted that subscription-TV can compete with first-run theatres.

He declared that feature films have no place in TV network operations as a permanent program structure.

Even if the major producers released films in their vaults, he said, he still doubted that ABC would have much interest in the product.

Kintner expressed the opinion that TV is the best advertising buy that theatres can make. He said he has been trying to persuade UPT prexy Leonard Goldenson that TV would be a good way to advertise films, via trailers, but that Goldenson said he has to be convinced.

In the event radio listening declines, Kintner said, ABC would still continue its network operations and endeavor to attract greater audience. But he added that he didn't accept the assumption that radio listening will decline sufficiently to threaten network operation.

ABC's Pitch

It's a smart pitch that ABC has been taking at the current hearings on the proposed merger. In the opinion of observers, it's one that the Commission will have a tough time tearing apart. The pitch is this: the merger with UPT will do more to promote competition in television than what FCC tried to accomplish in radio in requiring NBC to divest itself of its "blue" network (now ABC) back in 1941.

This argument was used by Kintner, the web's board chairman Edward J. Noble and its Washington veepee Robert W. Hinckley when they testified last week.

So far, the ABC story presented to the Commission has been a persuasive one and Kintner has been impressive in telling it, the network topper rattling off ad lib.

TV Biz Tops AM

Continued from page 24

According to the IBP figures, CBS billed \$1,201,523 more than NBC during last October, \$941,808 more in November, \$935,201 more in December and slipped to the \$828,300 advantage in January. All four radio webs showed declines in their January billings as compared to that month in 1951, with Mutual having the lowest proportionate dip.

Thus, CBS billed \$5,160,182 for January this year, down from the \$6,833,626 for January, 1951. NBC dipped to \$4,331,884 for January, 1952, from the \$5,215,947 registered for that month last year. ABC's billings for January, 1951, were \$3,807,464, as compared with \$3,099,418 for January, 1951, while Mutual billed \$1,678,409 this year, against \$1,542,887 for that month last year.

without benefit of notes, his answers to questions put to him by ABC's Washington counsel James A. McKenna. Starting in last Tuesday afternoon and continuing all through the next day, Kintner practically recited from memory the meat from the two voluminous exhibits which the network put in evidence in support of its case.

As far as the merger phase of the hearings is concerned, the next two weeks, which may wind up the hearings, should indicate the outcome. The crucial testimony, it's expected, will come from Goldenson who will be questioned by Commission counsel Frederick Ford on his part in the operations of Paramount Pictures, Inc., which led to its anti-trust conviction and the consent decree which resulted in the formation of UPT. Goldenson was in charge of theatres for Paramount.

50% of ABC-TV Shows on Film By '54, Sez Kintner

Washington, March 25.

Television's growing program requirements will result in a big increase in use of film made specially for the medium, in the opinion of ABC prexy Robert E. Kintner. Use of Hollywood feature-length film on TV, he thinks, will decline.

Testifying before the FCC last week on the proposed merger of ABC with United Paramount Theatres, Inc., Kintner predicted that within two years 50% of ABC programs will be composed of film specially produced for video.

Kintner expressed the belief that use of kinescopes will decline as the cable expands to reach more cities.

The network topper gave five reasons why use of special films for TV will expand:

1. Film offers greater scope, thereby increasing TV's effectiveness in presenting entertainment.
2. Film provides a better method of placing programs on stations when time for live shows can't be cleared.
3. Film shows can be repeated for TV's big audience for repeat programs.
4. Special TV film is more suited to the medium than features made for theatres. Product for TV must be tailored for the small screen, provide more closeups, etc.
5. Hollywood features are too long for TV and their use causes problems of clearing time on stations.

Kintner pointed out that ABC's five o'clock TV stations now devote from 31% to 54% of their broadcast schedules to film. Of the total time given to film programs, he said, from 23% to 71% is supplied by product made for theatres and from 17% to 38% by negatives made for TV. Up to 46% of film time on ABC stations, he added, is accounted for by kinescopes which are still important to the web's outlets in Los Angeles and San Francisco because of limited cable facilities.

Shenandoah, Iowa—Bernice Currier, veteran KMA homemaker, celebrated her 25th year in radio last week. Eight other KMA staffers present at a fete for Mrs. Currier represent a total of 180 years in the industry.

Mag Plug Payola Burns TV Execs

Several tele stations and networks are showing increasing concern over the stand of various magazines that they won't publish an article on a program unless the latter gives them a mention on the air.

The broadcasters were willing in the past to give a plug in return for a piece on their talent or shows, but today the practice is becoming a "shakedown," it's said. The programmers feel that when a mag does a story on one of their stanzas, it's not a "favor" if it's a program or feature in which readers are interested. They concede, however, that a return plug may be in order when the airer is weak or the story wouldn't stand up on its own merits.

What is riling some industryites is that even big-league productions are being "held up" for a plug deal before a publication will okay an article. Some of the objection to the practice comes from sales toppers, who feel that programs are giving away mentions to mags that should buy them.

Straight space-for-time swaps are acceptable, where each medium is trading ads according to the going rates, the sales staffers say. But they object to cuffs mentions, or displays of magazines, in return for publicity breaks.

Some of the chief offenders, it's reported, are the small television program-listing weeklies, which have been losing circulation as newspaper TV listings expand. On the other hand, the dailies and mags such as Time and Newsweek give AM and TV full coverage without demanding free time.

Flacks who have been meeting stiffer resistance to the placing of stories in the mags—unless accompanied by gratis plugs—are talking about getting together to map a united front against the practice.

Hazel Bishop Cancels 'Cameo' to Grab NBC Wed. Nite Video Slot

Hazel Bishop Lipstick, which has been flitting around the TV networks, is dropping its alternate week sponsorship of "Cameo Theatre" Sunday nights on NBC-TV to take over the Wednesday night at 10 period on a weekly basis on the same web. Cosmetic firm, through the Raymond Spector agency, is slated to preem in the new time slot April 2.

In its new slotting, the cosmetic firm will bankroll "I Confess," a new series of true story romances. Sponsor will have a station lineup comprising 15-18 live outlets and 14-15 via line. Hazel Bishop, incidentally, has also optioned half of Milton Berle's "Texaco Star Theatre" Tuesday night time when the latter show bows off for the summer.

Outfit bowed into TV with the Freddy Martin show last summer, bankrolling it Wednesday nights at 10:30 on NBC. It then picked up part of ABC-TV's "Stop the Music," only to drop that when it returned to NBC to share sponsorship of "Cameo" with Regent cigarettes. In moving to the new Wednesday night period, it will be occupying the slot being vacated by Camel cigarettes with its "Pantomime Quiz." Camel reportedly plans to take a 13-week hiatus with that show and then move it to CBS-TV as summer replacement for "Man Against Crime."

Regent continues its alternate week sponsorship of the Sunday night "Cameo" series, with NBC now scouting for a new bankroller to pick up the open weeks. If no new sponsor is found, the web may return the half-hour to local stations, with Regents swinging its coin into NBC's early-bird "Today" show.

TVA Elects Manning

Hollywood, March 25. Knox Manning has been elected permanent chairman of the Coast section of the National Board of TVA by unanimous vote. He replaces Ken Carpenter, who resigned.

9 P.M. TO MIDNIGHT TV VIEWING TOPS RADIO LISTENING FOR 1ST TIME

CBS-TV's Co-op Pattern On Bert Parks Show

CBS-TV climbed back on the co-op bandwagon this week by offering the Monday stanza of its thrice-weekly daytime Bert Parks show to affiliates for sale to local bankrollers. Offer marks the first show the web has sold on that system in some time and was reportedly undertaken in attempt to pick up more station clearances for the Wednesday and Friday editions of the program, which are sponsored by General Foods.

Terming the co-op setup still an experiment, CBS-TV sales execs explained that stations will be charged a flat fee for the Monday show. Web will then provide four cut-ins for the insertion of local spot. CBS has established three sets of prices for the stations, depending on which of three categories they fall into. GF retains the right to recapture the Monday stanza during the summer, to add to its other two days.

Web pointed out that several affiliates had refused to clear time for GF on Wednesdays and Fridays unless CBS could also give them the show on a sponsored basis on Monday. When the web encountered difficulty in lining up a sponsor for Mondays, it decided on the co-op system to permit the affiliates to sell the stanza themselves.

WLIB Negro-Slanted Block in Expansion

WLIB, Gotham indie, has expanded its Negro-slanted block 75 minutes daily, adding a half hour to Joe Bostic's 6:30-7 a.m. strip and signing Phil Gordon, ex-WOV and WWRL, to do an evening show 6-6:45 p.m. cross-the-board.

Indie also inked Ballantine beer, via J. Walter Thompson, for participations in the Negro block.

Evidence of how television is encroaching still further on radio's cream evening listening hours was revealed this week. According to the latest A. C. Nielsen report, the percentage of TV sets in use from 9 p. m. to midnight during January topped that for radio sets for the first time in broadcast annals. Research outfit also showed that TV is hot on the heels of radio for the 8 to 9 hours.

Nielsen figures represent the total number of homes tuned to TV and radio in all U. S. radio homes, not just the TV-only homes. As a result, its not only the proportionate size of the audience but the actual number of homes which shows TV in the lead. For the 9 to 10 p.m. period, for example, Nielsen reports TV sets tuned in in 11,042,000 homes, compared with the 10,572,000 radio sets, giving TV a lead of almost 500,000 sets.

On the basis of the number of all homes tuned to TV, video has been ahead of radio from 10 p. m. to midnight since last November. But, since the hours from 8 to 10 have always been considered the hottest on AM, the fact that TV has now taken over from 9 to 10 indicates the comparative trend between the two. And, according to Nielsen, the number of homes tuned to TV from 8 to 9 during January was 25.6, only a shade off the 26.1 shown by AM.

Nielsen figures from 9 to 10 show TV with a 25.8% share of homes, as against radio's 24.7%. From 10 to 11, TV is up to 23.0, as compared with radio's 19.0, and from 11 to midnight, TV has a 14.3 compared with radio's 12.3. Radio was far ahead during all four hours during January a year ago. At that time, Nielsen showed TV with a 17.8 for 8 to 9 o'clock, compared with radio's 30.8; an 18.2 for 9 to 10, compared with radio's 30.3; a 16.3 for 10 to 11, as against AM's

24.3, and a 10.5 from 11 to midnight, as against radio's 14.3.

Fact that TV's gain has been steady from 10 to midnight indicates that the public is staying up to view video much later than it ever did to listen to radio. This factor is attributed in part to the late-evening ground-breaking instituted last season by NBC-TV's "Broadway Open House" and the fact that almost every video station throughout the country is now programming the post-11 o'clock hours with feature film oldies, as compared to the standard remote band pickups and disk jockey shows on radio.

CLEVELAND RADIO COUNCIL SETS SPRING MEET

Cleveland, March 25. Radio Council of Greater Cleveland will hold its spring Conference Thursday (27) on "Political Broadcasting and Radio-TV News."

Among the speakers will be Edward T. Ingle, director of radio and speaker's bureau, Republican National Committee; Lansing Linquist, radio-TV director for Ketchum McLeod & Grove; and a panel group on "Freedom and Responsibility in Handling the News," chairman, Charles Day, WGAR news director, and including Bill Tompkins, Sohio Reporter, WTAM, and Dr. Warren H. Guthrie, Sohio News reporter WXEL, and director of the speech department of Western Reserve University.

Kansas City, Mo. — George Stump, program director of KCKN, has added Bill Sutherland to the staff, replacing announcer Joe Farrell. Sutherland switches from KPRS, Olathe, Kans., where he was station manager. KPRS is now up for sale, and is off the air until the FCC gives its decision. Sutherland will do some sports work among his other mike chores.

BETTER

A BETTER APPROACH TO TELEVISION ADVERTISING

... is a new presentation which should be seen by every advertiser and agency with a stake in television.

This new Katz presentation, widely reported by the trade press, discusses network and Spot Program television ... explains when and why one or the other is indicated. It is a realistic, up-to-date description of an approach to television that is already producing results — for less TV dollars.

It tells a story that's important to every one concerned with the use of television to sell goods — advertising and sales directors as well as media, program, account and plans board executives. The complete story can be told in less than 40 minutes. But the ideas in it will be talked about in your shop long after the presentation is over.

If you would like a private showing at your office, please let us know, and we'll schedule a convenient appointment.

YOU CAN DO BETTER WITH SPOT... MUCH BETTER

THE KATZ AGENCY, INC.

NATIONAL ADVERTISING REPRESENTATIVES

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DEAN MARTIN- JERRY LEWIS
HOLLYWOOD, CALIFORNIA

Open Letter To The Trade:

We want to publicly thank the many wonderful people who contributed so unselfishly of their time and talent in helping to make our recent television marathon over WNBT for the New York Cardiac Hospital and Muscular Dystrophy Association such a tremendous success.

In helping to raise more than \$1,250,000 they have brought new hope to thousands of afflicted Americans.

To this production staff, without whose imagination and great ability for organization this show might have never become a reality, our deepest gratitude:

To: Budd Granoff, Co-ordinator

Pete Affe, Supervisor for WNBT

Howard Ross, Supervisor for NBC

Al Freeman, Assistant Co-ordinator

Edgar Rosenberg, Co-ordinator for WNBT

Phil McEneny, Stage Prop Supervisor

Sara Macon, Assistant to Producer

Millie Alpert, Assistant to Talent Co-ordinator

Jack Keller

Milton Hale

Frank Branda

NBC Pages

Mack Gray

Danny Arnold

Ed Simmons

Norman Lear

To BARRY GRAY whose magnificent work was an inspiration to us all.

To NBC and WNBT for making the entire show possible.

And a big fat kiss to our wonderful producer-director ERNIE GLUCKSMAN—for a terrific job.

DEAN MARTIN- JERRY LEWIS

HOLLYWOOD, CALIFORNIA

— 2 —

—And to this great wealth of talent, whose showmanship supplied 16 1/2 hours of sock entertainment, our sincerest appreciation.

Robert Alda
Morey Amsterdam
Elaine Barton
Harry Belafonte
Ralph Bellamy
Milton Berle
Vivian Blaine
Victor Borge
Connie Boswell
Phil Brito
Lou Brown
Vanessa Brown
Willie Bryant
Yul Brynner
Sid Caesar
Cab Calloway
Jack Carter
Nat "King" Cole
Condos & Brandow
Tom Corbett
Buster Crabbe
Dagmar
Dorothy Dandridge
De Marco Sisters
Elaine Dunn
Faye Emerson
Irving Fields Trio
Eddie Fisher
Ella Fitzgerald
Art Ford
Cass Franklin
Slim Gaillard
Dave Garroway
Jackie Gleason
Juanita Hall
Ralph Halley
Erskine Hawkins
Gabby Hayes

Skitch Henderson
Harry Herschfield
Celeste Holm
Gene Krupa
Monica Lane
Frances Langford
Jerry Lester
Danny Lewis
Ray Malone
Fatso Marco
Mayo Brothers
Tex McCrary
Mrs. Arthur Murray
Teddy Napolean
Jimmy Nelson
Helen O'Connell
Ezio Pinza
B. S. Pully
Roberta Quinlan
Donald Richards
Maria Riva
Fred Robbins
Mickey Rooney
Herb Shriner
Phil Silvers
Frank Sinatra
Dick Stabile
(our Maestro)
Dick Stabile's
Orchestra
Arnold Stang
Bill Stern
Ray Toland
Sarah Vaughan
Charlie Ventura
Martha Wright
Henny Youngman

And the wonderful kids at the Star Time Theatre

Gratefully,

Dean and Jerry

Bergen

Continued from page 33

drink account, yesterday but told VARIETY that he expects Coke will change its ad pitch next year by inking some musical show. It's recalled that the sponsor has been interested in a projected Andre Kostelanetz video series for next fall.

Bergen echoed the opinion of other top-name comics by declaring that he is opposed to weekly exposure on TV, claiming the me-

dium in that way "destroys its comedians" by eating up their material too rapidly. He said he would like to do his combined radio-TV schedule but that a final decision rests on the best deal that can be negotiated with the interested networks and sponsors. If he goes TV only, he plans to produce the shows himself, but will be willing to work either live or on film, depending on which brand of video the sponsor desires.

New York's TV Taste

Following are the Top 10 television shows for the N. Y. area, as reported for the month of February by C. E. Hooper: Colgate Hour (NBC).... 56.9 Talent Scouts (CBS).... 48.4 Texaco Theatre (NBC)... 45.1 I Love Lucy (CBS)..... 42.3 Philco Playhouse (NBC)... 39.1 Show of Shows (NBC)... 37.5 Sam Levenson (CBS)... 36.7 Red Skelton (NBC)..... 35.2 Fireside Theatre (NBC)... 32.4 Godfrey & Friends (CBS) 31.1

Inside Stuff—Radio

Broadcast stations and networks must get in their applications for seats and working facilities at the Republican and Democratic national conventions in Chicago by April 15, Bill Henry, chairman of the 1952 Political Convention Committee of the Radio Correspondents Association, warned last Friday (21). The association has been appointed by the Republican and Democratic National Committee to supervise such facilities.

"Both National Committees," said Henry, "have given us assurances that every effort will be made to provide facilities, including seats, for all possible legitimate working radio and television newsmen and commentators. But it will be necessary for applications to be filed not later than midnight, April 15, 1952, so that our needs can be presented to the Arrangements Committee of the two conventions by April 20, 1952."

Applications must be sent to the Senate Radio Gallery at the Capitol, in Washington.

With news attention focused on the New York trial of Willie Sutton, coupled with the nation-wide manhunt for the slayer of Arnold Schuster, WIP in Philadelphia, latched on to a unique promotion for the launching of its new series, "Calling All Detectives," sponsored by Sealy Mattress Co. of Philadelphia.

Station has installed a crime display in window of Gimbel department store, to plug new "whodunit" show and sponsor. Among items on view are the handcuffs "Slick Willie" used to manacle a bank guard during a holdup here, and the series of 1933 New York license plates he repainted to confuse police in getaway. Other features are the bullet-riddled hat of bank robber Willie Ferguson and a death mask of John Dillinger. Top police officials helped kick off opener of window display.

Personal history of a dope addict aired on Bill Leonard's "This Is New York" several weeks ago via WCBS, CBS Radio's N.Y. flagship, is paying off for both the station and the addict, pseudonymed "Robert Adams." Both Metro and Paramount requested scripts of the shows, with an eye to lensing a feature film on the subject. Simon & Schuster is slated to publish a book on the story, titled "Confessions of a Heroin Addict," next fall, with Adams, Leonard and scripter Martin Weldon cutting in on the royalties.

In addition, the scripts have been compressed into five 15-minute discussion topics on the station's "You and..." for airing this week as "You and Narcotics." Tomorrow morning (Thurs.), Leonard is scheduled to conduct a symposium on his "New York" show on the material, with participants including N.Y. state attorney general Nathaniel L. Goldstein, state senator Seymour Halpern and Dr. Hubert S. Howe.

ABC's "America's Town Meeting" has invited Gen. Dwight D. Eisenhower to appear on the radio and tele editions of the show by remote control. AM-TV director of Town Hall, William Traum, wired the general and his campaign chairman, Sen. Henry Cabot Lodge, proposing that the shows film and record questions from typical American citizens, by the clips and tape to Paris where Ike's answers would be recorded and lensed.

This would be a departure from "Meeting's" usual format, which features debate between two sides. On the proposed shows, Eisenhower would merely be answering queries.

WOR, N. Y., has recorded musical spots to promote the station directly to potential advertisers and their agencies. Specialized jingles will be used to intro weather bulletins, baseball scores and traffic reports, after which the station will give a pitch on its ability to sell,

Nielsen

Continued from page 26

understood ABC has been considering to throw in its lot with Nielsen, since it's a heavy Nielsen subscriber.

Want Single Yardstick

Columbia is reported interested in pushing a Nielsen-Baker get-together, since Nielsen's poll will be out before SAM, due in the fall. Other elements of the industry are also said to favor the merger as providing a single yardstick which would be more convenient to time-buyers.

NBC chose NCS over SAM feeling that latter would "short-change" radio. SAM is following the BMB technique, which used a mail ballot. Since respondents would report on AM and TV on the same ballot, NBC statisticians believe, TV would pull relatively more heavily due to its novelty factor. On the other hand, NCS will use personal interviews, which NBC contends would eliminate the pro-TV bias, get various members of the family, thus providing a fuller count of multi-set listening and out-of-home tuning.

Nielsen's sample will be smaller than SAM's, involving about 60,000 interviews compared with the 350,000 ballots SAM will get. NCS will also use audimeter data.

Over the weekend Baker issued a statement that SAM had turned down merger proposals. Referring to the BMB technique, Baker said that the broadcast industry, after years of effort, "arrived at some agreement on a uniform method of measuring coverage" with the aid of sponsors and agencies. Citing station support, he said, "We have a clear directive to go forward with our earlier plans."

Nielsen told VARIETY yesterday (Tues.) that negotiations with Michael Notaro, owner of the Statistical Tabulating Co (which handled the second BMB study) and owner of SAM, are "continuing very actively" but that "it would be very difficult at this stage to predict the outcome." Meanwhile, Nielsen said, production of his NCS is "proceeding at the high speed required to make sure this will be

the first 1952 station and network coverage service available and the first such service covering TV as well as AM." He said that whether or not the consolidation takes place "NCS will quickly become the standard of the industry."



4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

Jewish Market of Metropolitan New York

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of
'WHO'S WHO ON WEVD'
Henry Greenfield, Man. Dir.
WEVD, 117-119 West 46th St.
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FOREST HILLS \$70,000 'Showplace of the Gardens'

One of the most luxurious homes, built at a cost of \$110,000. Present replacement costs \$200,000. This house boasts unusually spacious Center Hall, immense sunken living room with adjoining solarium, large formal dining room with modern kitchen and butler's pantry, separate breakfast rm. Circular staircase leads to 5 bedrooms and three beautiful baths on the 2nd floor; 4 Master bedrooms, incl. 1 gorgeous Master Bedroom. Reverse circular staircase to lavish nite club basement with sunken dance floor, stage, balcony lounge with bar, completely separate is a rich billiard room. This modern solid brick home is situated on a beautifully landscaped plot. Oil, heat, fully equipped 2-car garage. By appointment only.

Parker-Lauer Co.
167-48 Queens Blvd., For. Hills
BO 8-2409

WWJ-TV grabs the sport-light again...

For the sixth consecutive year, WWJ-TV will do the exclusive televising of Detroit Tiger ball-games... with 35 games on the 1952 TV schedule.

To those who know the magic of the words "Play Ball!" in Tiger Town, it means that about 30% of Detroit's 550,000 TV sets (and about 90% of the total P.M. audience) will be focused on Channel 4, from the first pitch to the last out.

Grabbing the sport-light is a habit with WWJ-TV... whether it's the sport of pitches or punches, pucks or pigskins. But that's not all. Teamed with NBC, WWJ-TV has 7 of Detroit's 10 top-rated shows! It's little wonder WWJ-TV is doing such a rewarding job for its advertisers in this 4-billion dollar market.

FIRST IN MICHIGAN • Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERRY COMPANY
ASSOCIATE AM-FM STATION WWJ

NBC Television Network



TV HAS A NEW matinee idol

RALPH (9.5) EDWARDS

In only two months on the air, Ralph Edwards has romped into company with the top five among all daytime shows.

His national rating? A stout 9.5* His audience? A plump 2.7 million. His time spot? 3:30 to 4 pm, Monday through Friday—right between Kate Smith and "The Big Payoff"—both in the top five set.

Can Ralph sell? That's a matter of record that we'd like to tell you about.

Can you afford it? The price for a 15 minute segment is cut to fit practically any national advertiser's budget.

Call us and see.

NBC TELEVISION

NO. 1 MEDIUM FOR YOUR SALES SUCCESS

A Service of Radio Corporation of America

*Audience Research Bureau—
National Audience, March 1-7, 1952

Television Reviews

Continued from page 27

clips interspersed between chatter added little interest.

Series has some interesting topics lined up and with this introductory half-hour out of the way it could develop into informative as well as entertaining viewing.

Gros.

GOURMET SOCIETY

With Francois and Bob Pope
Producer: Elinor Fahrenholz.
Director: Don Norton
30 Mins.; Fri., 9:30 p.m.
Participating
WBKB, Chicago

This cooking show slotted nighttime should provide answers to some intra-trade video questions. Can a fairly specialized "how to do it" format hold its own in prime time against network competition? And even if the ratings may remain low compared to the web openings, will such a show do a job for the participating clients by snagging that specialized and relatively limited audience in which they're interested—in this case the cooking enthusiasts?

"Gourmet Society" featuring scullery instructor Francois Pope, assisted by son, Bob, looks to have a fine chance of supplying affirmative answers. As evidenced on the installment viewed (21) it's a potent entry in the "here's how" genre and a tailor-made selling vehicle for the grocery and appliance bankrollers.

There were some strained elements, especially Pope's slightly pompous opening spiel, that pose an unnecessary handicap and should be erased. With the two chefs decked out in tuxedos and opening the session in a living room set, there was just a little too much of an "opening night at the Met" aura about the intro. However, once the pair moved into the kitchen they were both more at home and the tempo picked up. Featured dish this time was Chicken Monte Carlo, with every step in its preparation carefully delineated. The Pope's, with their SRO daily morning hour show on WBKB and their cooking school background, are adept kitchen pedagogues. Blurbs are worked by Bob Pope with good effect.

Not the least important to the smoothness of the program is the standout lensing by the WBKB Garrick Theatre crew. It's probably the only cooking show extant that uses a crane camera for over-the-show shots.

All in all, this Personality Features package has the ingredients to catch on despite the competition it's bucking and the early-show flaws that can be easily corrected.

Dave.

WHAS-TV NEWS

With Richard Oberlin, Pete French, Ray Shelton, announcer.
Writer-film editor: Jerry Gammon.
15 Mins., Mon. thru Fri., 6:30 p.m.
FOLGER'S COFFEE-TIME FINANCE.

WHAS-TV, Louisville.

Local TV outlet has right to be proud of WHAS-TV news. Pre-

pared by TV news co-ordinator Jerry Gammon, reported by news director Dick Oberlin, Pete French, and Ray Shelton, news on WHAS-TV seems to flowers hot from the griddle. Alert newsreel crew gets films of local events pronto, while technicians with special equipment process the local film daily, allowing it to be aired hours, sometimes minutes, after it's hot. Personalities in the news, while visiting town, are interviewed in the studio.

Lineup of telecasters has Dick Oberlin, vet radio and newspaper reporter, who heads the WHAS News Department giving out with the world news. Pete French, WHAS newsmen since 1943, and Oberlin deliver the 6:30 news concisely and with authority. Both lads are plenty photogenic and have plenty of mike and camera savvy to register solidly. Jerry Gammon writes the copy, assigns cameramen, edits film and puts the show together, while Ray Shelton, announcer, gets the show on and signs it off. "Story of the Week," Saturdays at 6:30, at present unsponsored, is a film summary of the week's local happenings, with last minute news delivered by Ray Shelton.

Show has benefit of full time cameraman Stanley Schill, who is the "on-the-spot" reporter. He's aided by freelance photographers, three men on the news staff, who are pressed into service for exceptional stories, and when they happen to be closest to the news break. Show also has access to the Louisville Times and Courier-Journal (parent newspapers) library to illustrate news of national importance when film isn't available. Telenews film is used occasionally.

Claiming to be Louisville's exclusive newsreel, WHAS-TV news won the national NARND award in 1950. Station places particularly emphasis on fact that it's newsreel coverage is timely, in every case the film is shown on the same day as the news event. They are proud of the fact that at least nine times in the past year a news story has been filmed as late as 5:45 p.m. and telecast on the 6:30 news, which means within the hour, and each a major happening. Wied.

YE QUARTET TIME

With Tiny Fairbanks, emcee
Producer: Fairbanks
Director: Jerry Freedman
15 Mins.; Sat., 8:30 p.m.
Sustaining
WOR-TV, New York

"Ye Quartet Time" is an inexpensively-budgeted local airer that may pay off in terms of the small costs involved, although it's pitted against such high-powered competition as CBS-TV's "Ken Murray Show" and NBC-TV's "All Star Revue." Quarter hour will feature contests between various amateur quartets, with viewers voting for their favorites over a four-week span.

Initiator Saturday (22) didn't get into the contest angle (which starts April 5), and offered as samples

two foursomes—the Harmony Grits and the Four A's. Latter, including a guitarist, showed promise as a majorbowes unit with some pleasant harmonizing. Grits, however, were strictly in the conventional barbershop groove and weren't as successful. They used the "Sweet Adeline" cliches, bobbing up and down, repeating phrases comically, and otherwise registering mechanically.

Emcee Tiny Fairbanks, a "Mr. Five-by-Five" who also has his own show on the outlet, sang the "Whiffenpoof Song" backed by the two quartets. It was an uninspired performance. His gab, too, was overly bromidic.

Production-wise the stanza used two set elements, a bar background and a barber chair. Camerawork was good, but staging betrayed lack of rehearsal as the quartets took their positions hesitatingly.

Fairbanks will have to make an effort to put variation into the quartet theme, perhaps by getting groups using different styles, by adding femme contestants, novel settings, etc.

Bril.

THE WEEK IN RELIGION

With Rabbi William S. Rosenbloom,
Rev. Robbins Wolcott Barstow,
Rev. Joseph N. Moody; guests
Director: Arnee Necks
60 Mins.; Sun., 6 p.m.
Sustaining
DuMont, from New York

Religious news of the week in Jewish, Protestant and Catholic spheres are ably presented in "The Week in Religion," new full-hour program on the DuMont web. Each faith is allotted 20 minutes and the overall stanza reflects a fine spirit of inter-denominational co-operation.

Presiding over the Jewish portion on Sunday's (23) airer, Rabbi William S. Rosenbloom summed up the brotherhood aspects of the show by noting that he had just returned from Florida, where he participated in dedication of a new synagogue which formerly was a Presbyterian church. He quoted the retiring minister as saying that although approaches may be different we all worship the same God.

This was all the more evident in considering "The Week in Religion" as a whole. For while the three-segments understandably differed in their subjects and text nevertheless there was a universal bond that held them all together.

Perhaps the high spot of the program was the guesting of Joseph Grew, former U. S. Ambassador to Japan, on the Protestant time allotment. Interviewed by the Rev. Robbins Wolcott Barstow, he declared that Japan is at the "crossroads." If it is to take the road to democracy, he said, we must help it to develop a "broad, liberal system of education."

Rev. Joseph N. Moody, teacher of Modern History at Cathedral College who conducted the Catholic segment, touched upon a variety of timely topics to round out the program on a contemporary note. Show's production values were good as was the camerawork. Withal, "The Week in Religion" undoubtedly will gain a wide following.

Gibb.

ABC Moving Day

Continued from page 23

for simple conversion for TV. This is accomplished via control rooms that are exceptionally large and can accommodate video consoles. Trenches in the floors permit easy re-wiring for TV. Studs in the ceilings (which are two stories high) can be used to suspend the grids necessary for tele lights. These large studios have glass-enclosed client-observation booths, and the largest (40'x50') also has a glass-enclosed audience area off the ground floor.

Although the building is six stories high, utilization of basement and adding of a penthouse gets the effect of eight floors. Penthouse holds the air-conditioning equipment for the edifice, which has no windows.

Structure contains three medium-sized studios (24'x15'), three smaller studios and one which will be used exclusively for news. Control room of the latter will have special equipment for rapid switching used in overseas pickups. It adjoins the newsroom, which has sound-proofed and individually-lighted cubbyholes for each wire-service teleprinter.

Studios have floating ceilings and other acoustical features supplied by Johns-Manville. Smaller studios have played, or saw-tooth, walls for proper sound-engineering; larger studios have an uncluttered appearance, with the played effect concealed behind the flat, sound-porous walls.

An unusual feature is that master control is in a "goldfish bowl" off the lobby, for easy viewing by rubbernecks. Its engineering equipment, incorporating modern technical innovations, was supplied by General Electric, which completely outfitted the three new ABC plants. With an eye to future expansion, the building has "raceways," or channels from top to bottom, through which new lines can easily be strung.

Besides the newsroom, the new building will also house sound effects; traffic and technical operations personnel. Tagged Building G, it can be reached through the basement from Building A (which holds office personnel and Studio TV-4), Building B (containing TV-1, 2, 3, 5 and 8), Building C (which has prop and scene storage and some offices) and Building D (on 67th St. and which will have some departments such as the music library). Next to G there is another unit, on which remodeling has not yet started and which probably won't be completed until '53. Web's top brass, sales and publicity offices—remaining on the third floor of the RCA Building—will eventually be relocated in this structure.

Architects were Carson & Lundin, who also planned the color schemes—pleasing combos of yellow and forest green, rose and gray, etc. Windowless building is completely air-conditioned and has modern fluorescent lighting.

Mutual Weighs Antell

'Bid for 6-Hour Spread; Seek Station Clearances

Charles Antell has ordered six hours weekly on Mutual for his Formula 9 and National Health Aids, but the web has not yet accepted the deal. MBS has been querying stations on whether they can clear for the airers.

Antell put in a bid for the 9:30-9:45 and 9:45-10 a.m. strips, Monday through Saturday, and also for all five of the "Series B" M-G-M Radio Attractions programs. Latter include "Maise," "C as a nova," "Black Museum," "Woman of the Year" and "M-G-M Musical Comedy Theatre," all of which are available for network sponsorship. The "Series A" shows are those Metro airers which are available for backing locally on a co-op basis.

The morning strips would be Antell's own programs. Problem involved is station clearances, since many MBS outlets have sold the time locally. There is also the question of program format and copy, since Antell's transcribed AM and TV airers, up to now aired only on a spot basis, have been of the "pitchmen" variety with a heavy commercial flavor. Of course, on the Metro layouts, Antell would use only minute announcements.

LEVER AXES 'JOYCE,'

'JOURNEY' TO STAY

Lever Bros. has renewed its "Lone Journey" soap on ABC, beamed cross-the-board at 11 a.m., but is dropping "Joyce Jordan," aired in the 3:30-3:45 p.m. slot, after the April 11 broadcast.

Moves keep the web's morning soap opera block intact commercially, but put a hole in the afternoon lineup. At present latter starts with "Marriage for Two," a co-op, at 3 p.m., followed by "Mary Marlin," a sustainer; "Joyce Jordan," Philip Morris' "Romance of Evelyn Winters," and General Mills' "Betty Crocker Show." Lever boutout leaves "Winters" the sole commercial in the soap block, except for the "Crocker" femme gab airer.

As a result, the web will reshuffle the afternoon fare, probably using audience participations. All moves will be made after confabs with PM and GM, which may also move their programs into other time slots.

"Marriage for Two" is being cancelled as of Friday (28). In the interim, until "Jordan" leaves April 11, web is inserting the Buddy Weed instrumental combo in "Marriage's" 3 p.m. spot.

Schenectady—William T. (Bill) Meenan, who has served with WGY in news and publicity since the station went on the air Feb. 22, 1922 will retire at the end of the month.



Eileen BARTON

BILL GOODWIN SHOW
— NBC-TV —

Coral Recording Artist

Direction: M. C. A.



Now starring on NBC's
ALL STAR REVUE
Saturday's 8-9 p.m., EST
Mgt.: William Morris Agency

MARILYN ROSS

"Superb Songspelling"

—GEORGE BOURKE

Miami Herald

Opening April 1

DESERT INN

LAS VEGAS

4 WEEKS

Opening May 7

LATIN QUARTER

NEW YORK

Just Concluded

13 WEEKS

LATIN QUARTER

MIAMI BEACH, FLORIDA

Personal Management

BERNIE THALL

Hotel Walton, New York



Many Thanks To:

LOU WALTERS, FRANK SENNES
and CHARLES CONAWAY

CBS' 25% Rebate

Continued from page 23

and those on Sunday afternoons, such as Alcoa, which bankrolls "See It Now" Sundays. On CBS house packages the web will rebate the 25% cost and, on outside packages, the web will permit the sponsor to bill it for that part of the net program cost. CBS is offering no special incentive for advertisers not now on the air, who might buy in for the eight summer weeks only.

It's recalled, incidentally, that CBS-TV sales veepee Fred M. Thrower predicted last week that the web would retain 100% of its sponsors through the summer.

Pollak's ABC Chi Exit

Chicago, March 25.

James Pollak handed in his resignation last week as ABC's Central Division TV program manager, effective May 1. Pollak will remain on the job until then, after which it's expected the post will remain unfilled, pending the finalization of the network's merger with the United Paramount Theatre circuit.

Pollak joined the Chi ABC operation in August, 1951, after serving a hitch as program chief at WJZ-TV in New York. Prior to that he had been program manager at WPJX, and previously spent 11 years with RKO in Hollywood.



When television was just a twinkle in DeForest's eye . . . National Screen Service was creating the distinctive film tricks . . . the action, optical stunts . . . and fast-paced film ads . . . that sold an eager public . . . the glory of the motion picture . . . and induced them to lay down their entertainment dollars . . . at America's movie Boxoffices!

For more than THIRTY YEARS . . . we've been the *specialists* of the motion picture industry . . . in the special technique of getting over an effective, sales-producing advertising message . . . with short, punchy, *showmanship* . . . that makes a lasting impression on the buying public . . . and adds up to increased *sales!*

It's the kind of film craftsmanship and "know-how" that sells a *new* product, *every week* . . . and sometimes oftener . . . for the nation's theatres . . . and the same kind of specialized "sell" . . . that can *tell* the message of *your* product . . . to an eager television audience!

You want proof?

Ask the top advertisers . . . and leading agencies . . . who have been using National Screen's film production experience to sell *their* products.

They'll tell you that the business of packing a dynamic advertising message into *one-minute or less* of film . . . takes specialists . . . and whether you want it in *live-action* or *animation* . . . the specialist in *this* business for more than 30 years is . . .

NATIONAL SCREEN SERVICE

NEW YORK 1600 BROADWAY, CIRCLE 6 5700
HOLLYWOOD 7026 SANTA MONICA BLVD., GLADSTONE 3136



Television Chatter

New York

Ginny Schone, associate director on CBS-TV's "Garry Moore Show," to wed tele and legit director Dan Levin April 19. . . Bill Adler, editor of Pittsburgh's Television Digest, in town gathering network shows. . . Babs Doniger, of DuMont's "Kathie Morris Show," appointed to the board of Veterans Hospital Radio Guild.

Larry Markes, currently on Steve Allen's writing staff for CBS' "Songs for Sale," also set to script the same web's "Stork Club" show. . . Indie packager Lester Lewis back from a combination biz-vacation trip to Hollywood, Fla. On his way south, Lewis visited the TV stations carrying his "Hollywood Screen Test" show. . . C. Murray Crummins, currently with the ad-promotion department of WNEW, moving to the Erwin, Wasey agency's radio-TV copy department. . . Addison Smith to Florida to launch officially the Ball TV productions unit. . . Leonard De Nooyer has joined the CBS-TV research department under Oscar Katz, department chief. . . Rolly Bester, radio-TV actress, leaves for Europe Sunday (30) with her husband, Alfie, scripter on "The Shadow" and "Nick Carter." . . Stan Scotland of Music Corp. of America teevee sector back at his desk after surgery. . . Gene Krupa pacted for the Milton Berle show May 13.

Kendall Foster, William Esty tele veep, left Sunday (23) for weeklong business trip to Coast. . . Claire Mann has instituted a new "Overweights Anonymous" segment on her Monday show via WJZ-TV to teach her femme viewers how to lose weight. . . Garry Moore this week became the TV personality to be handed a Parents' magazine citation. It was awarded him by editor Phil Willcox both for his CBS daytime show and his work with the Cub Scouts. . . Davidson Taylor, NBC-TV general production exec, tapped as a delegate to the UNESCO advisory

committee session on TV, slated for Paris, April 7-12. . . Francis N. Littlejohn, Jr., named managing editor for CBS-TV news. He was formerly with the NBC news department. . . Gerry Gross, former NBC video producer and packager of several shows aired on DuMont, named radio-TV chief for the Hilton & Riggio agency. . . Paul C. Levitan, former technical operations chief for CBS-TV, named special events producer for the web. . . WPIX sold the final batch of spot adjacencies around its coverage of the Yankees and Giants games this season, when the local DeSoto dealers pacted through BBDO for a total of 68 spots. . . Harrington, Righter & Parsons took over as station reps for WHAS-TV, Louisville. . . Jack Blithner set for a feature role on NBC's "Big Story" Friday (28). . . Indie packagers Walter Behr and Rudolph Goehr prepping a half-hour TV comedy series based on Jacques Offenbach's one-act operas, under the title of "Love Set to Music." . . Sisters Denise Alexander, 12, and Janet, 9, pacted to portray Grandma Moses at those ages when the artist's autobiography is dramatized Friday night on CBS' "Schlitz Playhouse of Stars." Lillian Gish stars in the title role.

Hollywood

Buddy Ebsen and Glenda Farrell cast in "The Adventures of Christopher Cross," on KBCA-TV's "Personal Appearance" Theatre. . . Westinghouse is picking up half the tab for the Horace Heidt show on KLCB-TV at \$2,750 a show for 13 weeks. . . Eddie Cantor, national AM-TV chairman for March of Dimes, appeared on Al Jarvis KBCA-TV show to receive \$14,752 check Jarvis had collected from viewers for the campaign. . . "Campus Farmers," educational show of California Teachers Association, Southern Section, premed on KBCA-TV, with Arnold Pike as producer-moderator.

Chicago

Beulah Zachary, producer of Burr Tillstrom's "Kukla, Fran and Ollie" on NBC-TV, logging in as featured speaker at the first annual conclave April 4-6 in Detroit of the American Women in Radio-TV. . . Dr. Allen B. DuMont and Dr. Thomas T. Goldsmith, DuMont research topper, here for a series of scientific lectures, huddled with the WGN-TV hierarchy. . . Ransom Sherman in Clearwater, Fla., working on radio-TV scripts. . . Walt Schwimmer's "Movie Quick Quiz" now beamed on WFEM-TV, Indianapolis, for the National Tea Co. . . With the cancellation of the nightly Bill Ballance show on WBKB, slot is now filled by "Musical Nightcaps" featuring comic Frazer Thomas and chirp Connie Baxter. . . John Carmichael's 6:20 p.m. "Sports Highlights" on WENR-TV now SRO with the Kay-Whitney Corp. picking up the Monday, Wednesday and Friday tabs. . . National Credit Clothing Co. bankrolling a Saturday night

feature film on WGN-TV. . . Bob Mitchell added to the WBKB film department. . . James Sifton, ABC Central Division TV chief, off for a Florida vacation. . . Producer Jules Fawcett putting the finishing touches to a color film of Don Herbert's "Mr. Wizard" NBC-TV stanza. . . Muntz Co. picked up the Wednesday and Friday segs of WENR-TV's "King Calico" as of April 2.

Chi TV Blackout On Ray-Rocky

Chicago, March 25.

The International Boxing Club has ordered a television "blackout" in Chicago for the CBS beaming of the middleweight championship bout between Ray Robinson and Rocky Graziano to be held here April 16. IBC ruling, apparently caught by surprise the Pabst Brewing Co., bankroller of the CBS radio-TV Wednesday night fight package.

Beside washing out the No. 2 video market, the "no TV" edict for the Windy City hits Pabst at the hometown level. The brewery people also are alarmed over the public relations involved, especially since the early newspaper reports said it was the sponsor that had imposed the video bypassing of Chicago.

It's the IBC's argument that the Wednesday night bouts haven't been drawing well here so it was decided to eliminate teevee locally in the hopes of coming up with a winner at the gate with this major card. The radio version will be aired in Chicago.

To make the most of the situation and since it's contractually committed to WBKB, the CBS-TV affiliate, for the time period, Pabst has offered the 9-10 hour that night to the Red Cross. Service organization plans to use the time for its various appeals.

'Camel News Caravan' Finally Crashes Pitt As 'Supertime' Yields

Pittsburgh, March 25.

After trying for months to get this single-channel market for John Cameron Swayze's "Camel News Caravan," William Esty agency has finally tied up time cross the board on WDTV and program will make its debut here May 5. This was made possible when Fort Pitt Brewing Co., which has had quarter hour every evening for its "Supertime" musical strip for the last year and a half, decided to give up that show in favor of a nightly telenovela at 11 p.m.

It'll take a little switching around to tie in "Camel News Caravan" since 7:45-8 Monday through Friday is now held down by "Pitt Parade," 10 minutes, a daily film of the local scene, and "Viz Quiz," five minutes. These two, however, will move to the 6:45-7 slot being vacated by "Supertime."

As a result of "Camel News Caravan" coming in, Duquesne Brewing Co., which has had a combined news-sports quarter hour every evening at 7:30, will drop the news portion and go in for sports exclusively under a new set-up. Under the title of "Time Out," it'll feature different experts on baseball, golf, fishing, gardening, etc., on a regular weekly basis giving hints about their specialties. Ken Hildebrand and Charles Garratt, who have been alternating as the Duquesne newscasters, will continue, but only introducing the guests and doing the commercials now.

'Tech Varieties' Fades As Pitt Sponsor Vamps

Pittsburgh, March 25.

First of the big brewery-sponsored teevee musical to go on WDTV after that station went live in winter of 1950, "Tech Varieties," is fading from Channel 3 following the program of April 4. Sponsor, Pittsburgh Brewing Co., gave budgetary reshuffling as the reason for dropping the show, which at one time had pretty close to the top rating in town among the half-hour productions.

"Tech Varieties" featured Buzz Aston as m. c., Al Marsico's band and Joan Lubin and Velma Carey as regular singers.

G-L's Pitch

Continued from page 22

and film costs, in return for getting re-run rights to the properties. After getting back its original investment and a small profit, G-L will cut the original sponsor in for a percentage of the profits on the residual rights. Sponsor will also have first refusal at bankrolling the show on a subsequent-run basis.

G-L is headed by Marion Gering, who was a producer-director for Paramount at one time, as head of production, and William J. Lyons, former agency exec, as sales chief. Company has confined its activities until now to production of TV film commercials and industrial pix. It's prepared, however, to produce the vidfilm shows in N. Y., where it leases studio space; Hollywood, where it will operate out of the Motion Picture Centre, or Italy, where it set up production facilities last week.

Outfit will not syndicate the pix itself, but will turn them over to some indie distribution firm for syndication on a straight fee basis.

Fairbanks Charges

Continued from page 22

ducer can amortize his production costs over them," he explained, adding "And until the monopoly created by the FCC freeze on station permits is lifted, the public and the video film producer are going to suffer."

Fairbanks commented of his tour, "I was amazed to find that many independent operators are not concerned with raising the quality of their programming. Engrossed in selling time, they are interested in improving their presentations only if no expense is involved. A static one-camera news telecast is preferred to an all-star Hollywood show because the quality program will cost more."

TV Pix Service

Continued from page 22

plans also to shoot in Florida, where more than 40,000 square feet of studio space is currently under option. Directorial staff is headed by Harold Young, who directed feature films for Paramount, Universal and Sir Alexander Korda, and Dan Petrie, who has reined both the Robert Montgomery shows and "Somerset Maugham Theatre" on NBC-TV. Writing staff is headed by Joseph Liss, and includes Robert Anderson, Joan Allison, David Shaw and H. R. Hays.

Norfolk, Va. — Wally Douglas, former WCAV announcer, returns here after a two-year absence. He replaces James Fox, resigned.

Bob (ABC) Kintners Hosts At Ed & Peg Fitzgerald's 10th Anni 'At Home' Party

The Robert E. Kintners will officiate as co-hosts with Ed and Pegreen Fitzgerald on Easter Sunday night (April 13) at a 10th anniversary party celebrating the Fitzgeralds' inauguration of the Mr. & Mrs. breakfast team pattern. The affair will be held at the Fitzgeralds' 5th Ave. (N. Y.) apartment, and they will participate in a 7-7:30 p.m. radio broadcast, commemorating the occasion. They do their breakfast shows from the same apartment but for TV they journey to the ABC television studios.

Of the couple's 10 years as the pioneer over-the-coffee cup yata-taters—at the same time plugging a flock of commercials—the Fitzgeralds have been the last seven years with WJZ, after shifting from WOR, N. Y. In recent years they have done a 5-a-week a.m. TV show and a ditto p.m.-TV show.

They nixed a bid from one of their sponsors for a big Waldorf luncheon, with proceeds to charity, in favor of ABC prexy Kintner's suggestion of an at-home party where some 50-75 show biz notables will attend.

DuMont Labs' Quizzer

DuMont's Telesets this week picked up the tab on DuMont's "What's the Story," aired in the Tuesday night 10:30 to 11 slot. First show under the sponsorship deal was broadcast last night.

Campbell - Ewald handles the Teleset account, which is the receiver division of DuMont Labs, owner of the DuMont web.

HARPO MARX

NBC-TV
RCA-VICTOR
Mgt.: GUMMO MARX

EAST 57th STREET FOR RENT OR SALE

6 ROOMS — 3 BATHS
Completely furnished in Oriental Antique
\$575 RENT FURNISHED
OR WILL SELL FOR \$31,500
Call BO. 8-2600 for Appt.

RADIO-MUSIC QUIZ:

Who does the music for "EVELYN WINTERS"—Heard daily on ABC?

SEE PAGE 40

Your Top TV Sales opportunity

WDEL-TV

Wilmington, Del.

In the market which has highest

income per family in the country

Represented by

ROBERT MEEKER ASSOCIATES

New York

Profitable TV Audience exclusive with

WGAL-TV

LANCASTER, PENNA.

Only TV station in the

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WJZ Fires Sheldon IN WNBT Hassle

WJZ, N. Y., yesterday (Tues.) dropped Herb Sheldon, its major morning personality who had also been doing a half-hour afternoon strip, charging "breach of contract" because he added a stint on WNBT, N. Y. key of NBC-TV.

ABC outlet said it had given Sheldon permission to become co-emcee on WNBT's "Eve Hunter Show" on the info that it was a web program. Sheldon's WJZ pact permitted him to take jobs on other chains but not on competitive local stations. When the Hunter-Sheldon show started March 17, WJZ learned it was purely local and asked Sheldon to give it up. When it didn't get satisfaction after a week, WJZ fired Sheldon yesterday afternoon.

Effective today (Wed.) Don Gardner, who has been doing news inserts in Sheldon's 6:30-8:15 a.m. spread, takes over. George Ansbro moves into Sheldon's 2-2:30 p.m. period. They'll pinchhit until name replacements are set.

Station asked for exclusivity because it feels the breakfast span is radio's most important local commodity these days. Sheldon had a \$1,000 weekly guarantee and drew well over that figure. Before Sheldon had the earlybird chore, Sweeney and March were in the slot.

425G for WDGy

Minneapolis, March 25. Formal permission has been asked of the FCC by the Twin Cities Broadcasting Corp. to sell Minneapolis radio station WDGy for \$425,000 to a St. Paul group which includes Clarence T. Hagman who has been general manager of radio station WLOL here.

Announcement of the deal had been made several months ago, but at the time the purchase price wasn't revealed.

It's anticipated that from two to four months will elapse before the sale is finally sanctioned.

BURBACH, TVA SIGN ST. LOUIS CONTRACT

St. Louis, March 25. All local television talent appearing on KSD-TV, the only local TV station, as well as those regularly employed by the station, have been signed to a Television Authority contract. Huddles that began last October by Nellie Booth, representative of TVA, Carl McIntire, prez of the local AFRA and Don Hart, AGVA representative, and Edward Hamlin and Harold Grams of the station were concluded last week when George M. Burbach, manager of the station, signed the contract.

More than 250 persons are affected by the contract

15 Years Later Dunlap (Now RCA) Gets Answer

Editor, VARIETY:

On a rainy Sunday when one cannot dig in the garden, you never know what you may dig up by going through old clippings—and so I came across one from VARIETY dated May 26, 1937. Since the 15th anniversary of that issue approacheth, may I give you a few of the words from that VARIETY:

"Orrin Dunlap, Jr., marked 15 years of his Radio Department in the N. Y. Times by itemizing salient events since 1922 in radio history. Of some 60 dates cited, one-third concerned television. This re-emphasized Dunlap's preoccupation with television, a subject to which The Times has devoted enormous quantities of printers' ink, although most dopesters see television as remote and uncertain in scope when it does arrive. . . His (Dunlap's partiality to television, however, has puzzled many." [Italics the author's.—Ed.]

Now another 15 years have passed, and even VARIETY devotes enormous quantities of printers' ink to TV. Sure, there is no puzzle about it now!

Orrin E. Dunlap, Jr.,
(V. P., Radio Corp. of America.)

N.Y. State Legislature To Study Effects Of Radio-TV on Children

Albany, March 25. Effect of radio and television on children will be studied by the New York legislature's joint committee on comic books this year. Last-minute addition to the field it is studying also includes pocket-sized books and picture mags. Supplemental budget allocates \$20,000 for the committee, which has been functioning since 1950.

Committee chairman J. F. Carlino said, "On radio and TV the big effort will be to clean up crime and humor programs found detrimental to youngsters." Pointing out that TV recently set up its own code organizations, Carlino added, "We don't wish to saddle them with a lot of repressive legislation. We want to help them police their own industry."

Assemblyman J. A. Fitzpatrick, vice-chairman of the committee, told VARIETY that members would concentrate on video and the pocket-sized books. Regarding AM and TV, the committee will "try to persuade the networks to eliminate objectionable features on programs originating in N. Y.," Fitzpatrick said.

Solon said committee will move cautiously, correlating its activities with a study group authorized by Congress.

From the committee's probe there emerged the Fitzpatrick bill, now before Governor Dewey for action. It tags as a misdemeanor the printing, selling, distributing or possession of printed matter, including comic books, which "tend to excite minors to violent or depraved or immoral acts."

Ragle's WLW Shift

Cincinnati, March 25. Gene Ragle has been shifted in the Crosley TV network from producer director of WLW-T here to program director of WLW-C, Columbus.

He entered radio in that city in 1941 as a writer for WCOL and later was assistant general manager and program director of WCLT, Newark, O.

Detroit Convention for 700 Femmes In B'casting Gets Under Way April 4

Detroit, March 25. More than 700 women from coast-to-coast, who work in or with radio and television, are expected to attend the three-day convention of the American Women in Radio and Television, beginning April 4 at the Hotel Statler, Detroit.

National president Edythe Meserand of WOR, N. Y., will preside. A pre-convention meeting of the group's national board will be held April 3.

Registration and formal opening ceremonies will take up most of April 4. Panel discussions scheduled for April 5 include "Have Sufficient Vision to Merchandise Television" by Edythe Fern Melrose, WXYZ, Detroit; "It Takes Vision for Large-Scale Operation," by Duncan MacDonald, supervisor of women's programs for the DuMont network; "You Gotta Have a Lot of Vision for Small-Station Operation," by Susan Bartlee and Marjorie McManus, WTTV, Bloomington, Ind.

Jerry Kahler, of Kenyon & Eckhardt's Detroit office, will discuss "An Agency's Vision of Television" at a panel meeting.

On the afternoon of April 5 Fred A. Palmer, radio consultant from Columbus, will demonstrate what he means by his topic: "Best Sales Women I've Seen." He will illustrate his point by playing recordings of the sales pitches of Sally Flowers, WLWC, Columbus; Martha Crane, WLS, Chicago; Virginia Morton, WTHI, Terre Haute; Ruth Lyons, WLW, Cincinnati; Ethel Brammer, of Houston; Edythe Fern Melrose, WXYZ, Detroit; Betty Furness, of New York for Westinghouse; Faye Emerson, for Pepsi-Cola; Ruth Crane, WRC, Washington, and Mary Margaret McBride, WNBC, N. Y. Stephen A. Douglas, director of sales promotion for the Kroger grocery chain, also will address the afternoon session. His topic is "How to Sell the Sponsor's Product."

Election of officers will occur on the 5th. So far, Doris Corwith, su-

pervisor of talks and religious broadcasts for NBC, and Anne Hayes, director of women's activities, KCMO, Kansas City, have been nominated for president.

The nominees for secretary-treasurer so far received include Jane Dalton, director of women's programs for WSPA, Spartanburg, S. C., and Joyce Smith, director of women's programs, WDSU-TV, New Orleans.

The McCall Mike Awards for outstanding public service will be presented at the April 5 banquet.

'There's Always Buffalo' Say Canada Set Owners Fighting Added Tariffs

Toronto, March 25.

On plea that they will still be able to get Buffalo and Detroit only, Canadian TV set owners in the Southern Ontario area are howling at that recommendation of the State-operated Canadian Broadcasting Corp. to the Federal government that an annual \$15 license fee be levied. Home TV owners in cities in the area point out that they are able to get such channel reception only; that when CBC TV-Toronto goes on the air this August on Channel 9, they will not be able to get Toronto programs without costly antenna alterations, this meaning a separate one for Toronto.

On that \$15 annual license bite, many TV home-owners also feel that they are satisfied with what American TV fare they are getting and that if the forthcoming CBC service (initially two to four hours nightly) also includes antenna adjustments, the CBC can have it. Also pointed out that, from general taxes, CBC has been granted \$6,000,000 for the establishment of the Toronto and Montreal TV stations, plus another immediate \$7,000,000 grant; and that the \$15 annual knick is unfair when citizens can dial in neither station.



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TOOTSIE ROLL HIPPODROME

ABC-TV, Sunday, 12:15 Noon

DULANY DAILY DOUBLE

ABC Radio, Monday thru Friday, 2:30 P.M.

Also M.C.-ing

CANNON MILLS "GIVE AND TAKE"

CBS-TV—Thursdays, 3:30 P.M.
CBS-Radio—Saturdays, 11:30 A.M.

THE BATTLE OF THE AGES

for SERUTAN and GERITOL
DuMont-TV, Tuesday, 9:00 P.M.

CIRCLING THE KILOCYCLES

Cleveland—WEWS will open its Sunday telecasts at 9 a.m. with a series of religious programs based on Sunday School classes of each faith.

Boston—Al Hirschberg, sports scribe of the Boston Post, has begun a series of sports broadcasts over WEEL. Bankrolled by J. A. Cigars, he'll have two 15-minute shots weekly, Saturday at 6 p.m. and Sunday at 4:45 p.m. Arthur Smith has joined the WEEL announcing staff. He was formerly gabber at WNEB, Worcester.

San Antonio—Richard O'Connell has joined the staff of KOOR here as public relations director and assistant commercial manager. He comes here from Everett-McKinney, Inc., where was an account exec for the past two years.

Dallas—One of the largest sports packages placed on stations in this area was packed with KLFH here and KXOL, Fort Worth, through the Thomas F. Conroy Agency of San Antonio, for Lone Star Beer, and the Stanley Campbell Advertising Agency here for the Seven 11 Food Stores. The two will co-sponsor the major league baseball games over the Liberty network during the coming season, on the two outlets.

Louisville—WHAS cut its tie between TV and radio by naming separate program directors for each operation. Ralph Hanson named TV program head, and William Aldridge appointed radio program director by Victor Sholls, v-p and director WHAS. Both Hanson and Aldridge succeeded Harold Fair, who resigned as joint TV and radio p.d.

Des Moines—James L. Kelehan has been named general manager of KIOA, Des Moines. He succeeds Marvin L. Rosene who has been general manager of WLWL, Minneapolis. Earl Pinck, who has been office manager of the Des Moines station for four years will serve as an assistant to Kelehan at KIOA.

Cleveland—WTAM local sales have shown progressive increase since the first of the year, according to Eugene R. Myers sales manager, who reported billings for January were up 10% against a year ago, while Feb. time sales were up 20% over year ago.

Riverdale Vic. (Ludlow Pk.)

FOR SALE new custom built reinforced concrete ranch-type house, half-acre overlooking Hudson, Spanish tile roof, 3-car garage, 7 bedrooms, two levels including large rumpus room, terrace with spiral stairway, would cost \$50,000 to reproduce. Will sacrifice. Principals only. Weekdays RK 2-8223. Eve. and weekends YO 8-1523.

Bill Handle, WERE diskier, established a \$1,000 scholarship for nurses through a dance featuring Ray Anthony's band. In town for the occasion were Gordon Jenkins, Bill Narnell and Al Morgan. Berlitz School of Languages has returned to radio taking the WTAM Tuesday and Thursday five-minute 7:55 a.m. Al Henderson tidbit-tropic time.

Columbus—Gene Ragle, producer-director at WLW-T, Cincinnati, has been named program director of WLW-C, the Crosley TV outlet in Columbus, Ragle's hometown.

Detroit—Dale McIntyre will direct the public service programming of WJR in addition to his duties as station educational director. In his new assignment, McIntyre will receive and evaluate requests for public service time on the Goodwill Station.

Corpus Christi—A tentative order has been placed for \$275,000 of TV equipment for use here by KEYS-TV, Inc., pending lifting of the TV freeze and approval of pending application for the outlet. E. C. Hughes is prez of the outlet. Other officers include Sam E. Wilson and Bruce Collins, vicepres, H. B. Lockhart, secretary and E. C. Dunn, treasurer.

Boston—WBZ, Hub's NBC outlet, has inaugurated a 24-hour around-the-clock programming which is part of the sentinel operation instigated by FCC. Interim station alert plan format has spotted Jerry and Sky, a variety-comedy duo w.k. in this area, on the midnight to 5:30 a.m. stanza from Monday through Saturday. Boys are skedded to give out with pop and longhair music with interspersed kibitzing with a couple of imaginative characters, "Slim" and "Pansy."

Manchester, N. H.—Station WKBB here will broadcast all of the Boston Red Sox games during the season opening April 15, whether played at home or away or whether night or daytime contests. It has been announced by Ralph Gottlieb, station manager. Station also aired the spring-training clash between the Red Sox and the Philadelphia Phillies, at Sarasota, Fla.

Greensboro, N. C.—General Manager Gaines Kelley of WFMY-TV says a survey shows that there are now 105,740 television sets in the Greensboro station's primary coverage area. At the same time he predicted a boom in sales due to North Carolina's Democratic Primary May 31 and the national elections later this year.

Pittsburgh—Tom Swan, acting in the Playhouse production of "Peg O' My Heart," has joined the staff of the Ketchum MacLeod and

Grove advertising agency... Norma Dundorf, a local gal who was with General Artists Corp. in Chicago, has come back home to go with WDTV, as a production assistant on the "Home Edition" and "Meet Your Neighbor" programs... Bob Prince back at his VJAS sportscasting stint after spending several weeks at the "Pirates" training camp in San Bernardino, Calif.

FCC—TV Freeze

Continued from page 30

hearing wherever their total exceeded the available channels.

The channel by channel approach, which was favored by a majority of commissioners in a recent "feeler" vote, is opposed by some applicants on ground it would give the outstanding applicant in a city the prize VHF channel without hearing since the other applicants would be disinclined to risk their chances of getting a station by taking on the leading applicant in a one-channel hearing. It's pointed out, however, that in cities where only UHF channels are available the channel by channel system would enable the top applicant to avoid hearing and get his station started immediately.

Some Commissioners, it's understood, feel the leading applicants would win out in hearings anyway and that it makes little difference in the long run whether they avoid hearings. It's generally agreed, however, that the channel by channel system will result in amending of applications up to the last minute of the deadline day.

It is estimated that lifting the freeze will bring in several hundred applications, in addition to about 500 now on file, for processing at the cut-off date; this will probably be July 1. How many of these applications will be translated into permits this year may depend on the method of allocating but it's doubtful whether more than 50 will be issued.

Possibilities of any new TV stations getting on the air this year are now considered highly doubtful. The first real impact of the thaw won't be felt until 1953.

Tele Followups

Continued from page 27

ambition obliged her to become the mistress (thinly veiled) of wealthy playboy and music benefactor Price. Latter, played with his typical suave sophistication, underwrote her upcoming debut at Manhattan Hall (presumably Carnegie Hall, N. Y.) but nixed her idea of introducing a concerto by struggling pianist-composer Smith, with whom she became smitten, to the delight of her easygoing father (McHugh), who sold his music store so that she could have the wherewithal to chart her career independently.

In a "surprise" finale that was all too patent if not incredible, Miss Lynn introduced her boyfriend's "Romantic Rhapsody" via a last-minute announcement from the stage, scored a click and everything turned out great for love and idealism. Incidentally, the concerto is the work of Herbert Mayner and was first given by the Boston Pop orchestra in May, 1950. Apparently little or no faking was required since Miss Lynn is an 88'er on her own. As her longhair sweetie, Jamie Smith, showed a relaxed, natural style and sincerity that launched him creditably in his video preem (he's star of upcoming Israeli pic, "The Faithful City," an RKO release).

B' Fast Time'

Continued from page 25

time hours," Clipp declared. "Radio's competitive daytime superiority, then, should not be forced to suffer the financial hazards of old-time Class B pricing. Honest research substantiates AM's vital effectiveness as an ad medium. Facts do not indicate a need for price slashing or apologetic selling that compromises the medium as a whole.

"Radio's financial security depends on a re-appraisal of its commodities—time and available audience. Its peak sales effectiveness will continue to be in daytime hours, which have outgrown their outmoded Class B category. They are now the Class A hours."

Inside Staff—Television

With an hour-long hole opening up in its Tuesday night schedule when the Frank Sinatra show checks off next month, CBS-TV will attempt a "sneak preview" of its "Out There" show today (Wed.) to determine whether it can fill the Sinatra time. Reaction of viewers and prospective bankrollers to the test will determine whether "Out There" gets the nod. Show is budgeted at about \$20,000. "Out There" is a science fiction series produced live by the web, which had a run in a half-hour version Sunday evenings last fall and early winter. Today's sneak will be aired only via WCBS-TV, N.Y., in the 4:30 to 5:30 p.m. slot. If it's a success, the show will move permanently into the Tuesday night 8 to 9 period, which will pit it against Milton Berle's "Texaco Star Theatre" on NBC-TV. CBS has primed a number of new special effects which it hopes to use on the scientific series.

Columnist-ennce Ed Sullivan, profiled by N.Y. Times staffer Val Adams in last Sunday's (23) amusement section, denied that he had ever used the "power" of his N.Y. Daily News column to "induce performers" to appear on his "Toast of the Town," aired Sunday night via CBS-TV. While Adams quoted an unidentified Broadway flack as saying that Sullivan has "always been a great guy for paying off in his column and the talent knew that in the early days of TV," Sullivan himself remarked that the column did not give him an advantage over other TV entrepreneurs. He pointed out that other columnists and writers have given shows on TV but have "lost out."

While Sullivan admitted freely that he has never learned to smile before a TV camera, he claimed his chief talent lies in his showmanship ability and not in his role as a performer. "I am the best damned showman in TV," he said in the Times. "People who work on the show think so too. I really believe, immodestly, that I am a better showman and have better taste than most, and have a better 'feel' as to what the public wants because of my newspaper experience."

Allan Funt's "Candid Camera," screened in N.Y. on WJZ-TV, on Friday (28) will include several scenes with unsuspecting citizens who couldn't tell the difference between political talk and double talk. In one interview, Funt's assistant, Dick Christman, asked a victim, "Look what Dewey did. The veterans were coming back to their old jobs. And as they go through the quavet and they see the prestirll coming through, and the loss to the free people of the state. But not to the frayed and the zetsner of playgrounds. What's the reason for that?" "Politics, I suppose," the voter answered. "They all play it to a certain degree."

Max Liebman, producer-director of NBC-TV's "Show of Shows," will pull a switch on his usual guestar policy Saturday night (29) by permitting Bill Hayes, regular singer on the show, to take over in that spot. Liebman offered the role to Hayes so that the singer can get a bigger sendoff via TV for his stage show stint at the Broadway Roxy, where he opens next Monday (31). Hayes has been booked into the Roxy for two weeks but will be able to continue in his regular featured spot on "Show of Shows" during that time.

The Government is cracking down on television retailers who are offering sets on the installment plan without the necessary down payment. U. S. attorney's office in Chicago last week filed a criminal information in Chi Federal Court charging Leo Berman, appliance store owner, with 15 counts of violating Regulation W of the credit control act.

Regulation W requires a 25% down payment on installment purchases. Maximum penalty is 15 years in prison and fines of \$75,000.

Unusual merchandising gimmick is being utilized in a new stanza, "TV Auction," being launched on WOR-TV, N. Y., April 9, in an evening spot. Packager Charles King has lined up about 1,000 retailers in the metropolitan area who will give customers "TV Bucks" in an amount equal to their purchases. Customers in turn will use the "video money" to bid for merchandise auctioned off on the half-hour program. Latter will be basically entertainment, with auction segments interspersed.

Stores participating, having exclusivity in their field in their locale, are paying \$50 for membership, for which they get \$1,500 worth of "TV Bucks" weekly. Additional certificates cost them \$2 per \$2,000 of the script. They'll also get posters and other sales promotional aids.

Cleveland—A radio-television committee to serve as a consulting panel for radio-TV has been formed by Cleveland chapter of A.A.A.A. Members are Samuel L. Abrams, president, Ohio Advertising; Robert Dailey, McCann-Erickson; Richard Reynolds, Fuller & Smith & Ross, and Alvin B. Fisher of Lang, Fisher & Stashower, Inc.

Answer To—

RADIO-MUSIC QUIZ:

MURRAY ROSS

is organizer for "EVELYN WINTERS" heard daily on ABC—3:45 p.m.

Whiz Biz When 560 Hits WFIL-adelphia!

The "hard sell" boys know they have to talk loud to be heard in Philly's hotly competitive market. These wise birds are telling each other that WFIL's voice penetrates all the vast 14-County Philadelphia Retail Trading Area and reaches far beyond.

Two-thirds of the radio-equipped homes seem to have their dials stuck on WFIL, says BMB. WFIL, with 5,000 watts, yanks in more regular tuners than 50,000 watts in most of this \$6 billion market area, BMB reveals.

Trouble is, say the market-wise, too many people think of Philly radio only in terms of the city. They forget that half the sales, half the profits show up in 147 towns outside city limits, but still comfortably within Philly's trade area—WFIL-adelphia.

Engineers, both sales and electronic, agree that WFIL—5,000 watts at 560—is worth 20 times the power at double the frequency in America's third market.

WFIL

The Philadelphia Answer Station

WJBK... your STAR SALESMAN in DETROIT!

AL NAGLER

STAR SALESMAN for you

on WJBK!

One of the Midwest's foremost sports broadcasters for 21 years, Al Nagler has been play-by-play announcer for the Detroit Red Wings since 1935. The 1951-52 season is the second year Al has been thrilling Red Wing hockey fans exclusively over WJBK. No wonder WJBK is considered Detroit's greatest sports medium!



WJBK-DETROIT

TOPS IN MUSIC—NEWS—SPORTS

National Sales Headquarters:

488 Madison Avenue, New York 22 • Eldorado 5-2455

Represented Nationally by THE KATZ AGENCY, INC.

TOUGHER TO GET 'EM ON WAX

Cleveland Dance Promoters Hit For 'Overselling' Arena; 8,000 Locked Out

Cleveland, March 25. Four promoters of a hot jazz "Moondog Coronation Ball," with a half-dozen recording attractions were raked over the coals by city officials for deliberately overselling the dance and causing a near-riot by 20,000 angry customers.

For violating fire laws, authorities threatened to arrest and prosecute the backers. These included Alan Freed, free lance radio-TV disk jockey; Lew Platt of Akron; Leo Mintz, a Cleveland disk dealer who operates Record Rendezvous here, and Milton Kulkhn.

Fire bureau chief ordered closing of box-office as well as doors after 10,091 jam-packed the Cleveland Arena, making its walls bulge even before the dance started. When about 6,000 disappointed ticket-buyers began milling around street and lobby threateningly, police captain aired an emergency call for 30 extra firemen and 40 cops. Before they arrived, the rowdy mob broke down several doors and stiff-armed their way into auditorium.

One man was knifed in the melee, not too seriously, and five were arrested for intoxication. Although all arena bars were quickly shuttered, gendarmes found scores of smashed whiskey bottles littering floor. Tiny Grimes began playing for acts at around 10 p.m., but couldn't be heard in din, and dancing was impossible.

Situation began to look so dangerous, with irate ticket buyers and gate-crashers jamming the aisles, many booing the promoters, who ducked for cover, that the fire captain halted the show at 11:15 p.m. It took an hour before the unruly crowd cleared out of the hall. Firemen connected a fire hose ready for a riot which almost materialized.

Dance promoters denied any oversale of duets, Mintz contending that he didn't expect more than 12,000 customers. Yet police chief said Mintz told him at an earlier date that he was looking forward to a crowd of 15,000 to 20,000, although the leased arena cannot accommodate more than around 12,000 dancers safely.

Alan Freed, found hiding in a broadcasting booth during the gate-crashing stampede, was particularly blamed by city officials. Disk jockey is reported to have promoted this fiasco and similar dances in northern Ohio cities in connection with his WJW platter show tagged "Moondog."

Capitol Nabs Rights To 'Of Thee I Sing' Revival, 4 Out of 5 for Season

Capitol Records is setting the pace in the original cast album field this year nabbing four out of five with another already set for next season.

Latest Broadway musical to be picked up by Cap is the forthcoming revival of "Of Thee I Sing." Show, which has a score by George and Ira Gershwin, is skedded to preem out-of-town April 7. The original cast sessions will be held about two weeks after the Broadway bow May 1. Revival stars Jack Carson and Paul Hartman in the roles originally played by William Gaxton and Victor Moore. Cap has also lined up rights to "Casey Jones." Musical, which is being prepped for next season by George Abbott who is writing the book, will have a score by Vernon Duke and Sammy Cahn.

Meantime, Alan Livingston, Cap's artists and repertory topper, arrived from Coast headquarters Monday (24) to prep the original cast waxings of "Three Wishes for Jamie." Show preemed on Broadway Friday (21). "Jaimie" stars Anne Jeffreys and John Raitt. Other show albums already released by Cap have been "Top Banana" and "Pal Joey." RCA Victor nabbed "Paint Your Wagon."

'52 Echoes of BMI Fight

An echo of the 1940 ASCAP-BMI fight is being heard—with more amicable and musical overtones—12 years later, with the revival of BMI's "I Hear a Rhapsody" and ASCAP's "I Could Write a Book," latter out of the currently revived "Pal Joey," Broadway legit musical, by Richard Rodgers and (the late) Lorenz Hart. Actually, the "Joey" tunes are enjoying the renaissance since the broadcasters' embargo on ASCAP music, during the contractual hassle, choked off exploitation on "Book." "Bewitched, Bothered and Bewildered" and other excerpts from the musical, in favor of BMI music.

"Rhapsody" was one of the earlier Sammy Cahn-Jule Styne collaborations, that team having since split. Song got a new lift by its interpolation in a current RKO release, "Clash By Night."

Majors Cut Back Releases to Ease Business Slide

In a move to unload the backlog of releases and give ample time for their current clicks to ride out their potential, major diskers are again curtailing output of new issues. Several companies are already limiting themselves to no more than two or three sessions a week.

Move also is aimed to appease distributors who've been squawking that the flood of new releases has been detrimental to the healthy operation of their biz. One company, it was reported, has rushed out more than 30 special releases over its regular schedule since the first of the year. The special issues were mainly "covering" platters, in which the diskery hoped to cash in on the noise initiated by rival companies.

Cutdown drive is being spearheaded by RCA Victor, Columbia, Decca and M-G-M. The artist and repertory heads, however, are continuing to sift through the bulk of new songs for proper diskling material. If the a. and r. man feels that he's latched on to something good, he generally arranges for a quick session despite the self-enforced curtailment or huge backlog.

DETROIT AFM EXPELS ALLEGED RED MEMBER

Detroit, March 25. Jules Yanover, named as a Communist before the House Un-American Activities Committee, was expelled from the Detroit Federation of Musicians. Yanover is a former violinist for the Detroit Symphony. He lost that job after he had refused to tell the House Committee whether or not he was a Communist.

The union's action was taken by its 10-member executive board. Specifically he was charged with imperiling the interests of the union and with refusing to obey orders. Edward Werner, president of AFM, said Yanover's refusal to answer questions before the House committee was "not in harmony with his testimony before our board. The only inference we can draw is that he is not telling the truth."

Mitch Miller, Columbia Records' artists and repertory chief, sailed this week for a 10-day vacation in Jamaica.

'NEW SOUNDS' SPURS RIVALRY

Problem of publishers in getting their songs on wax, the most effective medium of exploitation, is growing more acute from month to month as the search for "new sounds" has opened up the business to a mass influx of newcomers. At present the problem is spotlighted by the fact that over 100 different pop songs are placed before the diskers each week with only about 10 or 15 having the possibility of getting one or more disk versions.

Dave Kapp, head of RCA Victor's pop artists and repertory operation, summed up the situation by stating that "there are literally hundreds of good songs making the rounds, but only few great ones." And in the current market, only the great or highly unusual numbers have a chance to survive.

Most vet pubs believe that it's not how good a song is these days that count, "but how bad it is." The disk-makers, in trying to keep pace with the public appetite, are bypassing numbers which would probably have been hits 15 or 20 years ago, in favor of the gimmicked numbers which lend themselves to unusual interpretations on wax. Whoever brought on the situation nobody knows, but both publishers and diskers agree that a good song, in the old sense, is a bad risk these days. That's proved by the flop of all the class ballads from the Broadway legit musicals during the past two seasons.

Kapp pointed out that the search for unusual material has completely transformed the music business from what it was in the 1930's. While consistent plugging by the top publishers almost invariably brought results then, the same type of plugging cannot produce a hit, or a moderate hit, in the present setup. As a result, only a handful of publishers are now working consistently on any one song but are, rather, waiting for a disk version to break through before concentrating on it. In fact, the idea of a "plug song" is rapidly vanishing from the business.

The accent on the novelties and gimmicks isn't of much concern to the disk companies, which want to produce bestsellers with any available material. The publishers, (Continued on page 47)

Judge Reserves Decision In Northern Infringement Suit on 'I Love You' Tune

Trial of the infringement suit brought by Northern Music, Decca Records subsid, against King Records, Lois Music, Keys Music, RCA Victor, Mercury, Broadcast Music, Inc., M-G-M Records, Lucky Millinder, Sally Nix and Henry Glover wound up in N. Y. Federal Court last week with Judge Sylvester Ryan reserving decision until late in April. Trial, which lasted eight days, involved the tunes, "Tonight He Sailed Again," by Guy Wood and Sol Marcus, and "I Love You, Yes I Do" by Sally Nix and Henry Glover.

Northern claimed that "I Love You" was an infringement of "Sailed Again," which Millinder was skedded to wax for Decca until it was discovered that Bullmoose Jackson already had etched the former tune for King. Northern alleged that Glover, who had been Millinder's arranger, copied the song in penning "I Love You."

Although he's holding back decision until late next month, Judge Ryan found that the songs are similar and the defendant's song was copied from the plaintiff's. He added, however, that he was also in doubt as to the originality of the plaintiff's song.

Northern's claim is for an unspecified amount while King and Lois counterclaimed for \$25,000, alleging that the Northern suit, which was started in 1948, hurt their exploitation of "I Love You."

Wax Execs Hit D.C. Plans to Shift Royalty Bite From Jukes to Disks

Road Tooters 'NG Risk'

As if conditions weren't enough, travelling handmen are now finding it hard to get insurance policies.

Many major insurance companies have cancelled policies and refuse to write new ones for travelling musicians because the latter are regarded as poor casualty risks in view of the relatively high accident rate on the road.

See Pubs Favored By Nix of 2c Rate In Disk Licensing

Congressional proposals to eliminate the 2c statutory disk licensing rate are being greeted by publishing execs as the fastest way to get the music business back into the hands of the publishers and out of the grip of the disk companies. Bill would permit publishers to make their own deals with the wax works on each tune and would end the compulsory licensing feature in the current Copyright Act.

Such an eventuality is seen giving publishers the whip hand in negotiations with the diskers, a complete reversal of the present situation. The major pub firms would be able to call their shots with the platter companies even to the point of pressing for particular artists to etch their numbers. If the diskers objected, pubs then could establish a stiffer royalty rate on any plug song and, as an extreme measure, put even higher rates on the standard tunes in their catalog. Need of the diskers for standards in albums would place a powerful lever in the hands of the oldline pubs.

At the same time, the right to make better than 2c deals on tunes would enable publishers to earn enough money on mechanicals to put them back on the black side of the ledger. At present, the statutory rate, with one-half going to the writers, is hardly enough to cover the cost of exploitation even on a hit side selling over 500,000. With sheet music sales in a chronic slump, the pubs now need the extra revenue from mechanicals more than ever.

Although the publishers are welcoming the Congressional proposals to amend the statutory rate provision, they are opposed to making these amendments a substitution for a jukebox licensing arrangement. Both writers and publishers feel that they rate a performance fee from the juke ops as a matter of principle, aside from any change in the statutory rate on mechanicals. They argue that the old Copyright Act, exempting jukeboxes from being licensed, is now obsolete in view of the fact that the juke ops play their music for profit.

SPA COUNCIL BALLOTS MAILED TO MEMBERS

Annual election of council members of the Songwriters Protective Assn. is in progress, with ballots mailed out to SPA members last week.

Under the SPA setup, seven posts on the 21-man council come up for election each year. Due to the temporary replacement on the council for the late proxy, Sigmond Romberg, eight posts will be ballotted for this year. Results will be known April 18.

Among those up for reelection is Milton Drake, chairman of the SPA council.

Washington, March 25.

Platter industry wants no part of three new proposals House Judiciary Committee is considering to enable copyright owners to get some royalty money from the juke box operators. If anything, spokesmen told the committee Friday (21), these amendments are worse than the original bill which the disk industry still opposes.

Session ended with only one spokesman, Howard L. Letts, assistant General manager of RCA-Victor records division heard, and with a statement in by Kenneth E. Raine, of Columbia Records. House Committee scheduled another session for tomorrow (26) to give the remainder of the industry an opportunity to get on the record.

Bill before the House Judiciary unit would make juke ops subject to the copyright laws, and hence to royalties, the same as others who perform music for profit. Special royalty would be 1c per week per side.

With this running into heavy opposition, Congressional Committee suggested three alternatives—abolish compulsory statutory 2-cent rate on records and permit each music publisher to make his own deal with the diskeries; increase the statutory rate of 2c per side to 4c or even 6c; or issue special platters for the juke boxes which would carry a statutory rate of 10 to 12 cents per side, with the rate remaining the same for records purchased for private home use.

Raine Hits Proposal

The Raine statement walloped all the alternatives hard. "The first alternative," it said, "is to eliminate the entire compulsory license provision. This would abolish carefully thought out provisions against monopoly in the recording field, adopted by Congress in 1909 after several years of study. Compulsory licenses now form a worldwide pattern. Here in the United States we know that keen competition results from this provision of the Copyright Act, and we know that this competition brings substantial sums of money to the copyright proprietors. Whether abolition of this provision (Continued on page 46)

Band Agencies Stressing Terning Values in Place Of Names in Promotion

Although band biz on the one-iter level is rolling in high gear this year, agency men and promoters are veering toward a new pattern of promotion technique. In the past, both agencies and ballroom ops stressed the name value of the bands to attract the terps. Now, however, they're making a concerted effort to promote dancing values rather than names.

Spearheading the drive to popularize dancing is Howard Sinnott, General Artists Corp. one-iter topper, who conceived the new hypo. GAC is currently working on pressbooks and ad mats which'll give the play to terping. Initial ad mats include such catch phrases as "Want to meet new friends? They'll be dancing at —" and "Sitting home tonight? ... Why? Go out ... Have fun while dancing." The mats were tried out last week to advertise the Chris Cross orch date at the Ritz Ballroom, Bridgeport, Conn. According to Joe Barry, Ritz promoter, the ads drew more payees than he had counted for that date.

The agency pressbooks will include yarns on history of the dance, dancing as an aid to social grace and various other psychological angles. Reaction from ops has been encouraging and most of them are going along with the new promotional hypo.

Bandmen, too, are hopping on the "build dancing" bandwagon. By stimulating interest in dancing, they believe, band biz will return to the solid position it held in pre-World War II days.

Pay Hikes Offset AM Biz Dip As L. A. Tooters Earn Socko \$6,000,000

Hollywood, March 25. TV tunesters in Los Angeles registered a 50% upbeat in work to give AM-TV members of Musicians Local 47 their best year since the war with almost \$6,000,000 earned in 1951.

Figures were disclosed here by Phil Fischer, v.p. in charge of radio and television for the local, who concluded his annual radio and television survey. Actual employment was down, mainly because of radio's downturn, but wage hikes amounting to 40% since 1947 helped make '51 a bonny year for the tooters. Video musicians alone earned \$1,247,000 last year, as compared to \$580,900 in 1950.

Fischer recently returned from N. Y. where he and prexy John teGroen confabbed with American Federation of Musicians prexy James C. Petrillo on the survey, and discussed problems facing the tunesters in AM and TV generally.

Chief worry facing AFM in teevee today is unrestricted use of foreign sound tracks by vidpix producers with whom the union has no agreement, Fischer said. He remarked "I am very perturbed about the unrestricted use of recording themes, sound tracks and bridges in live shows also. There is an increase in dubbing of sound tracks, and the end result is less jobs for musicians."

He cited as examples "Meet Corliss Archer" and "Hollywood Playhouse" airers, saying KNX had an orch make bridges and cues which were taped, then dismissed the crew. Stations, he said, contend this is the only way they can present a package to a prospective sponsor with a lower price tag, even if they have a staff orch.

The Federation is mulling over plan presented by Louis D. Snader as a possible solution to problem in vidpix. Snader proposed to Petrillo last week that a producer be allowed to out a 26-min. score but use it for three half-hour pix instead of one. At the same time, he would continue AFM's 5% of format in which 5% of the gross on all telepix goes to the Music Performance Trust Fund.

Producer Economics

Fischer commented, "I believe the producers want to use live music, but figure the cost too exorbitant now. We have got to consider the economics of the producer." It was indicated any deal made by the Federation must embrace all leading vidpix producers, could not pertain to only one. Of the television picture generally, he said, "we foresee a picture of prosperity as more and more television shows, live and film, originate in Hollywood."

Fischer's survey states gross AM salaries for tunesters in L. A. last year was \$3,789,400 and in 1950, \$3,772,700.

TV station employment here brought in \$47,500 last year, \$39,628 the previous year. Microwave opening brought a bonanza in video net commercial shows, with \$236,774 for tunesters, as compared to \$67,160 in 1950. Local video also boomed, programs bringing in \$508,374 in 1951, compared to \$386,330 in 1950. Coin from vidpix shot up to \$454,690 last year, compared to \$87,753 in 1950.

AM and TV Coin

AM and TV coin of almost \$6,000,000 compared with \$4,353,599, 1950; \$4,815,393, 1949; \$4,853,100, 1948, and \$5,027,153, 1947.

AFM's pix-to-teevee format calling for rescoring plus 5% of the gross brought in \$118,163 from Hollywood Television Services Republic's TV subsidiary. Snader Telescriptions' pact with the union funneled \$79,759 to tunesters. From Monogram came \$53,221; Edward Small, \$44,294; Desilu, \$39,284, and Flying A Productions, \$38,758.

Fischer complained that since passage of the Taft-Hartley and Lea acts a lot of musicians have lost their jobs with ozoners. "They say they don't need musicians, and under these acts the union has no power to strike to enforce its demands," the exec said.

He estimated on the basis of past performances tunesters lost \$37,000 last year at KFI; KFWB, \$57,200, and KMPC, \$12,000, because staff orchs were axed.

Cap's One-Man Band

Capitol Records has come up with a new entry in the new sounds sweepstakes in Jerry Shand, recent longterm pactee.

On his initial release, "Washington & Lee Swing" backed by "Yes Sir, That's My Baby," Shand plays the piano, trombone, xylophone, drums and bells via the superimposition technique.

Wolfe Gilbert Reelected Coast ASCAP Chairman

Hollywood, March 25. L. Wolfe Gilbert, chairman of the Coast committee of the American Society of Composers, Authors and Publishers, has been reelected to that post. Gilbert received 255 votes, highest of the six candidates for the committee. Others elected were Leo Robin, 182 votes; William Grant Still, 180; John W. Green, 174; Harry Warren, 163, and Jimmy McHugh, 161.

Still and McHugh are new members of the committee, the rest being reelected. A total of 297 Coast ASCAP members participated in the voting.

Best British Sheet Sellers

(Week Ending March 15)

London, March 17.
Always Our House... Connelly
Unforgettable... Bourne
Little White Cloud... Spier
Mistakes... Wright
Slow Coach... Sterling
Down Under... Feldman
Why Worry... Macmelodies
Loveliest Night Year F.D.&H.
Enchanted Eve... Williamson
I Wanna Say Hello... Sterling
Cry... F.D.&H.

Second 12

Rollin' Stone... Kassner
Because of You... Dash
At End of Day... Chappell
Love's Roundabout... Cinephonic
Saturday Rag... Fields
Only Fools... Sun
Charmaine... Keith Prowse
Won't Live in Castle... Connelly
And So to Sleep... Kassner
Oodles of Noodles... Cox
I Love Sunshine New World
Then I'll Be There... Toff

Leeds in Waring Deal

On 'Candle' Rights

In a deal with Fred Waring's Shawnee Press music firm, Leeds Music has acquired the rights to "One Little Candle," a new number by J. M. Roach and George Mysell. Leeds has taken over all selling rights, and will split the performance fees with Shawnee.

RCA Victor has disked a Perry Como version.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Rusty Draper: "Just Because"—"Blue Eyes" (Mercury). Rusty Draper is the newest young vocalist to enter the pop field with an explosive style. His workover of "Just Because," a fast rhythm item, shows immediate potential. Although sounding a bit like Frankie Laine, Draper has enough of his stuff and plenty of drive to hit. Nelson Riddle orch's background on this side is standout. Reverse is a charming change-of-pace ballad on a folk theme with Draper handles pleasingly.

Jimmy Boyd: "God's Little Candles"—"Owl Lullaby" (Columbia). Columbia has come up with a new sound in the country field in Jimmy Boyd, a youngster with high-pitched pipes and a style patterned, in a modified way, on Johnnie Ray. It's a unique mixture that sells. Boyd's handling of "Candles" could break for a hit. "Owl Lullaby" is another fine piece of material tailor-made for Boyd's juve approach.

Vaughn Monroe Orch: "Idaho State Fair"—"Lady Love" (Victor). "State Fair" is the type of meaty western fare which Monroe can belt to best advantage. It's an excellent number for the genre and Monroe's vocal against a first-rate instrumental-choral background should step out. Reverse, from the Columbia pic, "Sound Off," is another freshly conceived number,

also produced in topflight fashion. **Tito Puente Orch:** "Cuban Mambo"—"Babarabatrini" (Tico). Puente's combo is one of the most adept purveyors of mambo rhythms in the business. This orch has a powerful beat underlying colorful arrangements with good vocals in a standard style by Vicentico Valdes. These two sides are representative of a flock of other Puente etchings which manage to achieve a great deal of variety despite the rigid mambo pattern.

Tony Bennett: "Sleepless"—"Somewhere Along the Way" (Columbia). After making a killing on a trio of consecutive hits, Tony Bennett is in the tough spot of trying to stay on top in a market that's as variable as March weather. He makes a good try on "Sleepless," a first-rate piece of material on which Bennett keeps the schmalz down to a minimum. It's a solid cut which should prove whether Bennett's past clicks were firmly grounded or a product of a cyclical freak. Reverse is another interesting side with chances. **Percy Faith** batons in customary tasteful style.

Teresa Brewer: "Roll Them Roly Poly Eyes"—"Gonna Get Along Without Ya Now" (Coral). Teresa Brewer has a potent platter in these two sides. She socks over "Eyes" with an infectious hokey music hall style that could bring this oldie back in vogue. Miss Brewer is equally effective on the reverse, again belting with a verve and showmanship reminiscent of Sophie Tucker and Beatrice Kay. Ray Bloch orch backs up snappily.

Louis Armstrong-Gordon Jenkins Orch: "Indian Love Call"—"Jeannine" (Decca). This teamup of Armstrong and Jenkins has resulted in several commercial sides but it hasn't enhanced Armstrong's rep as a jazz institution. There's something definitely incongruous in this matching of sweet violins with Satchmo's natural hot style, and both suffer. Armstrong saves "Indian Love Call" by his vocal, but "Jeannine" is hopelessly bogged down in a saccharine arrangement.

Mitch Miller Orch-Paulette Sisters: "Kalamazoo to Timbuktou"—"Sing Our Song of Love" (Columbia). Mitch Miller's production of "Kalamazoo" spotlights his talent for coming up with fresh and inventive sound combinations. If this side is a hit, it's due entirely to Miller's blending of voice, horns and beat into a fully integrated pop side. Reverse is an attractive folk-styled number with a good potential.

Peggy Lee: "Goin' On A Hayride"—"Everytime" (Capitol). There haven't been many hits from legit musicals recently but "Hayride," from the show, "Three Wishes for Jamie," has excellent chances to break the jinx. It's a cute rhythm ballad, and Peggy Lee gives it a pleasing, relaxed vocal in a good production framework. On the flip, Miss Lee delivers a good slow-tempoed ballad with fair chances.

Buddy De Franco Quartet: "Pen-nywhistle Blues"—"Buddy's Blues" (M-G-M). Buddy De Franco's crack-jack clarinet works over the South African number from the pic, "The Magic Garden," with plenty of sparkle. It's a virtuoso performance rating plenty of jock spins. Bottom deck is a more conventional groove, also slickly handled by De Franco and his rhythm combo.

Four Aces: "My Hero"—"Spring Is A Wonderful Thing" (Decca). These sides by the Four Aces, Decca's new click vocal combo, are okay for a change-of-pace and should ride on this group's current momentum. These slices, however, aren't likely to supply any independent power to this combo's surge. "Hero" is given an overworked arrangement. Al Alberts soloing is okay, but not stand-out style. "Spring" is an okay elaboration of a waltz theme but it's not the most appropriate type of material for the Four Aces.

Platter Pointers

Decca has packaged an excellent sampling of the late Mildred Bailey's style in a set of eight numbers, including her trademarked "Rock-in' Chair," among other standards. **Delta Rhythm Boys** accomp on most of the tunes. Also for the jazz aficionados, **Joe Bushkin** has cut a sparkling album for Columbia under the heading of "After Hours," with Buck Clayton's lucid trumpet backing up Bushkin's brilliant piano plus rhythm trio. On the same label, **Duke Ellington** orch has not sounded so solid in a long time as it does on "Jam With Sam" . . . **Bill Hayes** has a preten-

(Continued on page 48)

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution

Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

for

WEEK ENDING MARCH 22

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS		ARTIST AND LABEL	TUNE
This week.	Last week.		
1	1	Johnnie Ray (Okeh)	Cry Little White Cloud Please Mr. Sun Brokenhearted
2	2	Kay Starr (Capitol)	Wheel of Fortune
3	3	Eddie Fisher (Victor)	Anytime
4	4	Leroy Anderson (Decca)	Tell Me Why Blue Tango
5	5	Four Aces (Decca)	Tell Me Why Garden in the Rain
6	8	Ella Mae Morse (Capitol)	Blacksmith Blues
7	..	Ray Anthony (Capitol)	At Last
8	10	Patti Page (Mercury)	Come What May
9	6	Bell Sisters-H. Rene (Victor)	Bermuda
10	..	Les Compagnons (Columbia)	Three Bells

TUNES

POSITIONS		TUNE	PUBLISHER
This week.	Last week.		
1	1	Wheel of Fortune	Laurel
2	5	Blue Tango	Mills
3	4	Tell Me Why	Signet
4	3	Anytime	Hill-R
5	2	Cry	Mellow
6	..	Blacksmith Blues	Hill-R
7	7	Please Mr. Sun	Weiss-B
8	6	Little White Cloud That Cried	Spier
9	9	Slow Poke	Ridgeway
10	8	Bermuda	Goday

Inside Orchestras—Music

There are five Canadians who make a living solely by writing music for films, and the Canadian Broadcasting Corp. has skedded them as guests on its "Music From the Films" show. One at a time, the five will be guest conductors with aler's headman, Gerald Pratley, conducting their own scores on the Sat. p.m. show, teeing April 5.

The five are Louis Applebaum, Eldon Rathburn, Robert Fleming, Maurice Blackburn, all of National Film Board, and William McCauley of Crawley Films. Probably more than 100 in Canada sell music for films, but only the five named above have it as a livelihood. All are on payroll.

Feist is in the throes of trying to recapture the renewal rights to "Whispering" which Danny Fisher (Fisher Music) sewed up some years ago by going to the Coast and handing one of the authors a \$350 advance. Another \$1,000 was to have been paid when the basic 28 weeks expired, which is now. "Whispering" is one of the tunes Feist inherited when it bought the Sherman, Clay (San Francisco) catalog some years ago.

Power of disk jockeys to make hits is revealed in the unusual case of a Columbia Records platter originally manufactured for the South American market. A piano solo by Antonio Escobar, the side was picked up by Bill Randall, Cleveland deejay, who played the number repeatedly. Reaction has caused Columbia to reissue the side on a regular pop label under the title of "Tony's Piano."

Although on Columbia Records' talent roster less than six months, Johnnie Ray is being packaged on a long-play album by the diskery in recognition of his riding several hits concurrently for the past few weeks. Unique feature of the album is that its cover will show no print and will feature a picture of Ray in one of his agonized poses before the recording mike.

After completing a record week at the Tic-Toc, Milwaukee, last week Sophie Tucker went to Chicago for a Mercury cutting session Monday (17). While she had an album scheduled called "Cabaret Nights" for the session, things rolled so smoothly that Miss Tucker etched 11 tunes, an all time high, according to Art Talmadge, a&r head, who supervised the date.

Gen. Batista's Cuban coup two weeks ago has sparked the revival of a tune penned in 1943. Song, titled "Batista," was penned by Agustín Borquino, Don Arres and Bog Stanley with English lyrics by William B. Friedlander and Spanish lyrics by Carlos Garcia. E. B. Marks is the publisher.

Sue Macy's, A&S In N.Y. Price War On LP Platters

With the disk market continuing to talpsin in an intensified price war, suits were brought against the R. H. Macy's and Abraham & Straus department stores last week in New York Supreme Court by the Assn. of Record Dealers and the Village Music Shop in Greenwich Village. The plaintiffs charged the stores with a conspiracy to force smaller retailers out of business, and asked for \$500,000 damages from each defendant.

Disk company execs, who look forward to the end of the discount practice, were surprised at the targets selected in the current action. Neither department store initiated the price-cutting tactics, and it was expected that other New York outlets would be more vulnerable if there were any legal basis for court action.

Charles Katz, lawyer for the Greenwich Music Shop and the retailers' association, said that the department stores were named in the suit because they offered more than 30% discounts on long-play platters where stores like Sam Goody's give only 30%. Fact that Goody's also offers special discounts ranging up to 46% was brushed aside as a temporary phenomenon. Reasoning of the plaintiffs indicates that the price-cutting tactics are now so embedded that 30% slashes off list price are now regarded as normal.

The retailer suit follows unsuccessful action by Columbia Records last year to stop Goody from his price-cutting activities. Columbia brought its action under the fair trades Feld-Crawford act, but the court ruled that Columbia and its N.Y. distrib. Times-Columbia, were not eligible under the price-fixing act.

The current action stems from a different charge; namely, that the price-cutting was being "done wilfully, deliberately and maliciously, and with the purpose of forcing members of the association and other retailers out of business." The complaint further charges that the price-cutting is for the purpose of "fostering monopoly" by cutting down competition.

The retailers' association claims a membership of some 100 outlets in the N. Y. area.

Arnold Shaw, Duchess Music vice-presy, named chairman of the music committee for the Red Cross fund drive.

Decca Inks Segovia

Andres Segovia, Spanish long-hair guitarist, has been inked to a term pact by Decca Records for the diskery's Gold Seal catalog.

Decca plans to have Segovia cut the basic catalog for the guitar as well as other selections in the classic repertoire for which he has made guitar transcriptions. He will record both solo and with orch and choral groups.

Childs Restaurant Puts Dixieland on B'way Menu With Max Kaminsky Crew

Dixieland music, which had steadily been working itself back to New York's midtown area from its outpost on the lower eastside (Stuyvesant Casino and Central Plaza), has still another showcase in Childs Paramount. Spot, located in the heart of the Times Square belt, had been a popular hangout for dandipation in the 1930s, but in recent years has booked orchs for weekend dancing only. It also experimented with a jazz policy (Wilbur de Paris combo), but the booking of Max Kaminsky's group is the room's initial attempt at a regular Dixieland kick.

From opening week indications it seems that Kaminsky and his Dixielanders may bring the spot back to its old popularity. Although it'll probably take time to nab some of the trade that's been packing the Stuyvesant and Central Plaza shindigs on Friday eves, room has a good chance to pick them up on the other nights and may even grab off some of Sabbath eve clientele. Good word of mouth from the Kaminsky contingent should help it along these lines.

Since the room also gets plenty of transient tablers, because of its centralized location, Kaminsky is mixing his book with dandipation as well as Dixieland. Of course, the emphasis is on the latter, but there's enough dance music to please even the most ardent terpsiters.

Although the orch consists of five men, Kaminsky manages to get a rich rhythm sound on the dance arrangements and an exciting beat on the jazz. Kaminsky, who toots a solid trumpet, is assisted by Charlie Queener, piano; Ray Diehl, trombone; Gale Curtis, clarinet, and Don McClane, drums. They're a well-integrated outfit and create plenty of enthusiasm. Large room's acoustical setup gets the sound around to all parts.

Vince Williams, WJZ, N. Y., disk jockey, conducts a session from the room from 11:05 p. m. until midnight.

ELLIOTT SHAPIRO RECUPES

Elliott Shapiro, Shapiro-Bernstein Music exec, is currently recovering at home after an emergency operation.

He plans a vacation before returning to his desk.

Majors Moving Into Kidisk Market Via Tieups With Schools, Book Cos.

Meadowbrook Sets Flock of Name Bands

A flock of orchs have been set to appear at Frank Dailey's Meadowbrook, Cedar Grove, N. J., during the coming spring months.

Elliot Lawrence is skedded to follow the current stand of the Ziggy Talent-led Vaughn Monroe orch on April 8. Ralph Flanagan comes in on April 15 for a 13-day stay. Tony Pastor follows on April 29; Tex Beneke, May 6; and Ralph Martiere, May 27. The Billy May orch will wind the spring season from June 12 until June 22.

Col Records Up 20% in '51 Over '50 for Best Year

Spotlighting the surge of its disk subsid in 1951, the Columbia Broadcasting System's annual report to stockholders disclosed that Columbia Records did 20% more business last year than in 1950. Although the CBS report contained no specific figures on the diskery's operations, it's known that Columbia Records had the best year in its history last year, when it dominated the hit lists.

Indicating that shortages of raw materials might be expected due to defense requirements, the statement said that new production techniques developed during the past year would enable the company to maintain, and even exceed, its 1951 pace. Other companies, incidentally, are also geared to switch to other materials and production methods necessitated by developing shortages.

The Columbia long-play catalog, biggest in the field, has been expanded to nearly 1,000 disks, according to the CBS statement. The rising volume in the longhair field during 1951, fourth year for the 33 rpm platters, indicates a mushrooming of audiences for classical music, preponderantly on LP.

The CBS statement underlined the pop department's click with newcomers, pointing out that about 8,000,000 disks were sold in 1951 by such artists as Tony Bennett, Johnnie Ray, Toni Arden, Champ Butler, Rosemary Clooney and Guy Mitchell. Columbia had four 1,000,000-sellers in 1951 with Mitchell's "My Heart Cries for You," Miss Clooney's "Come On-My House," Bennett's "Because of You" and Frankie Laine's "Jezebel."

In line with the current upbeat in the pop kidisk market, record companies are prepping a big splash in the moppet educational field with tie-ins with schools and book companies. Some of the major diskers already have deals with book firms to peddle their educational product while others are negotiating similar pacts or working directly with the school heads of local communities. Revenue from the educational platters, according to one kiddie artists and repertory head, has been on the increase since the end of World War II.

Latest diskery to enter the education platter sweepstakes is Mercury Records, which is readying a Sound Book Series for audio instruction. The long-play series includes records for young people from first grade up through high school age. Series includes such platters as "Stories of the Orient" narrated by novelist Pearl Buck; "Piano Adventures" narrated by Mary Van Doren with an illustrative music backing; and "Adventures in Folk Song" narrated by Martha King, folk song historian. Also included in the Sound Book group are the narration of popular fairy tales and excerpts from classical literature. The disks are being peddled to schools, libraries and private teachers.

In a tie-up with the American Book Co., Decca has been riding in the educational field with its American Singer series, which is a waxed version of the book firm's graded song books catalog. Decca already has issued 20 disks in this series. It has also been issuing such disks as "Typing to Music" for use in schools. The American Book Co. distributes most of Decca's educational output but some have proven popular enough to be marketed through Decca's regular distribution channels.

Columbia is building its educational repertoire via a tiein with the Silver-Burdett Co., educational book publishers. Silver-Burdett also has graded song books which Col waxes for school use. Recent trend of using such top jazzmen as Stan Freeman, piano; Specs Powell, drums; Bobby Haggart, bass; and Lou Stein, piano; on the disks had opened up a wider distribution market.

RCA Victor recently transcribed its Basic Record Library for Elementary Schools on 45 rpm disks so that they could get wider distribution. The Victor library consists of 370 compositions arranged for elementary school age levels.

Most recent of the indies to step out into the educational sweeps is Rexford Records. Rexford, which is currently working on a tiein with the N. Y. Board of Education, has etched such titles as "Sing a Song of Presidents," "Sing a Song of Heroes," "Sing a Song of Explorers and Adventurers" and "Sing a Song of Arithmetic." The disks are also being peddled through regular retail outlets.

GRANZ' JATP TROUPE TO MAKE EUROPE BOW

Norman Granz's "Jazz at the Philharmonic" troupe takes off on its first European trek today (Wed.) for a Stockholm preem Sunday (30). Ella Fitzgerald heads up the JATP unit which includes Oscar Peterson, piano; Max Roach, drums; Roy Eldridge, trumpet; Flip Phillips and Lester Young, sax; Irving Ashley, guitar; Ray Brown, bass, and Hank Jones, piano. Group will play 12 dates before returning to the U. S.

The Stockholm preem will be followed by a date in Copenhagen, Gothenburg, Sweden, Paris and Brussels. Before winding in Dublin April 13, JATP is skedded for a two-niter assignment in Amsterdam April 11-12. Nils Helstrom is handling the Scandinavian dates.

HARPIST'S EATERY TIE-IN

Harpiet Bobby Maxwell has made a tie-in with Ruby Foo's restaurant, N. Y., in a promotional push on Maxwell's Mercury slice of "Chinatown."

Eatery, which operates a cannery for Chinese foods, is distributing its packaged foods to disk jockeys along with plug material for the number.

VARIETY

10 Best Sellers on Coin-Machines week of Mar. 22

1. WHEEL OF FORTUNE (6) (Laurel)..... Kay Starr Capitol
2. BLUE TANGO (5) (Mills)..... Leroy Anderson Decca
3. TELL ME WHY (12) (Signet)..... Les Baxter Capitol
4. AT LAST (1) (Feist)..... Four Aces Decca
5. COME WHAT MAY (5) (Shapiro-B)..... Eddie Fisher Victor
6. BLACKSMITH BLUES (1) (Hill-R)..... Ray Anthony Capitol
7. BERMUDA (3) (Goday)..... Patti Page Mercury
8. ANY TIME (16) (Hill-R)..... Ella Mae Morse Capitol
9. CRY (12) (Mellow)..... Bell Sis-H. Rene Victor
10. BROKENHEARTED (4) (DeSylva-B&H)..... Eddie Fisher Victor

Second Group

- | | | |
|-------------------------------------|--------------------|----------|
| PERFIDIA (Peer) | Four Aces | Decca |
| LITTLE WHITE CLOUD (13) (Spier) | Johnnie Ray | Okeh |
| TULIPS AND HEATHER (Shapiro-B) | Perry Como | Victor |
| PLEASE MR. SUN (Weiss-B) | Johnnie Ray | Columbia |
| BE MY LIFE'S COMPANION (Morris) | Rosemary Clooney | Columbia |
| STOLEN LOVE (5) (Parliament) | Mills Bros. | Decca |
| TIGER RAG (4) (Feist) | Eddy Howard | Mercury |
| GARDEN IN THE RAIN (Melrose) | Les Paul-Mary Ford | Capitol |
| CHARMAINE (Lion) | Four Aces | Decca |
| SHRIMP BOATS (6) (Disney) | Mantovani | London |
| DANCE ME LOOSE (3) (Erlich-B) | Jo Stafford | Columbia |
| A KISS TO BUILD A DREAM ON (Miller) | Dolores Gray | Decca |
| A WEAVER OF DREAMS (Kassner) | Arthur Godfrey | Columbia |
| | Louis Armstrong | Decca |
| | Billy Eckstine | MGM |

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

AS POLLED VIA LEADING U. S. DISK JOCKEYS

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

1001 was 1 and 1002 was 2

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V.M. *at his Singing BEST*

'LADY LOVE'

*from the COLUMBIA film - "SOUND OFF"
and*

'IDAHO STATE FAIR'

**VAUGHN
MONROE**

*... Scores Again
with these two
Great Sides!*

20 - 4611 (78 RPM)

47 - 4611 (45 RPM)

RC1

RCA VICTOR RECORDS

On the Upbeat

New York

Murray Luth, general professional manager of Dinah Shore's firm, Cosmic Music, out on a two-week disk jockey trek in the mid-west. ... Cindy Lord, M-G-M Records patee, being screen tested by Metro in N. Y. this week. ... Sarah Vaughan into the Spa Musical Bar, Baltimore, April 2. ... Eddie Chambliss orch begins a 10-day engagement at the Class Bar, St. Louis, April 21. ... Folk singer Burl Ives opens the International Celebrity Festival, Royal Festival Hall, London, April 10. ... Erroll Garner opens at Storeyville, Boston, March 31. ... Eddie Heywood Trio into the Embers, N. Y., April 10. ... Jo Stafford and husband Paul Weston here from Coast en route to England. Miss Stafford's skedded to open at the Palladium, London, April 7.

Chicago

McConkey agency finally cracked the Edgewater Beach Hotel with the placing of the Don Reid orch at the April 11 show. Indie agency will also have Leo Pelper at the Triangler at the same time and Ike Carpenter at the Congress, an all time high for the office here. ... Sophie Tucker stopped off to cut an album and four sides for Mercury before sailing for European dates. ... Tommy Reed goes into the Chase, St. Louis, April 2 which pushes his date at the Jung, New Orleans, back to April 30. ... Patti Page flew up from Florida to cut four tunes for Mercury.

Frankie Masters goes into the Peabody, Memphis, April 19 and then has a two-weeker at the Forest Park, St. Louis, May 3. Billy Bishop takes over the Memphis stand after Masters. ... Al Donahue invades the midwestern territory with a seven week stay at the Statler, Detroit beginning April 1. ... Denny Beckner comes up from Texas to the Muehlebach, Kansas City, April 16 for three frames. Chuck Foster slides down to Texas with his four weeks at the Rice, Houston, May 1. ... Ted Lewis inked for a month at the Beverley Hills, Newport, Ky. Friday (28). ... Griff Williams booked for the Roosevelt, New Orleans, April

through May 7. ... Eddie Fitzpatrick follows Easter into the Schroeder, Milwaukee, April 15. ... Bill Clifford leaves the West Coast for May 27 contract at the Aragon.

Kansas City

Russ Carlyle orch back to Cleveland following his stand in the Terrace Grill of the Muehlebach here. Leader has signed with WXEL, Cleveland, for a 13-week TV stint, including the band and singer Gloria Patry. It will be a participating show. The Honey Dreamers are in at Eddy's as a reprise on their engagement last summer which was cut short by the July flood. After a fortnight here they return to N. Y. for TV and transcription work. ... Kay Hughes doing her humorous songs in the Zephyr Room of the Bellerive Hotel. ... Rowena Rollins in for fortnight at the Southern Mansion, doing her singing in front of Billy Williams house orch.

Pittsburgh

Art Tatum, Errol Garner, Mead Lux Lewis and Pete Johnson doing a jazz concert at Syria Mosque April 14. ... Billy Yates combo back into Cinderella Room of Beverly Hills Hotel to play for dancing Friday and Saturday nights. ... Gabe D'Amico subbing for ailing Ernie Matteo with Howdy Baum band. ... Johnny Pineapple Hawaiian band and revue return to Colonial-Manor on April 1 for indefinite stay. ... Dave Betcher, organist, into Cox's in McKeesport after long run at Bill Green's. ... Max Tarshis wound up year's engagement at Playhouse Grill. ... Ames Bros slated for Bill Green's Easter Week (April 14). ... Hector Del Ray Latin-American unit from New York's Tropicana opened Monday (24) at Carnival Lounge, where they alternate on back-bar stage with Luis Morales crew.

Paxton Pluggers Tour

George Paxton, Buddy Robbins and Henry Marks, all of the Paxton Music firm, hit the road this week on a disk jockey contact junket through the east.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating

Week Ending March 22

This Last wk. wk.

Title and Publisher

															TOTAL POINTS											
1	2	"Wheel of Fortune" (Laurel).....	1	1	1	3	2	2	6	7	1	2	4	8	94											
2	1	"Anytime" (Hill-R.).....	2	5	2	2	3	..	5	8	4	1	7	9	73											
3	7	"Please Mr. Sun" (Weiss-B)....	5	4	8	..	..	1	6	3	5	3	6	8	66									
4	4	"Cry" (Mellow).....	..	6	7	5	5	9	4	1	..	3	1	7	62											
5	3	"Tell Me Why" (Signet).....	..	2	10	1	8	7	2	6	..	5	5	3	61											
6	5	"Slow Poke" (Ridgeway).....	7	3	9	6	7	..	1	3	..	8	2	..	53											
7	6	"Little White Cloud" (Spler)....	6	7	6	10	..	5	7	2	..	4	3	..	49											
8	8	"Be My Life's Companion" (Morris) ..	..	4	..	..	6	1	8	10	6	7	..	4	42								
9	14	"Blue Tango" (Mills).....	3	..	..	9	..	4	..	..	10	..	..	1	28							
10	9	"Tulips and Heather" (Shapiro-B) ..	..	3	7	..	..	..	..	..	2	..	..	..	21							
11	..	"Blacksmith Blues" (Hill-R).....	8	10	..	..	9	..	..	..	8	..	..	2	18							
12	12	"Bermuda" (Goday).....	..	..	..	..	..	3	..	..	..	..	..	5	14							
13A	..	"A Guy Is A Guy" (Ludlow).....	4	..	..	..	..	..	..	..	..	..	..	..	7							
13B	..	"Broken Hearted" (De Sylva-B-H) ..	..	..	..	..	4	..	..	..	..	..	..	..	7							
13C	..	"Trust In Me" (Advanced).....	..	..	..	..	..	..	..	4	..	..	..	..	7							

Merger of Coast Tooters In Technical Styrmie

Hollywood, March 25. Procedural styrmie has stalled plans for amalgamation of the two Coast locals of American Federation of Musicians. Negro Musicians Local 767 had proposed a merger with Local 47 but the board of the latter suggested instead that 767 be dissolved with members then applying for membership in the larger local.

Negro tunesters have rejected the suggestion. Local 47 execs suggested, however, that further conferences be held "based on the fact that the problems involved are many, complex, and in the main financial."

Hit D. C. Plans

Continued from page 41

would, in the long run, result in more or less money for copyright proprietors is an open question; but it would surely restrict competition, harming many and favoring few. The owner of a new work might well be unable to get his work recorded at all unless he granted an exclusive recording license to the first artist who would undertake to perform and record his work. He would cut himself off from other renditions.

"The second alternative is to raise the 2-cent royalty. Raising the mechanical royalties on all records would not solve any injustice with respect to coin machines, but would create and multiply new injustices. What we are talking about is compensation from the user of a performing right to the owner of a performing right or, at least, that is what we should be talking about. The manufacturer of a record is not the user of a performing right and he is not the person who should pay for such a right. Coin machines do furnish a strong stimulant to the sale of phonograph records; and on these records a royalty is paid to the copyright owner. If Congress feels this is not sufficient, then in fairness it should look to the user of the performing right. There is no fairness or reason in throwing the burden upon buyers of records for home enjoyment.

Special Label Opposed

"The third alternative is to spell out a procedure and method of collection whereby the coin machine record is especially identified as an additional royalty per record is to be paid by the manufacturer. The intention again is to assess the record manufacturer with the payment to the owner of the performing right; but in this case only a special group of records is affected. Apart from the injustice of this burden upon the manufacturer I do not know how he is going to administer the provision. A special label seems to be called for. Is Con-

gress going to pass upon the form of a label and upon the penalties for its false reproduction? Is it really expected that each of thousands of dealers, distributors and manufacturers must keep two stocks of supply on hand for each record—one to be sold for use in homes and one to be sold for coin machines operation?

"If Congress determines that relief or remedy is needed (for the copyright owners) then problems of administration, of rates and payments, and policing and collection can be left to the two interested parties—the operators of coin machines and the proprietors of performing rights. The introduction of the record manufacturer does not simplify the problem, but immeasurably complicates it."

Lets told the committee that "the proposed increase in the present statutory copyright rates of 2c per record side would eventually result in an increase of price to the public. Eliminating of the compulsory license features would likewise result in higher prices. We object to compulsory payment of a fee on all phonograph records used on coin-operated machines. We object, as a record manufacturer, to becoming a collecting agency at additional expense without remuneration from the copyright owners, and we firmly believe that this proposal will increase the cost of phonograph records to the public, since it would necessarily increase manufacturing costs."

Allen Zee Writes Theme For Cherry Blossom Fete

Washington, March 25. Theme song for Washington's Cherry Blossom Festival, which commences March 30 this year, is the work of Allen Zee, manager and production director of Loew's Capitol Theatre here, who is also staging the show for the Cherry Blossom celebration, an annual civic affair. Zee has built the show around his new song, "Spring Is a Wonderful Thing," currently receiving a big plug over local radio and TV stations.

Stations WMAL, WMAL-FM, and WMAL-TV, all affiliates of American Broadcasting Co., have set a "Spring Is a Wonderful Thing" day for this coming Friday (28), tying the song and Cherry Blossom Festival into half a dozen shows.

Merc Pushes Cugat Set

Mercury is planning all-out push for album, "Chiquita the Chihuahua" penned and played by Xavier Cugat. Record company has already made deal with doll company to put out toy dog, and several former Disney Studio men are drawing a cartoon strip for possible use for television, especially over Mexican video stations.

In addition, diskier is making a tie-in with dog raisers for free prizes to the kiddies for the best letters on the platters and miniature hounds.

MPCE Pension Plan Set for More Confabs

Pension committee of the Music Publishers Contact Employees will meet during the latter part of the week to finalize arrangements for renewal of pension plan discussions with the publishers. Plan, which calls for an equal 3% assessment of a \$100 weekly wage from contactmen and employer-publishers, has already been okayed by MPCE members and several pubs.

Bob Miller, MPCE prez, will meet with the holdout pubs for additional conferences during the coming month.

TWO MERCURY ARTISTS

have two of the Nation's Big Hits

PATTI PAGE

"WHISPERING WINDS"
(RECORD No. 5816)

EDDY HOWARD

"BE ANYTHING BUT BE MINE"
(RECORD No. 5815)



THE KEYS SING

AM I IN LOVE

(Oh Boy! What Joy We Had In) BAREFOOT DAYS

MGM 11168 K 11168

78 RPM 45 RPM

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

707 SEVENTH AVE. NEW YORK 15, N.Y.

Songs With Largest Radio Audience

Survey Week of March 14

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

A Kiss To Build a Dream On—"The Strip"	Miller
Anytime	Hill & R
A-round the Corner	Frank
Be My Life's Companion	Morris
Bermuda	Goday
Blue Tango	Mills
Broken Hearted	DeSylva-B-E
Charmaine	Lion
Come What May	Shapiro-B
Cry	Mellow
Dance Me Loose	Erwin-H
How Close	Life
I Could Write a Book—"Pal Joey"	Harms
I Hear a Rhapsody—"Clash By Night"	Broadcast
I Talk To the Trees—"Paint Your Wagon"	Chappell
Life Is a Beautiful Thing—"Aaron Slick"	Famous
Little White Cloud That Cried	Spier
Marshmallow Moon—"Aaron Slick"	Famous
My Love	Life
Noodlin' Rag	BVC
Oops—"Belle of New York"	Feist
Perfidia	Peer
Please Mr. Sun	Weiss-B
Silly Dreamer	Witmark
Silver and Gold	Blue River
Singin' In the Rain—"Singin' In the Rain"	Robbins
Slow Poke	Ridgeway
Tell Me Why	Signet
That's the Chance You Take	Paxton
Trust In Me	Advanced
Until (Anema E Core)	Leeds
Wheel Of Fortune	Laurel

Second Group

A Guy Is a Guy	Ludlow
A Weaver Of Dreams	Kassner
Always	Berlin
At Last At Last	Duchess
Be Anything (But Be Mine)	Shapiro-B
Blacksmith Blues	Hill & R
Did Anyone Call	Remick
Glوريا	Life
Grand Central Station	Harms
Honest and Truly	Lion
I Wanna Love You	Finburgh
I'll Walk Alone—"With a Song In My Heart"	Adams-V&A
Jack and the Beanstalk—"Jack and the Beanstalk"	Harms
Never Before—"Sailor Beware"	Paramount
Peter Cottontail	Hill & R
Pittsburgh Pennsylvania	Oxford
Play Me a Hurtin' Tune	Pickwick
Tulips and Heather	Shapiro-B
Undecided	Leeds
Warm Hearted Woman	Cosmic
Wishin'	Midway
Would You—"Singin' In the Rain"	Robbins

Top 10 Songs On TV

Anytime	Hill & R
Be My Life's Companion	Marks
Cry	Mellow
Down Yonder	LaSalle
I Talk To the Trees	Chappell
I Wanna Love You	Finburgh
Little White Cloud That Cried	Spier
Please Mister Sun	Weiss-B
Slowpoke	Ridgeway
Wheel Of Fortune	Laurel

FIVE TOP STANDARDS

Daughter of Rosie O'Grady	Witmark
It's a Great Day For the Irish	Feist
St. Louis Blues	Handy
That Old Black Magic	Famous
When Irish Eyes Are Smiling	Witmark

† Filmusical. * Legit musical.

D.C. Wage Bd. Okays Rate Hikes for 'Casual' Tooters

Washington, March 25. Wage Stabilization Board last week lifted the ceiling on pay for "casual" musicians, permitting them to get raises without prior okay of WSB. However, it was em-

phasized this does not cover permanent, staff musicians whose pay boosts still require approval of the Federal wage agency. The "casual" musicians are those "who perform casual or irregular engagements."

Staff musicians are defined as "professional musicians who, on a permanent and continuing basis, are direct employees of establishments such as radio broadcasting stations, television studios, motion picture companies, theatres, movie houses, hotels, night clubs, and other establishments, including regularly established bands and orchestras employing professional musicians." Their wages are subject to WSB regulations and policies.

Comet Records chartered to conduct a recording and music publishing business in New York. Capital stock is 100 shares, no par value. Bernard L. Miller and Morton Miller, of N.Y., are directors and filing attorney. Charles Green of Chappaqua, is the third director.

Myers Relected Prexy Of Philly Cleffer Assn.

Philadelphia, March 25. James E. Myers, head of Myers Music and Jem Publications, has been reelected president of the Song Writers Assn. of Philadelphia; local organization of composers and music publishers. Other SWAP officers named were Robert Morgan, Gus Braun and Ann Tumolo, vice-presidents; Haines Jamison, exec. secretary; Florence Moss, recording secretary; Johnny Richards, treasurer, and Ted D'Onofrio, Sgt.-at-arms. Board members are Dr. Louis Menaker, chairman; Len McCall, Al Alberts, Billy Uhr, Doner Brown, Marty Spoor, Cecil Dunlap and Jean Ray.

Tougher on Wax

Continued from page 41

however, are wondering how they can build future catalogs in the present situation.

The vast majority of the hits for the past couple of years are not rated as having any chance of being heard again. That's contrasted with the era of the 1920's and '30's, when the hits-of-the-day became the great standards of tomorrow. Such numbers brought an increasing value to the copyright owner. Today, however, the novelties are fly-by-night items which do not pay off in sheet music sales or in the possibility of future revivals.

CAPITOL BRANCHING INTO RADIO E.T. FIELD

Hollywood, March 25.

Capitol Records is branching off from music to drama to compete with Ziv transcriptions in the radio field. Organization has been set up to handle the taping and sales of "canned product and the first series is ready for the field crew. Recently "completed" were 43 quarter-hours of "Studio X" starring Paul Frees and produced-directed by Sam Kerner, who have a sharing arrangement with Cap. Others are being prepared for production at the record company's Melrose plant, formerly occupied by NBC and Don Lee.

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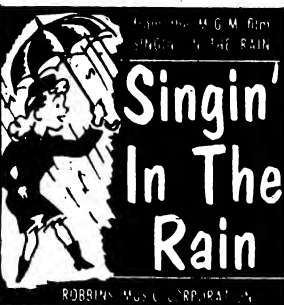
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Vocal Combos Again Hitting In Pop Market

In a throwback to the days of the Andrews Sisters, King Sisters and Boswell Sisters, wex superlative vocal combos are again riding high in the pop market. In the past couple of months diskeries have been latching on to new grooves and some of the veteran combos, such as the Mills Bros., are rolling along strongly. Artist and repertory toppers are steadily on the prowl for young singing teams.

Evidence of a combo wax impact is seen in the growing number of clicks being racked up by the Ames Bros., the aforementioned Mills group, and the Four Aces. Ames Bros., after a clicko ride with "Undecided" on the Coral label, are currently nabbing solid jock and juke spins with "I Wanna Love You." Four Aces, who jumped into the bigtime with "It's No Sin" on the indie Victoria label, have been big money makers for Decca with "Garden in the Rain," "Tell Me Why" and "Perfidia." Mills Bros. have hit the comeback trail via their Decca etchings of "Be My Life's Companion" and "You're Not Worth My Tears."

Among the newcomers, the Four Lads, who've been doing the vocal backing on the Johnnie Ray Okeh and Columbia disks, have gotten off to fast start with their own etching of "Turn Back" for Okeh, as have The Marksmen with "You're Not Worth My Tears" on King and The Streetsingers "I Don't Mind" on the new Comet label. The Dining Sisters and the Billy Williams Quartet have been steady sellers for Capitol and M-G-M, respectively. RCA Victor, meantime, is prepping a big push on the Bell Sisters, who scored impressively with the initialer, "Bermuda," and "I'm readying a strong campaign for the Paulette Sisters waxing of "Mi Cafital."



HAVE YOU HEARD?

BLUE TANGO
by **LEROY ANDERSON**
MILLS MUSIC, Inc.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and, showing comparative sales rating for this and last week.

Week Ending
March 22

National
Rating

This Last
wk. wk.

Artist, Label, Title

1	1	KAY STARR (Capitol) "Wheel of Fortune"—1964.....	6	2	2	2	3	3	2	1	1	2	1	6	101
2	2	LEROY ANDERSON (Decca) "Buc Tango"—40220.....	1	1	4	1				2	2		5	5	67
3	3	JOHNNIE RAY (Okeh) "Cry"—6840.....	5	5	1				3	8	5	6	2	1	63
4	4	EDDIE FISHER (Victor) "Anytime"—20-4359.....	10	8		10		5	7	3	6	3	4	2	52
5	7	ELLA MAE MORSE (Capitol) "Blacksmith Blues"—1922.....	8			3	6	2		7	4		3	7	48
6	8	FOUR ACES (Decca) "Tell Me Why"—27860.....	7	7	3				6	5	8		9		32
7	10	LES COMPAGNONS (Columbia) "Three Bells"—4105F.....		4			2					1			26
8	9	WEAVERS-G. JENKINS (Decca) "Wimoweh"—27928.....	2		7			8			7		6		25
9	5	JOHNNIE RAY (Columbia) "Please Mr. Sun"—39638.....	4		9		4				3				24
10		HUGO WINTERHALTER (Victor) "Blue Tango"—20-4618.....					1	4				5			23
11	6	JOHNNIE RAY (Okeh) "Little White Cloud"—6840.....	9		5				4			4			22
12	13	FOUR ACES (Decca) "Perfidia"—27987.....	3	6		7									17
13		DORIS DAY (Columbia) "A Guy Is a Guy"—39673.....		3		4	10								16
14	11	LES PAUL-MARY FORD (Cap) "Tiger Rag"—1920.....			8		7				9		7	10	14
15	14	EDDY HOWARD (Mercury) "Stolen Love"—5771.....						1					8		13
16	14	EDDIE FISHER (Victor) "Tell Me Why"—20-4444.....										7		3	12
17	10	BELL SIS.-H. RENE (Victor) "Bermuda"—20-4422.....					5	9				3			11
18		LOUIS ARMSTRONG (Decca) "A Kiss Build Dream On"—27720.....							1						10
19		ROSEMARY CLOONEY (Col.) "Be My Life's Companion"—39631.....				6		7							9
20	12	PEE WEE KING (Victor) "Slow Poke"—21-0489.....		10										4	3

FIVE TOP ALBUMS

1	2	3	4	5
AMERICAN IN PARIS Hollywood Cast M-G-M E-93 K-93 M-93	GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	YMA SUMAC Legend of Sun Virgin Capitol L 299 DDN 299 KFD 299	GLENN MILLER CONCERT Victor LPT-16 WPT-25 P-25	SHOWBOAT Hollywood Cast M-G-M M-G-M84 K-94 E 559

Tex Instrument Outfit Hit With Antitrust Suit

San Antonio, March 25. An antitrust suit has been filed against the Southern Music Co., here by Attorney General Price Daniel. The company, distributor of musical instruments, was charged with entering into agreements with retail stores to restrict the selling of musical instruments to the consuming public, "consisting largely of high school bands, within the state of Texas." Penalties of \$50 to \$1,500 per day were sought by the attorney general for each day the alleged violations have existed. An injunction was also requested against further observance of the agreements which were first made about Dec. 1, 1940, according to Daniel.

Cap. Victor Package Top Pops in LP Sets

In a move to capture that part of the record buying market which owns 33 rpm long play attachments only, Capitol Records is issuing a special 10-inch LP platter to include eight of its top 78 rpm waxings. Disks, which are being peddled under the overall title of "Today's Top Hits," are being put together periodically after selection by Cap's sales and artist and repertory staffs.

Cap's current issue contains tunes by such of its top artists as Les Paul-Mary Ford, Kay Starr, Ella Mae Morse, Ray Anthony, Les Baxter and Norman Kaye. Along the same lines RCA Victor recently issued a compilation of tunes waxed by Frankie Carle under the heading of "Carle's Top Pops."

Blizzard Cancels Levant

Minneapolis, March 25. A blizzard which hit Minneapolis early Saturday (22) and lasted well into Sunday, with one of the heaviest snowfalls in local history, caused the cancellation of a special Sunday afternoon concert of the Minneapolis Symphony orchestra with Oscar Levant as soloist. Later already had arrived in the city. The concert was re-scheduled for April 13.

N.Y. Symph's Praag Quitting
Maurice Van Praag, personnel manager of the N. Y. Philharmonic-Symphony for 36 years, is retiring end of the season.

He'll be succeeded next season by Joseph de Angelis, leader of the orch's double-bass section, who's been with the Philharmonic since 1928.

Heid Operates New Pitt Ballroom for Teenagers

Pittsburgh, March 25. George Heid, veteran radio-and-TV producer and packager, has taken a lease on the old Union Bus Terminal here, which was vacated a short time ago, and will convert it into a downtown milk bar ballroom. Spot will serve no hard liquor and is being aimed at the juve trade.

Rechristening it Heid Hall, Heid's plotting nightly operation, and a series of different nights on a weekly basis. He's holding old time dancing, square dancing and polka nights and a teenage affair on Fridays and talent hunt on Saturdays. Heid has also arranged for various radio broadcasts from the room, and has tied up half an hour every Saturday on WJAS, Ted Okon, also a radio-and-TV packager, is associated with him in the venture.

Jocks, Jukes

Continued from page 42

tious piece of material in "The Golden Haired Boy from the Valley" (M-G-M) . . . Ames Bros. also fail to do much with "And So I Waited Around" (Coral) . . . Stan Kenton orch plays "Mambo Rhapsody" in straight style for excellent results (Capitol) . . . Lawrence Welk orch comes up with a bright version of "The Gandy Dancers' Ball" (Coral) . . . Kay Armen hits hard on the standard, "Mean to Me" for King Records . . . Another polished side by Les Brown orch on "Who's Excited" (Coral) . . . Tommy Dorsey has one of his best recent sides in "The Dirty Dozens" (Decca) . . . Edmundo Ros orch dishes strong mambo rhythms in "Mambo in F" (London) . . . Frank Sinatra impresses only moderately on "Feet of Clay" and Don't Ever Be Afraid to Come Home" (Columbia) . . . Edna McGriff works over "Heavenly Father" in a first-rate blues and rhythm style (Jubilee) . . . Savannah Churchill also impresses in the same genre on "My Affair" (Victor) . . . Xavier Cugat orch turns out another superlative side in "Jungle Flute" (Mercury) . . . Ziggy Elman orch registers solidly on "With a Song in My Heart" (M-G-M) . . . Helen Grayco scores with a fine vocal on "Ev'ry Baby Needs a Da-Da Daddy" (Mercury).

Standout western, folk, blues, rhythm, religious, polka, etc.: The Harmonizers Quartet, "Peace Like a River" (Bibletone) . . . Nick Perito, "Pizza Polka" (Coral) . . . Cowboy Copas, "Four Bare Walls and a Ceiling" (King) . . . Little Esther, "Better Beware" (Federal) . . . Sister Rosetta Tharpe, "Come Unto Me" (Decca) . . . Ivory Joe Hunter, "I'm Sorry for You, My Friend" (M-G-M) . . . Roy Acuff, "Ten Little Numbers" (Columbia).

Coral Renews De Campo

Coral Records has renewed singer Vinnie De Campo to a one-year pact. He has been on the Coral pop roster for the past year.

Phyllis Branch Pacted

Phyllis Branch, former band vocalist, has been inked to a three-year pact by Tuxedo Records, Indie N. Y. diskery specializing in blues and rhythm material. Miss Branch's initial Tuxedo sides will be next month.

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Powerful Nightclub Lobby Blocking N.Y. Hat-Check Bill, Sez Sen. Moritt

Albany, March 25.

A "powerful nightclub lobby" was blamed by Senator Fred G. Moritt, Brooklyn Democrat, for failure of the Assembly to vote on his bill which would have authorized cities in New York State to levy a 50% tax on gratuities and income from coat and hat-checking facilities and concessions. Moritt got the measure through the Senate easily, as he did last year, but it was bottled up in the Assembly Rules Committee.

The one-time vaude and radio singer, though taking the reversal philosophically, did not mince words on the "checking racket" and the huge sums of money allegedly collected through it. Moritt, a composer and a lawyer, estimated that the take nationally is "a quarter of a billion dollars a year." He believes a 50% tax might raise \$25,000,000 in this state, the biggest share being from New York City.

The Citizens Union, reported Moritt, endorsed his bill as "a painless form of taxation." However, "the nightclub lobby" axed the measure in the Assembly, he said. There is no reason, Moritt stated, for paying to check hat and coat in a restaurant, nightclub, hotel, etc. However, he is willing to tip "if the girl keeps the money herself . . . they all say they can. . . it goes to the concessionaires."

Senator Moritt considers that motion picture theatres, "which are beginning to provide checking service," are in a different class. Hence, his bill proposed that they pay only 25% tax. There would have been an annual exemption of \$5,000, "to take care of the little fellows."

The Brooklyn lawmaker heard that one result of his bill was to "raise the weekly salaries of hat-check girls from \$28 to \$33 a week," in one chain.

Among Senator Moritt's published songs are "Sing, Everyone, Sing," "Kathleen," "I Wrote a Love Song," "I Am the Prologue," "Softly Now Sleep," "Oh, Willie, I'm Waiting."

A Not So Merry Mixup Torpedoes Cannon, Kyle Into Pitt's Monte Carlo

Pittsburgh, March 25.

Downtown cafe bookings of Kyle MacDonnell and Maureen Cannon have finally been set after plenty of headaches all around. Monte Carlo gets them both. That spot had pencilled in Miss MacDonnell for week of April 25 when Carousell protested, insisting she's always played at Jackie Heller's before and that room had a verbal agreement with her. So Monte Carlo, to avoid a hassle among cafe operators here, agreed to relinquish her to Carousell, and spotted Miss Cannon for that date instead.

At same time, Copa claimed a priority on Miss Cannon and threatened to take action with American Guild of Variety Artists. Miss Cannon's agents said she had no deal with Copa and was free to go anywhere. In the interim, Miss MacDonnell said she wanted a week in May at Carousell; otherwise she'd hold Monte Carlo to its deal. Carousell couldn't accommodate singer until June and she said no dice.

That put her back in Monte Carlo's lap, but by that time Miss Cannon already had been booked in and couldn't change her date. Finally, Miss MacDonnell okayed a week earlier, April 18, with Miss Cannon fixed for the following week. Both chantoosies have wide followings here through regular commitments on local TV shows sponsored by Duquesne Brewing Co. and are considered big box-office in the Golden Triangle.

Dave Shapiro Exits WMA

Dave Shapiro, of the William Morris Agency tele division, has resigned to go into personal management. He was in the vaudeville department for many years. No replacement is contemplated.

Shapiro is the second man in the TV sector to go in as many weeks. Bernie Wilenz previously resigned.

Bobbie Lucas Tapped For N.Y. La Vie in April

Bobbie Lucas, jointly managed by boniface Bill Miller, of the Riviera, Ft. Lee, N. J., and Harry Altman, operator of the Town Casino, Buffalo, will play La Vie en Rose, N. Y., starting April 10.

Negro songster is waiting for his induction into the Army and may not be able to play the Riviera this season, which is ostensibly the reason Miller signed him. Lucas is being booked by the William Morris Agency.

Ringling Circus Puts Final Touch Before '52 Bow

Sarasota, Fla., March 25.

The Big Top is getting ready to roll. In a little more than two weeks the Ringling Bros.-Barnum & Bailey Circus will move into Madison Square Garden, N. Y., for its first 1952 performance.

There's a changed atmosphere around the Big Show's winter quarters these days. The easy-going pace of fall and early winter has been dropped—the practice rings, the railroad sidings, the animal buildings, and the many and varied shops are filled with a new hustle and clatter of activity.

As with any stage performance, there is activity behind the scenes that the average paying customer never sees. Endless hours of planning production numbers, arranging

(Continued on page 52)

Dublin Players' Comerford Time

The Dublin Players of the Abbey Theatre, Dublin, imported recently by Eddie Dowling, will play a string of vaude houses on the Comerford circuit in Pennsylvania on bookings by the Feinberg Agency, N. Y. They will play on a vaudeville scale with feature-pix. Troupe comprising 10 members, will play Wilkes-Barre, Scranton, Pottstown and Hazleton on three-day stands starting April 21. They will break in at the Court Sq. Theatre, Springfield, Mass., April 12.

Players will do a series of one-act plays along with scenes from Shaw's "Pygmalion" and Paul Vincent Carroll's "Shadow and Substance."

Wirtz Icer's Indpls. Repeat To Offset Later 'Holiday'

Indianapolis, March 25.

Arthur M. Wirtz's "Hollywood Ice Revue," which played 17 performances in Coliseum here in November and December, will do a five-day return starting April 12. First time show has ever repeated here in same season.

Move is seen as effort to block out "Holiday on Ice," which had been angling for Butler Fieldhouse week of May 6 to extend season beyond present closing date at Peoria, Ill., May 5. George D. Tyson show clicked outdoors at ballpark here three years ago but has never been able to get back in.

MCA's London Reshuffle

London, March 25.

When Music Corp. of America moves over to new quarters in Belgrave Square next month, there will be some reshuffling in the organization.

Cecil Tennent, managing director of Myron Selznick, now acquired by MCA, who is also managing director of Laurence Olivier Productions, will become joint managing director of MCA (England) with Linnit & Dunfee.

Laurence Evans, director of MCA, stays on in same capacity.

N.J. Riviera Sets June Bill, Woos Ritz Bros. for Bow

Bill Miller, operator of the Riviera, Ft. Lee, N. J., has signed Tony Martin, Jack Leonard and Amon Bros. for the June 3 show, but is still looking for the opening lineup. Cafe is slated to preem April 22.

Miller is negotiating with the Ritz Bros. for the initial program.

M.&L., Judy, Hope Lead CNE Choices

Toronto, March 25.

Name draw for the 24,000-seat grandstand show of the Canadian National Exhibition has narrowed down to Martin & Lewis, Judy Garland and Bob Hope, with that trio eliminating some 16 entrants and M.&L. leading the field. Jack Arthur, former stage producer for Famous Players' cross-Canada chain of houses, and now dragged into producing the 14 nightly grandstand performances, refuses to say who his headliner will be, but decision may be made at a CNE executive meeting tomorrow night (Wed.).

Arthur has been given leave of absence by Famous Players (Canadian), for whom he is regional director. His first insistence was that a U. S. name be the headliner. He has won that phase of the battle but claims that his 48-girl dance line (if he wants it), his choral groups, scenics and costumes, can be designed and executed in Canada.

Sign of Zodiac Gives Way to Religion In Warburton, Philly, Buy

Philadelphia, March 25.

Purchase of the Warburton Hotel by a religious order means the closing of one of the town's best known cafes—Jack Lynch's Zodiac Room.

Warburton has been bought for \$525,000 by the Sisters of St. Dominic, who plan to operate it as a residence for business women. Zodiac Room is set to close June 27. Lynch is taking a brief vacation and will return as steward of the new Cambridge Club, midtown private operation.

The Zodiac Room, which began operations a little over two years ago, represents an investment of \$75,000, little of which will be recovered from sale of furnishings and fixtures.

Jack Kane Takes Over Cincy Gayety for Burley

Cincinnati, March 25.

Cincy's only burlesque house, the Gayety, which was blacked out twice this season for want of support, relights this weekend under new management and with the chorus line giving way to added strippers.

Jack Kane, of Rochester, N. Y., takes over. He operates a burley chain including that city, Youngstown, Canton, Columbus and Dayton, O., and recently bought out the Arthur Clamage Corp., Cleveland, and the Gayety lease for a reported \$20,000. Agreement reportedly calls for an annual rental fee of \$13,000 for the Gayety, under lease from the Harris Bros. Co.

John Kane, of Canton, no relation to the new head man, will be manager of the Gayety, succeeding Maurice Zaidins, who operated the house for 15 years and is exiting from burlesque. Zaidins recently joined the Cincinnati Garden exec staff.

Policy will be stage shows, with no films from 1 to 5 p.m. and 7 to 11 p.m. daily, with reserved seats only for Saturday midnight shows.

Dallas' 'Ice Parade'

Dallas, March 25.

"Ice Parade of 1952" will be presented here April 4-5 by the Dallas Figure Skating Club at the Ice Arena. Mrs. Chris Kelley, formerly of "Ice Follies" and one-time "Ice Cycles" performance director, will rein the local production with Jane Zeiser and Ann Patton assisting.

Zelman Brounoff, assistant conductor of the Dallas Symphony Orchestra, will be musical director.

WSB Ruling Jolts N.Y. Roxy for 20C In Chorus Back Pay; Hike Minimums

Larry Meyers From MCA To Mercury Artists Corp.

Larry Meyers has resigned the Music Corp. of America cocktail department to join the Mercury Artists Corp. Meyers had been with MCA for the past five years, and was previously with Frederick Bros. and Consolidated Radio Artists.

Meyers is the second recent addition to Mercury, Maurice Lapue, also ex-MCA, having joined that outfit.

Show Biz Salutes Jane Froman As 'A Gal With Guts'

Jane Froman, one of the show biz heroines who survived the Lisbon clipper crash on the Tagus River, Portugal, Feb. 23, 1943, was honored by the entertainment industry Monday (24) with a testimonial luncheon by USO-Camp Shows, at the Sert Room of the Hotel Waldorf-Astoria, N. Y.

Over 300 attended. Chairmanned by Camp Shows prexy James Sauter, virtually all notables in the entertainment field at present in New York paid tribute to Miss Froman who underwent 26 operations in order to return to her career.

Event coincides with the forthcoming release of Miss Froman's life story, "With a Song in My Heart" (20th), but the commercial timing was secondary to the genuine sentiment.

Since the Lisbon crash, Miss Froman has become a symbol of courage and perseverance. As USO-Camp Shows board chairman Abe Lastfogel put it in his address, after describing her severe tribulations of multitudinous surgery, "Jane Froman exemplifies all the

(Continued on page 52)

2 Havana Spots In March Foldo

Havana, March 25.

The Sevilla Biltmore Hotel, one-time centre of the ultra-tourist trade and still one of the most popular downtown hostels, has announced to the government that it will close at the end of this month.

Amleto Battisti, Uruguayan-born owner, made known that he is drafting a communication to the Minister of Labor, Dr. Jesus Portocarrero, announcing his decision on the grounds that the hotel can only be run at a loss.

A statement by the Bambu nitery said it planned to close its door for the same reason.

The Sevilla employs 200 catering workers and the Bambu 70, plus acts.

Jerry Rosen Appeals In License Blackout

Agent Jerry Rosen has filed an appeal from the American Guild of Variety Artists' decree revoking his franchise and will thus be permitted to operate pending final resolution. Rosen has been charged with conduct unbecoming an agent on claims brought by comic Orson Bean.

It was alleged that Rosen was guilty of a violation when he had Bean sign a personal management contract with his wife, Ruth. Union stated it was subterfuge.

Rosen feels the union erred when it lumped the booking contract he has with Bean and the management contract his wife holds in the same package. He stated one contract has nothing to do with the other.

The Ames Bros. have been booked for the Mural Room of the Baker Hotel, Dallas, opening May 1.

A ruling last week by the U. S. Wage Stabilization Board will give the Roxy, N. Y., chorus more than \$20,000. Board granted a hike in Roxy's minimums from \$55 to \$80 for those working there less than six months and \$90 if employed beyond that. It's believed that the ruling will aid the Radio City Music Hall choruses' bid for higher minimums.

Roxy increase is retroactive to Feb. 1, 1951. Employees who have been at that house from that period will get an average of \$900. However, there has been a large turnover in the theatre chorus since the wage hike went into effect. There have been 219 employees in all during the past year.

The choristers received what is regarded as an advance on the wage hike. With WSB permission they were given a 10% increase along with a 3.3% cost-of-living hike shortly after the WSB got the wage plea. Thus those earning \$55 were getting a little more than \$62.

There will be a tremendous bookkeeping job entailed in figuring out the increases. Many employees worked a short time during the year, and they will have to be traced in order to get the check delivered.

The wage increases were processed by Silverstone & Rosenthal, counsel for the American Guild of Variety Artists, which made the pitch for the hike.

The increase granted by the Roxy last year was made in time to avert a strike. It was the union's contention that if the theatre was to be permitted to employ choristers just when it needed them, then it would have to shell out premium prices. Consequently, the \$80 and \$90 scale was arrived at for terpers and singers, and ice skaters were lifted from \$75 to \$110 weekly.

Daniels Works That Old Black Magic in Teeoff At London Palladium

London, March 25.

After a slow and cautious start, Billy Daniels made a solid impact at the opening show of the Palladium here yesterday (Mon.) and worked the crowd into a roaring ovation with an intelligently planned routine blending standard faves with new tunes. Daniels built consistently and begged off at his peak after socko renditions of "Yiddishe Momma" and "Black Magic."

The Three Wiers Bros. confirmed their high standing in the entertainment field with a polished act. They've been in "Peep Show" most of the season. Vic Hyde repeated previous successes, climaxing his turn with an ingenious one-man band.

Bill also marked the debut of the Pauline Grant Palladium Ballet, featuring ex-Sadler's Wells dancer Gillian Lynne with Malcolm Foddard, Nigel Burke and Robert Harold. Miss Grant designed the choreography, Charles Reading the decor and LeRoy Anderson did the music.

Others on the bill are Bernard Miles, Knie's Chimpazees, Tony Payne & David Evans, Warren Latona & Sparks, Great Alexanders and the Tiller Girls.

Gov. Adams, Ike Backer, For 'Chastity' at Fairs

Concord, N. H., March 25.

Fresh from TV and speechmaking in support of General Eisenhower, Gov. Sherman Adams gave an address at the annual meeting of the New Hampshire Fairs Assn. here in which he called for "chastity" in shows staged at the yearly gatherings.

Apparently sensing that something would be said on the subject, the association already had adopted a resolution stating that "all so-called girl shows exhibiting at any agricultural fair in New Hampshire shall be considered equivalent to any revue shows operating in any approved theatre." The fair executives did not elaborate on their stand.

Eric Thorsen into the Park Sheraton, Boston, June 4 for two weeks.

Night Club Reviews

Waldorf-Astoria, N. Y.

Kyle MacDonnell, Peggy Ryan & Ray McDonald, Nat Brandwynne & Mischa Borr orchs; \$2 cover.

The Waldorf-Astoria's Empire Room remains one spot that not only retains its class lustre but gives that aura to the acts assigned to it by the Hilton chain's booker, Merriel Abbott. Like many top rooms, there's the tremendous problem of getting the upper strata of acts to accept salaries far below that which they could get in more commercial rooms, theatres, video, films, etc. The availabilities in that line are necessarily limited, but there is a wider selection of performers who can fit into the atmosphere and entertain the client-

tele in a manner that leaves little to be desired.

The current talent collection in the Empire Room has the virtue of being loaded with diverse show values. It's a pleasing and entertaining display with the youthful dance team of Peggy Ryan & Ray McDonald plus singer Kyle MacDonnell. It's the first date in this room for both. Miss MacDonnell, who was one of the earlier video names, has made good in another Hilton stand in New York, namely the Persian Room of the Plaza. She's further detailed under New Acts.

Ryan & McDonald have youthful and vigorous entertainment conceptions. The duo are cute workers and can make a splash whether satirizing the oldtime vaude terpers or hitting a brand of comedy tapping that's been a standby in theatres for many years. In this type turn, they offer an individualistic treatment that sets them off nicely with the class trade.

The musical backing by Nat Brandwynne is fine and they provide a good incentive for a turn around the floor. The Mischa Borr relief crew is one of the better alternaters with a picturesque brand of music. Jose.

Last Frontier, Las Vegas

Las Vegas, March 21.

Hazel Scott, Bud & Cece Robinson, Gil Johnson, Jean Devlyn Girl Revue (9), Ray Hagan, Bob Millar Orch (11); no cover or minimum.

Hazel Scott makes a long jump from cafe society 38ing to this major western nitery outpost, and scores a click. Indications already are present that she will have ropes up all the way through her two-frame semester.

Known principally for her "Bach to Boogie" subtitle, Miss Scott surprises table-sitters with some pleasing vocalistics. Accent is on keyboard manipulation, and in this department the septa artists excel. From a varied "Body and Soul" at all times underlined with a beat, Miss Scott chirps and patters "Hazel Plays Piano," sliced with amusing wordage and mild terps. "Minute Waltz" exceeds the usual time allotted by Chopin by two minutes, but plenty of improvisation is swung into the classic. With "Something I Dreamed Last Night," she sings huskily, putting customers into reverie.

Leaps from this into boogie on "St. Louis Blues," followed by witty "Tea for Two," in which she counterpoints snatches of w.k. melodies. Original "Chicago Fire" is flaming boogie which heats up the Ramona Room with wild finish joined by hot brass work from Millar orch. In spite of cheering and whistling, Miss Scott stays off after putting the crowd in a frenzy.

Bud & Cece Robinson exude vitality during their legmania which includes "Charleston" and soft shoe. He mugs up an eccentric dance while she retires for costume change. Gal's brief solo gives him a breather and slip-on of collegiate garb. Both, as frantic teenagers, caper a wild jitterbug that wows audience, and makes for terrific tag.

Jean Devlyn Girl Revue, featuring a male to either solo or pair with one of line femmes, now has Gil Johnson fronting. Following line's unison tap and Tiller in "Wee Bit O' Scotland," Johnson rips out taps, acro-flips, and intricate meshing of footwork and thumping of drums set center stage. Spectacle draws hefty mits. However, with Bud & Cece Robinson following immediately, feeling exists that too much dynamic terperity is crowded together. Johnson's "Drummer Boy" routine could have been saved for another stanza. Will.

Chez Paree, Chi

Chicago, March 21.

Carol Bruce, Cy Reeves, Soda & Sonny, Johnny Martin, Chez Adorables (8), Brian Farnon Orch (8); \$3.50 minimum, \$1 cover.

This is another interim show until the Olsen & Johnson revue April 11. For Lenten fare it accomplishes its purpose, keeping the nut down for the next few weeks.

Draw here is chanteuse Carol Bruce who hasn't been around here in about eight years. Meantime, she has added some stage credits to her name and her repertoire is filled with tunes from the Gotham shows. These are the ones that sell the best, the few other pops getting a polite hand. While she scores in the more raucous version of "Jenny" from "Lady in the Dark" and the more than slightly salty and seldom heard lyrics of "Bewitched," she registers just as staunch with "Bill" and "My Ship."

Cy Reeves, long pushed comedian, gets some chuckles with some throwaways but it's not until the special material starts flying that he earns some yocks. However, for the early dinner trade there are some stories that are hard to digest, with a racetrack and teacher yarn that belongs more in the strip parlors. He gets off well with his jivey version of "Old Man River."

Son & Sonny are a good opener with their frantic terping. Flying splits and toe taps beat up a brisk hand for their efforts. Johnny Martin continues to encee and vocally spark the dances of the Adorables, both of whose numbers are holdovers. Brian Farnon takes over the bandstand and should build into another long-staying aggregation here after smoothing some of the rough spots. Zabe.

Sheraton Plaza, Boston

(OVAL ROOM)

Boston, March 22.

Carl Brisson (with Paul Berlin at piano), Sammy Eisen Orch (8); \$1.50 minimum.

The return of Carl Brisson to the Oval Room signifies switch back to names which, until this season, has been the policy of this swank boite. While Brisson has the double hurdle of Lent and income tax deadlines to combat, the infectious Dane has what it takes to reglamorize the spot. Opening with practically no fanfare, he pulled a staunch crowd to his infialer. There's no reason to doubt that he'll continue to build during the remainder of his stint here.

Brisson, as usual, dishes out a sesh of glamor and showmanship enhanced by his boff appearance in tails and top hat. In fact, guy wears formal attire as though it were invented exclusively for him. Introses stint with offstage vocalizing of trademark, "Little White Gardenia," and comes bounding onstage to "Hello There," a neat warmer-upper. From then on sesh takes an informal aspect with Brisson entering into bits of yacking with ringleaders between vocalizing "Song of Norway" in Danish and English, "Ring Around Rosie's Finger," "With These Hands," and the religiouso "The Angelus," the latter's impact hypooed with neat lighting effects and the distant sound of an angelus.

At show caught, Brisson waltzed around with a ringside dowager, teamed with a male diner for barbershopping of "I Love You Truly," sang several songs while sitting on the piano, back of chair or wandering around the floor. He projects a boff sense of geniality which overflows into the audience and adds up to a warm, entertaining stanza. Diners refused to let him go until he'd unwrapped "Last Time I Saw Paris" and "Old Lamplighter."

Musical backgrounding adeptly handled by Sammy Eisen orch with Brisson's personal accompanist, Paul Berlin, at 88. Elie.

Clover Club, Miami

Miami, March 22.

Al Morgan, Patsy Shaw, Miss Loni, Selma Marlowe Dancers with Gene Griffin, Tony Lopez Orch; \$4 food and beverage minimum.

Though lacking in former marquee values, current lineup at this mainland bet against the plushier Beach bistros is a satisfying array of talent.

Continuing his bookings of recording names, Jack Goldman has come up with a click entertainer in Al Morgan. The frenetically styled songster-pianist keeps ahead with his versions of the familiars and the pops. It's a nostalgic and happy stanza of tunes. Guy projects solidly with his vocalistic ideas and kept coming back for encores.

Patsy Shaw, who has been playing the area this winter adds up to

a potent comedienne here. Smartly coiffed and gowned, she eschews any of the familiar stuff, setting up instead a complete array of original material tailored by Eli Bass for resounding results. Tees off with take-off on "Just One of Those Things," follows with satirical vein in "Won't You Come Home, Bill Bailey" with switch to "Old Pincus" for hilarious results. Keeps the build with takeoff on oldtimers for whom reaction.

There's plenty more on the laugh score via the specialists to keep the gal clicking. Has more material, ably handled, than many a songstress-comedienne to have played hereabouts in some time.

Miss Loni is a milt-raising gasp-bringing teeoff act, via her ball-balancing and foot juggling. Selma Marlowe's line is an attractive one and handles its bright assignments in top manner. Gene Griffin, longtime holdover, does the production songs aptly and makes for a highly adept emcee. Lary.

El Rancho, Las Vegas

Las Vegas, March 19.

Romo Vincent, Danielle Lamar, The Hands (4), Joy Walker, Jerry Pedersen, Louise Burnett, Ted Fio Rito Orch (10); no cover or minimum.

Spiking this concoction is comic Romo Vincent, who spreads his ample comedy and girth for above-average results. Biz should be steady enough for the fortnight.

Vincent's jollity puts everyone in fine humor as he rolls out his barrel of tunes and quips. From outset patter about his globular waistline, he sets up a special, "My Lucky Day." Ability to pinpoint characters is brought out in song-sketch about income tax, parading Italian, Irish and Negro. Claps on for Texan palaver with maestro Fio Rito, segueing into bleat of "Anything From Texas is Bigger."

Quickie parody of parental advice to daughter garners yocks, and followup parody based on yuck collection lampoons "Tables in Las Vegas" gambling fever. His stand-ard closer "Easy Street," is warbled from a chair as he skids ringside to gab with patrons. Exit mits are big.

Danielle Lamar, sexy blonde import from France, debuts here with collection of songs designed to make males feverish. She opens layout with centre entrance displaying lavish wardrobe created for peek-a-boo of her fine frame. As starter, chants "In Gay Paree," then skirts ringside with flower-bedecked mike, gimmicking "Wear a Boutonniere."

She tosses posies to men, managing to create nice intimate effect. Flips skirt away to purr "Love for Sale," tour de force, and heats room with "Cumbanchero." Gallic chantoosie seems to be a shade out of her element here, but should do okay in the more sophisticated boites.

Unique and imaginative are The Hands with impressionistic white-gloved silhouettes. Behind high black curtain, Yves Joly and troupe, consisting of two men and two women, approximate human figures terping, an underwater ballet, and "Moonlight Swim." Latter is visualization of a couple of young lovers disrobing to the skin for a nocturnal splash, and their arrest by a couple of gendarmes. Effect achieved by the quartet is startling, but requires audience concentration not always forthcoming from resort revelers.

El Rancho Dancers pair a couple of pleasant terps. Opening vistas a pastel rundown of old tunes, and insert, prior to Vincent termer, is Cole Porter fantasy featuring Jerry Pedersen, Joy Walker and Louise Burnett.

Ted Fio Rito lights into his various scores with enthusiasm, and sidemen respond on the button. Will.

Sans Souci, Havana

Havana, March 21.

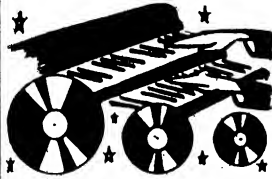
Skippy, Roland Gerbeau, Celia Cruz, Olga Guillot, Sans Souci Chorus (14); 2 Orchs (17), (18); \$3.50 minimum, no cover.

A combination of the natural outdoor atmosphere of this club plus some of the best native dancing and singing to be found on the island makes this show one of the top attractions ever seen in this land of fabulous layouts.

Skippy, a little blonde "native" via New Jersey, has lived here four years to pick up the style and movements of the local dance better than most natives. Two numbers, one in each show nightly, incorporate voodoo rhythms in tracing Afro-Cuban dances to the present.

The two numbers, "Sun-Sun" and "Babalú," are the highlights of the show, and by the time Skippy and the chorus finish, the

(Continued on page 53)



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YOUR REF.

OUR REF.

FROM THE MANAGING DIRECTOR'S OFFICE

12th March, 1952.

The Wiere Brothers,
Prince of Wales Theatre,
Coventry Street,
London, W.1.

Dear Boys,

At the conclusion of the run of "The Peep Show" at the Prince of Wales Theatre transferred from the London Palladium, I would like to congratulate you on the great success you have had in London, which has prompted me to invite you to appear in the Variety Season at the London Palladium for the two weeks of March 24th and 31st.

My sincere appreciation of the great contribution you have made to London show business since your arrival here last October.

All good wishes for your continued success.

Yours sincerely,

Paula Knorr

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Miami Writes Finis to '5-Week' Season; Uphill Battle for Top-Pulling Names

By LARY SOLLOWAY

Miami Beach, March 25. Miami Beach has the café blues and the past 10 weeks have ample reason for the pessimism. Difficulty in getting top-drawing acts and general economic factors added up to a short season of approximately five good weeks for the niteries. The past season was one of big tourism—but fewer spenders.

Top niteries, hotel-cafes and smaller bistros generally found it tough going, making for earlier-than-usual closings for the season. Past weekend saw shuffling of Latin Quarter and Copa City, bellwethers for the larger spots, with cutting down on budget layouts by the Clover Club, the Vagabonds, the Five O'Clock Club (Martha Raye returns about April 2 from her video show in New York) and working all down the line, including the hotels.

Top earner was the Latin Quarter with a lavish production plussed by word-of-mouth on dancers Darvas & Julia who topped the show with terrific im-

(Continued on page 55)

Les Jacques From Paris In N.Y. Cafe Bow April 3

When the Blue Angel, N.Y., introduces Les Freres Jacques, Parisian niteries act making its U. S. debut, on April 3, a complete new lineup will include comedienne Queenie Leonard, from the Bar of Music, Los Angeles, also making her N. Y. bow, along with songstress Anita Ellis.

Current show, headed by Arthur Blake and Harry Belafonte, has Swedish songstress Bibi Johns and the Harmonicairs, male mouth-organists, also making their bows until the April 3 lineup at this Herbert Jacoby-Max Gordon niterie operation. Also new in the lounge are pianologists Portia Nelson, singing with Billy Roy at the piano.

Circus

Continued from page 49

ing music, designing and fitting costumes, building and repairing equipment and settings, time trials of numbers, and always the practice, practice, practice of the individual performers.

Little of the color and glamor of the finished show is evident around winter quarters now. Performers wear shorts and bras, slacks and sport shirts. They get sweaty and dirty, tired and mad. Utility wagons and work trucks take the places of the fancy floats during rehearsal of the spectacle and pageant numbers.

The driving force in many of the rehearsals is a close-working team of John Ringling North, top man in the circus management, and Dick Barstow, production director. Under their sharp eyes the numbers are practiced until the timing and movements of every member of the cast is second nature. Every person must be in one certain spot at a certain time to guard against confusion and possible tieup of the constant flow of performers, animals and rolling stock into and out of the various rings.

The Final Touches
With many of the individual acts, the high level of skill displayed calls for year-round practice, and these performers spend these last few weeks adding the final polish to new numbers. Highwire acts are staged close to the ground, acrobats work out in rope harness perfecting their triple rolls and mighty springboard leaps, trapeze artists take jarring falls into the net—all in order that the public may witness a flawless performance.

It is not until after the first two indoor stands, at N. Y. and Boston, that the big canvas crews will start to swing into action. This mighty section will join the rest of the show at Washington, D. C., for the first outdoor show but the canvas and rigging crews have already put in many weeks of labor in preparation for their part in staging the Big Show. They know from bitter experience the costly delay and danger of a weak rope or piece of torn canvas.

The actual schedule of acts is still a closely guarded secret. It is known that North has written the music for four of the numbers and that as many as 20 of the top circus acts in Europe have been signed for this year's show. However, delays have been encountered in getting some of these performers out of Europe, and several may be unable to join the show at all.

Maceo Widow's 500G Sale Cues Balinese Decline

Galveston, Tex., March 25. The widow of Sam Maceo has sold her interest in the Balinese Room to other members of the Maceo enterprises here at a price reported to be \$500,000.

Bookings for bandleaders Jack Pina and Xavier Cugat have been cancelled.

Understood that other members of the Maceo interests are planning to devote more time to real estate and oil holdings and spend less effort on the Balinese.

Tony Bennett's Illness Blacks Out Penn, Pitt

Pittsburgh, March 25. Penn Theatre got a last-minute cancellation of its stage show booked for this week when Tony Bennett fell ill in Cleveland and his doctor ordered him to take a rest. Bennett was to have opened Friday (21) with Toni Arden. House heavily booked in "Love Is Better Than Ever" for the screen, pulling out "The Sellout," which was to have played with the presentation.

A tentative booking of a unit headed by Les Paul & Mary Ford also has been erased, and next flesh in sight for the Penn is week of June 6 when Four Aces and Margaret Whiting come in.

Portland, Ore., \$ Cries 'Uncle' In Show Saturation

Portland, Ore., March 25. All cities have booking problems, but seldom does a town get saturated with sock name attractions in a 10-day session. The entertainment buck here is bewildered.

The Motor Show at the huge PI Arena has a \$19,000 stage bill for nine days featuring Henry Busse orch, Preston Foster, Sheila D'Arcey, Jack Marshall, the Cisco Kid, and Tucker Trio at \$1.20. About 50,000 persons attended the first three days.

Gloria Krieger, current Portland Rose Festival Queen and now under contract to Columbia Pictures, was guest soloist in a benefit concert with the Portland Symphony Orchestra at the Auditorium last Friday (21).

Ralph Flanagan orch played a one-niter at Jantzen Beach Ballroom Saturday (22). Jimmy Wakely & Pals of the Golden West appeared at the Corral last Friday. Duke Ellington orch did a concert at the Auditorium Monday (24).

Margaret Truman is skedded for a song recital at the Auditorium Saturday night (29). Edward G. Robinson in "Darkness At Noon" goes into the Mayfair Theatre for three nights and one matinee, starting Thursday (27).

Joaquin Garay opened a two-week engagement at the Clover Club with Heller & Helene on the bill. Marshall & Caesar in at Amato's Supper Club for two innings along with the Paysees and Yvonne Morray.

To further the confusion, there are three advanced price films showing. "Quo Vadis" is in its fourth week at \$1.50; "The Greatest Show On Earth" starts its second stanza, \$1.25; and "Death of a Salesman" just opened at \$1.25. "Streetcar Named Desire" also bowed but at pop prices. The Guild Art Theatre is showing "La Ronde" to compete with other attractions.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., March 25. Mrs. James Brennan in from Ramsey, N. J., to attend out-of-hospital party tendered Audrey Lumpkin who mastered a major operation. Entertainment was by Danny Paye, Walter (CBS) Romanik and Rufus (IATSE) Weather.

Don Wright of Radio City Music Hall, N. Y., took 18 months to beat the rap here and moves to Gotham with an all-clear.

Raymond McCarthy, formerly connected with the Capitol Theatre, N. Y., registered as a new guest for the observation period. His sister, Peggy (Roxy) McCarthy, an ambulatory patient, is an acc. progresser here.

Birthday salutations to Jack (RKO) Wasserman, Ray (IATSE) Van Buren, Eugene (RKO) Meo, Frank Walters, Peggy (Roxy) McCarthy.

Bob Nesbitt, manager Paramount Theatre, Steubenville, O., got surprise visit from his wife, Helen.

St. Pat's Day was an ideal one for many of the patients here. The medico handed out ace clinics to Pearl (Loew) Grossman, Eugene (RKO) Meo, Patricia Payne, Jack (RKO) Wasserman, Walter (CBS) Romanik and Ted Brenner, TV actor.

Jeanne Butler, of Universal Pictures, Kansas City, Mo., a newly registered guest here and doing very well.

Write to those who are ill...

Shut Out of Bronx by Bond Demand, Henie May Wind Season in Havana

Sonja Henie is expected to wind up the current season in Havana. She's slated to fly to Cuba this week to complete negotiations for a stand in that country. It's expected that she'll attempt to open there earlier than previously anticipated in an effort to fill time that would have been taken up by her date at the Kingsbridge Armory, Bronx, which she called off last week. Bronx date was to have started tonight (Wed.) preceded by a \$50,000 campaign.

Miss Henie gave as reason for cancellation fact that armory execs wanted \$1,000,000 insurance. She already had obtained an \$800,000 bond, but execs deemed that insufficient. Insiders declare that it would have been a comparatively simple matter to obtain the additional coverage, but it's believed that advance sale indicated that the fall of the Baltimore tragedy lingered over this date, and a disappointing seat sale resulted. Part of the blame was also placed upon the location of the armory and the fact that temporary seats would have to be used.

Coincidentally with the cancellation, Miss Henie stated that she would play arenas and auditoriums with sufficient number of permanent seats to meet her requirements. This will undoubtedly reduce the playing time this year. It's unlikely that Miss Henie will get any appreciable playing time this season.

Jane Froman

Continued from page 49

qualities in woman and man that helped to build this country of ours. It is what she represents that will help keep our democracy strong and safe. We of show business can point to Jane Froman as a shining example for all of us."

Further Harassments

One of the extreme personal notes revealed by Lastfogel told of Miss Froman's suffering and her great determination to overcome the misery of her crushed leg. "The final chapter was written by this wonderful and courageous woman over two years ago when again her leg started to trouble her. Realizing that she could never again stand the pain, and far worse than pain, the part that had to do with narcotics (she had overcome that part of it several times, but she was fearful she could not handle it once more), Jane decided that here was only one avenue open to her—she went to Menninger's Institute—and with a God-given mental determination to get well, and with her everlasting faith in God's help, her leg healed."

Lastfogel also told of her desire to continue helping service men. During one of her better periods, she asked to go overseas to show the wounded that they too could resume normal life. It was after that trip that her health failed again and she had to undergo more surgery.

Brig. Gen. Charles W. Christenberry, head of Army Special Services, paid tribute to Miss Froman from another direction. He cited the necessity of bringing to the troops as much of civilian life as possible. He cited the necessity of maintaining individuality in America and pleaded that liberals be allowed to express themselves as a means of preserving that individuality. He stated that performers such as Miss Froman helped preserve the touch of individuality to which our troops held onto. "At the conclusion of his address, he presented Miss Froman with a plaque from USO-Camp Shows."

There were reminiscences of Miss Froman by Bert Lytell, president emeritus of Actors Equity Assn., and Mrs. Anna Froman Hetzler, Jane's mother. Congressman Frederic Coudert, Jr., paid his respects as did Lindsey F. Kimball, USO president. Spyros P. Skouras, 20th-Fox proxy was originally slated to address the meeting, but Al Lichtman, 20th distribution chief, subbed and told the assemblage it was a privilege to film Miss Froman's life story. Susan Hayward, who plays Miss Froman in the film, called her a "great lady and a woman with guts." There seemed to be no dissents.

son after the Havana date. Major icers will soon start laying off.

At the Bond clothing store on Broadway where a temporary ticket office had been set up, refunds for her N. Y. date are being made. At one point on Monday (24), money in the till ran out and ticketholders became vociferous before more cash was sent in.

Currently, the amount of damage suits resulting from the stand collapse in Baltimore exceeds \$5,175,000 in 250 actions filed so far. Situation is comparatively serious inasmuch as Miss Henie's attorney, Jerry Glesler, came in from Hollywood to study the matter.

Skate Champ du Bief, To U.S. for 'Ice Capades'

Jacqueline du Bief, world champion woman figure skater, arrives in the U. S. next Tuesday (1) to sign a contract with "Ice Capades." She's the first French girl to hold this title which was won at a meet in Paris last month.

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c/o IVAN CHARNOFF
Chicago

Night Club Reviews

Continued from page 48

Sans Souci, Havana

audience is literally standing on its feet.

Roland Gerbeau is a French singer who operates in English and Spanish as well as in his native tongue. A pleasant appearing young fellow with European charm, his voice is smooth and sentimental, and he scores best with ballads.

Olga Guillot and Celia Cruz are two of the top voices in Cuban pop music. Each do their acts and team up to add background to the final production numbers. Miss Cruz scores best on the Afro-Cuban numbers, some of them almost chants. She has remarkable control over her voice and uses it to achieve some good eerie effects.

Miss Guillot is a strong voiced gal who sticks pretty much to the faster mambo type of songs which she does perfectly. She makes good use of her body and feet in accentuating the rhythm of the tunes.

The costumes are as colorful and appropriate as one could find, and the shrubbery and palm trees just off the dance floor and away from the tables are spotted with singers and dancers who are featured dur-

ing stages of the big productions for a tremendous effect.

Two elaborate orchs, one for Latin dancing and one for Americanos, provide the dansapation. Cama.

Standishall, Ottawa

Ottawa, March 18.

Nellie Lutcher, Norman Richardson Orch (9); \$1 cover.

There are many remarkable things about Nellie Lutcher, one of them being her ability to hold more than 1,000 stubholders in her palm as though she were sending her solid-beat rhythm out to only a tableful. At the 1,200-seat Standishall, they sat crosslegged on the floor beneath her grand piano and practically hung around drummer Earl Hyde's nape to catch every rhythm ripple the bounce-gal tossed. She could have stayed on all night; nobody left between her shows. They kept the palms sounding for minutes after her begoff.

The singer's appearances (in different gowns) had at least three familiar Lutcher tunes: "That's A Plenty," "Birth of the Blues" and "Hurry On Down." After and in between, anything could — and often did — happen, including slow, easy numbers like "If I Had the Heart of a Clown," or the Lutcher version of "Alexander's Ragtime Band" at alarm-clock pace.

Miss Lutcher has top support in Hyde's drums and the bassing of George Duvivier. Hyde helps sell the gal's wonderful rhythm; Duvivier could help more by keeping in the low notes and staying farther in the background. Several times he appeared to be stepping in front of the star a little.

Norman Richardson is still on the Standishall stand but with a slashed orch, his usual 13 pieces being cut to an unhappy, albeit capable, baseball-team size. Sizable Standishall needs at least 13, especially since it was the brass that suffered in the trimming.

New owner Harold Maloney handed out green hats and clay pipes (filled with good tobacco) on night caught (St. Patrick's).

Gorm.

Bellevue Casino, Mont'el

Montreal, March 22.

Ming & Ling, Walter & Jeanie La Mae, The Clerans (2), David Collyer, Harrison & Patricia Muller, Evelyn Joyce, Bix Belair Orch (11), Casino Line (10), Frank Quinn Trio; \$1 admission.

With most of the rooms cutting back in Montreal because of Lent, Harry Holmok does a switcheroo and brings in a big, well-paced revue and gamble is paying off particularly with old Bellevue faves, Ming & Ling, as headliners.

This father-and-son team, return with all their standards plus a brace of new items. The oddity of two Chinese imitating such vocalists as Como, Johnnie Ray, Frankie Laine and Jolson is still good around this room. Ming, the father and shortest of duo, supplies the comedies and corns up the pseudo-serious impersonating of son Ling. In this tightly routined revue, Ming & Ling are only allowed one encore, but on night caught they could easily have done another 15 minutes, judging from plaudits.

From the Bellevue-type comedy of Ming & Ling, the switch is to a sight act. The Clerans, a couple of Gallic aerialists, wham over a fast five minutes on a rig about 20 feet aloft. Garbed only in brief white, satin trunks and drawing more than passing glances from the distaff side for their torsos, these newcomers to Montreal set the desired circus atmosphere for the room with their sensational breakaways, catches and precision acro work. A cinch unit for any room where the emphasis is on spectacles and height.

Remainder of show, focussed mainly on the complicated Kama-rova productions, is sparked by the standout hoofing of Harrison & Patricia Muller, the singing of David Collyer and Evelyn Joyce and the ballroomology of Walter & Jeanie La Mae. The latter team fail to impress in such a layout. Routines, ideal for the small supper room, lack the eye-catching lifts and broad patterns necessary to keep attention. The Mullers, however, although only featured along with the pony line, score with their drive, plus and musical-comedy approach to their terping. Femme half of team would do better if she stayed with the long-skirted outfits; her too-slender gams add little to the act.

Bix Belair's solid combo do show and dance music with Frank Quinn's quiet trio as a contrast in the relief spot.

Newt.

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Chicago, Chi

Chicago, March 21.

Five Amandis, Merry Macs (4), Phil Foster, Consolo & Melba, Louis Basil Orch; "This Woman is Dangerous" (WB).

This one-weeker might lack the name value of the precarious bill, but by most counts exceeds it in entertainment value. It's straight vaude with no attempt at production values and, as such, scores on its own merits.

Five Amandis, youthful males, flip all over the stage and have socko springboard tricks. Youngest does some mid-air turns to land in shoulder-high basket, but the top bit is the spring to three-high shoulder position. Earn hefty hand.

Merry Macs, who haven't been around of late (they've been in Europe for the past two years) can give points to many of the more publicized groups. Quartet is vocally well integrated and has added some physical pieces of business that enhance the routine. After a special intro, they go into a number which they did at a Command performance last year, but it's overlong for theatres. Tune, which depicts various dance styles since the waltz, could be cut sharply for better effect, or dropped. "Blacksmith Blues" is a neat bounce tune and four also get a nice mitt with their hit disk, "I do."

"Three Trees" is a real smart piece of material and might close instead of "Pass the Biscuits, Miranda," which is not quite as strong. Pretty Marjorie McMichael adds a lot visually and vocally to the Macs.

Phil Foster has discarded all the quips and goes right into his standard, depicting the various types of neighborhood characters of his boyhood in Brooklyn. Sketch is more highly polished than in the past and the chuckles get heavier when he makes the comparison with the youngsters of the present, for which he has small tolerance. His usher bit is just okay, but his prototype of the Brooklyn Dodger fan is a fine rib-tickler.

Consolo & Melba have a litting opener with "Now and Forever" and register even better with "Darktown Strutters' Ball," but it's the "I'm Forever Blowing Bubbles" which makes an impressive curtain-closer. As team waltzes on dimly lit stage, there's a cascade of bubbles displayed. Number is a strong applause-getter.

Louis Basil continues his fine work in the fronting department. Things might be embellished with a brisk band number now and then, since orch hasn't had a solo stint in many months. Zabe.

Empire, Glasgow

Glasgow, March 11.

Two-a-night variety, with Lonsdale Sisters (2), Lorraine, Waltham & Dorraine, Saven, Cingalee & Co. (4), Jimmy Elliott, Mackenzie Reid & Dorothy, Stan Laurel & Oliver Hardy, with Leslie Spurling and George Pugh; orch under resident conductor Bill Matthews.

Stan Laurel & Oliver Hardy offer a new comedy sketch here, titled "A Spot of Trouble." It's along lines of a film comedy two-reeler, in two scenes, and set in "a small town in the U. S. A." Opening is the waiting room of a railway station, the second in the living room of the chief of police. Material is in typical Laurel & Hardy knobabout vein, with little demands on audience intelligence and much appeal both for L. & H. fans and the very young.

The duo's "spot of trouble" is a cops-and-robbers chase. Material is essentially simple and homely, but demands artistry. For modern sophisticates more accustomed to slick comedy it may seem outdated, but it gets by on its nostalgic appeal. Many in audience grew up with the vet comics and relive happy moppet matinee days as they laugh at the artists in person. Act is scrupulously clean and cannot be charged with use of innuendoes or doubtful material. It's good juve fare, a point shown by the Moss Empires' decision to alter normal weekly policy and stage a Saturday matinee for families.

L. & H. occupy last 25 minutes of a bill which has more than ordinary appeal to the juve element, with its emphasis on vent acts, mimicry, magic and juggling. Outstanding turn is that of a British ventriloquist, Saven, who, by virtue of his current performance, can be named as the next No. 1 vent in British show biz. He has a wide range of intriguing and lovable dolls, including his w.k. "Daisy May," his Colonel, a pathetic little clown, and a dog. He introduces novelty by bringing out from behind a live wire-haired dog and

using it in conversation with his dog doll, giving the real pooch a "voice" that brings much applause from stuhholders.

Saven aims at emotions of his audience, giving his dolls amiable natures in contrast to usual cheeky cross-talk of majority of vent dolls. He walks off to solid mitting and is an act that rates many possibilities for future dates, including the States.

Show opens with Lonsdale Sisters, two girls who stay on the stage too long and outstay their welcome. Act isn't strong enough for No. 1 vaude. Lorraine, who describes himself as a "singing cartoonist," sketches as he chirps, and has much curiosity appeal as he keeps one guessing what his drawings will be. He wears French-style beret, but could improve his act by using Continental accent.

Cingalee, with femme aides, offers traditional magic against colorful settings. Waltham & Dorraine, a male and a blonde, do juggling on a tabled roller, creating some excitement and novelty with comedy angle.

Noises from barnyard and pasture are cleverly mimicked by animal impersonator Jimmy Elliott, a little little performer dressed in rustic fashion. Mackenzie Reid & Dorothy do a Scotch selection on the accordion.

Show is well batoned by resident musical director Bill Matthews. Gord.

Casino, Toronto

Toronto, March 21.

Billy De Wolfe, Dolores Hawkins, Maury Kaye Quartet, Jay Smythe, Clem Billings & Co., Jimmy Cameron, Archie Stone House Orch; "Another Man's Poison" (UA).

With that standard "Mrs. Murgatroyd" routine as the lure, Billy De Wolfe is packing them into the Casino for his first stage date here since he, coincidentally, initially broke in that same act 15-years ago at Toronto's swank Club Esquire where he was booked for a fortnight and stayed six months. The routine is still as riotous and fresh to newcomers and repeaters as when it was included in Bing Crosby's film, "Blue Skies," to set De Wolfe for film comedy roles.

Comedian's clever stage entrance and deadpan announcement that he will not do "Mrs. Murgatroyd" but only the straight dramatic acting and singing he has been denied in pictures, turned house into a riot of protest when caught. Starting out gravely in recitation, De Wolfe eases into his standard chorus girl burlesk, complete with bumps and grinds; his tight-girdle bit that draws continuous concerted female shrieks and masculine guffaws; his Frankenstein monster takeoff in a green light for further aise screams; his one-man wov of a backwash nitery, complete with interpretations of a brash m.c. and the jaded chorus.

But what the customers want is his "Mrs." trademark and they finally get it to a terrific begoff riot that justifiably extended the stage bill an extra 10 minutes and left most of the femme customers in hysterics.

Also well up on audience reception is the Maury Kaye Quartet, with Kaye playing a socko piano, particularly in the trebles. For concerted beat effects, troupe includes Noel Spinelli on bass, Danny Birman on drums and Tony Romandini on guitar. From its rumba opening to tempo changes involving "Hungarian Rhapsody No. 2" and "Turkish March," with Kaye at the grand, here is a group with plenty of orchestral bounce and original novelty from pops to classics.

As vocalist, Spinelli is over big for his robust "Be Mine Tonight"; Romandini for his guitar stepout in "Sicilian Tarantella," and the quartet for a begoff satire on Italian opera, with Birman on the skins rating a special bow. Boys have lots of versatility and verve, without overdoing it, and have that fresh collegiate look, complete with crew-cuts.

In a highly diversified bill, Murray Little has also worked in Dolores Hawkins, a delightful-looking brunet in black velvet gown, for a bouncy "I'm Blue Every Monday" opening, a sultry "Little White Cloud" and a blues swith to "For You, My Love." With a bad cold, she still scored with her "You Made Me Love You," first in sentimental style and then a disciplined shout finish that rated an enthusiastic begoff.

Rounding are Clem Billings and his clever mutts for juggling and teeterboard catches; Jay Smythe for his roller-skate taps for later boogie-woogie, rumba and apple-jack effects, plus a neat finish on a small table-top. McStay.

Apollo, N. Y.

Eddie Wilcox Orch (13), with Burnette Evans; Joe Dean Allen, MacHarris & Dolores, Blenders (5), Pigment & Co. (3), Trampoloneys (2), Paul White; "Mas-sacre River" (Mono).

Although the Eddie Wilcox orch has picked up a big following in recent weeks via his "Wheel of Fortune" disk on the indie Derby label, orch still isn't strong enough to top line without a solid supporting lineup. Rest of bill is a moderate blending of standard vaude turns that builds to just average fare.

Wilcox gets layout off to a fast start with a breezy rendition of "O. D. Drip." Band (three rhythm, five lead, five brass) hits the hard road, its lead and brass sounds. Dittos later with work of instrumental, "Barology," Burnette Evans, a pleasant songstress, dishes out a sultry beat on "Lasting Thing" and projects some excitement with "Wheel of Fortune."

Paul White, comedy songster, clicks neatly in his return to the Apollo after a long hiatus on the Coast. Opens with an okay impress of Ted Lewis and segues into a parody of current "weeping" singers. His satire of "Cry," evidently aimed at Johnnie Ray, is sharp burlesque and gets smash results. White also scores with interesting interpretations of "Old Man River" and "When You're Smiling."

MacHarris & Dolores, terping team, are effective in their brief rhythm turn. Duo works fast and solo bits are well conceived. Gal's snappy gams are a solid plus. The Blenders, vocal quintet, harmonize nicely on a trio of numbers. Grab fair mitt for "Oh, Babe" and "Walk." Wind with an okay blues offering.

The Trampoloneys, pair of white acros, garner yocks for their trampoline slapstickery. Bit in which one member of team tries to teach the other an acro trick wears itself thin, but team clinches with speedy spinning-twisting closer. Standard blackout offering by Pigment and his guy and gal aides brings in occasional yocks.

Joe Dean Allen, white singer who's making his Apollo bow, displays a genial personality in his straight singing and comedy bit turn. Allen, who was the voice of Donald Duck in the Walt Disney cartoons, utilizes his trick pipes for good yocks. The patter and song in straight and duck voicings nab okay mits. Opens with "Jealousy," in a big voice that throws the aud off guard for the comedy quacks to come. At third show caught opening night, Allen was limited to a two-number, seven-minute stint due to length of rest of bill. He's added two, straight singing numbers for the rest of the run. Gros.

Olympia, Miami

Miami, March 23.

Horace McMahon, Gene Baylos, Nov-Elites (3), Lloyd & Susan Willis, Phyllis Arnold, Les Rhode House Orch; "Streeter Named Desire" (WB).

Bill here this week on the offish side, despite marquee values for localites who've seen major portion of the layout in area niteries or at this house before. However, strong pic lure via "Streeter Named Desire" should help keep grosses healthy.

In the top spot, Horace McMahon has a studied and well routinized act that does not contain enough punch to get top palming. Works in some patter, then scenes from pix roles with accent, of course, on recent "Detective Story" part. Act needs hyped material to keep the personable, ad-accepted guy working the vauders.

Walking off with the show, the Nov-Elites, longtime feature at the local 5 O'Clock Club, belt from walk-on with a straight instrumental-vocal idea, then wrap up to continuing mits via their comedies on instrumentals, vocals and clowning. Had them yocking and calling for more, with their hillbilly satirization the standout.

Gene Baylos, in the co-topliner spot, doesn't go as well as usually. Answer may be in fact that he is still using the same material he has purveyed in this area for some years. Even the "ad-libs" are the same. He's a basically funny guy who, if he invested in some new material, could keep moving up. However, as this time out proved, he seems content to keep using the same stuff in a vauder that he does in a niterie (of which he's played practically all of his recent seasons and it doesn't sell too well with the variety fans).

Phyllis Arnold is a handsomely gowned thrush who has worked this sector before. Tends to an

Miami Writes Finis to Season

Continued from page 52

pact. With it there was a complete display of flesh in the better taste, plus fine fog.

Copa In-and-Out

Copa City, which as usual went in for the bigger names, had an in-and-out season, with the Black Magic Lounge adjunct (.250) adding to the profit. Most of the winter months Billy Daniels was featured both in the main room and lounge. With him were the Steve Gibson Redcaps with Damita Jo group keeping the smaller room packed until early dawn. Admitted fact is that the Redcaps were the click that helped pack the place. Overall, it made a profit-side deal for the Copa City management who toted up their biggest season since the spot was built.

Added factor to cash register topper for midwinter sesh was the run of Sophie Tucker with Jack Carter on the comedy side. She followed Jimmy Durante and other marquee names. Spot closed Sunday (23) for obvious reasons—it couldn't book in the names to keep the big place going. Which might be the answer to a lot of fading cafe biz outside of the gambling spots around Nevada—you can't buy them at the prices they want, and keep open. Video toppers simply refuse to work the greater Miami area unless the dough is topheavy.

Jack Goldman, who pitched with bracings of recording names and comedy attractions, worked out to a fairish year. Lena Horne did okay; teaming of Jackie Miles with Frankie Laine helped, thanks to Miles' Beach draw bringing them to the mainland. Laine turned in a good job, but seemed booked at wrong time. Same can be applied

to Patti Page, who did okay last spring but this time out needed Jan Murray to help the boxoffice.

Currently Al Morgan is turning in a good job, but as the pattern is applied, must be helped by Patsy Shaw, a beach and cafe fave hereabouts, for any hyping. Thus, Goldman faces a problem for the future. Copa's shuttering as well as Latin Quarter's may help, but he's still in the market for the recording clicks, if the price is right. No matter what, he'll still continue as the only major year-round operation in the area.

Vagabond Stays Open

The Vagabonds, in their own club, had themselves plenty compeish. However, they've averaged out, thanks to bookings of promising acts who don't demand too much in payoffs. They'll keep open through the summer and figure to do well, helped by their appearances on the Arthur Godfrey TV show once a month, plus huge local following.

Mother Kelly's, a late spot; the Park Avenue Lounge, with Charlie Farrell a perennial draw; Bill Jordan's Bar of Music—all working on low budget angles—are consistent money-makers, though not on the big dough scale. Bar of Music and Kelly's figure to remain open through the spring and summer, with Park Avenue, as per annual, closing around mid-April.

The Brook Lounge, a newie in the lower-budget run, will keep running up North Beach way until just recently-built biz falls off. The Dream Bar in the Johnina Hotel in the same neighborhood is a click and keeps drawing them in via a gal singer (current is Marlon Page), plussed by pianists, male songsters and oversized drinks.

Hotels

Along the hotel route, the Saxony has turned to clubdate ideas with a solid orch on hand for the dansapation. Sals Souci Hotel, probably the most successful of the stretch, keeps booking in acts that bring in the patrons. Though not a big take on the week they manage to make a small profit, which means a big deal for the hotel. All are willing to absorb a small loss if they can get the outsiders in, adding said loss on to good will and public relations.

Biggest hotel operation, size and showpiece, is the Casablanca. They're going after the better names available, based on their over 400 seating capacity, backed by two shows. Set for next week are Lenny Kent and Beth Hunter. Nautilus has been doing okay but better draws (George Price, Archie Robbins, Paul Grey, et al.), but spring and summer operation is debatable. There's a big room, but layout on dough is the big question mark. Monte Carlo gave up and is now using club date gimmicks after Henny Youngman and Harvey Stone.

Golden Slipper, only Yiddish-American operation in cafes locally, seemed to get by comfortably during the season. They've installed a "Bagels and Borsch" revue idea obviously gauged to the Passover crowds who come here this month. Future plans are in doubt.

Beachcomber Cheesecake

Beachcomber, which' lost close to \$300,000 since last Christmas, has brought in a typical grille-burley show with Bubbles Darlene, Zorita and other peelers, plus Maxie Furman and his comedy and for the first time since opening is drawing crowds. There's a \$2.50 dinner with no minimum, and a \$1.50 minimum for the non-diners. They've got the volume now, but overall tote still has to be figured, policy being some 10 days old.

Fringe area peel spots such as the Paddock Big Barn, Jungle Club, Galety, Harem and other flesh-pots keep going along with top nitery prices and modestly budgeted shows.

Steady grossers are the femmimimic clubs, the Jewel Box and Leon and Eddie's. They've established a steady-trade and keep healthy at boxoffice. Jewel Box will run through April, with Leon and Eddie's (managed by Leon Enken) figuring to continue through the convention and hot months.

The word around is that you can pick up a club or partnership for a modest price. Perhaps not the Copa, the Quarter, the Clover or the Vagabonds; not the Park Avenue, Bar of Music or others mentioned in the category. But these are the notable exceptions.

Capitol, Wash.

Washington, March 22.

Mark Stevens with The Four of Us, Pat Henning, Ruth & Tom Rafferty, Lee Marx, Sam Jack Kaufman House Orch (18) "Love Is Better Than Ever" (M-G).

This is a pleasant lineup, with a comedy accent in every act. There's a lack of one single sock act, however, and a general slowness of pace which results in a mildly responsive audience. Greatest burst of enthusiasm is reserved for Sam Jack Kaufman and his house orch, which is doing a hep job of plugging "Spring Is a Wonderful Thing," new romantic tune by Capitol manager Alan Zee.

Headliner Mark Stevens, backed by a capable instrumental quartet, pleased the big Saturday night crowd without ever rousing them to the all-out enthusiasm so typical here. Despite a carefully conceived and varied routine, Stevens gets off to a slow start, never quite registering until about midway in his substantial layout.

Hollywoodite has a pleasant personality, matched by an equally pleasant, albeit mediocre, baritone. There's an overabundance of patter which serves to slow things up. The Stevens brand of casual talk is definitely a hefty part of his stock-in-trade, but there could be less of it. Combines pop tunes with special material, best of which is a suitable title titled "It's Hollywood." Best betts with the galleries are the instrumental stint of the foursome, "Lift Up the Latch," and Stevens' good natured ribbing in an off-key version of "If I Didn't Care." Builds to a hefty walloff.

Pat Henning takes top honors with most substantial mitt action of evening. Much of his material is well worn and tasteless, but comic has a fast, intimate foot-lit style, and convinces type of self assurance. He is genuinely funny in his standby routine—a smalltown election parade. This has been around a long time, but is especially timely now and well handled. A zany series of take-offs on film gangsters also rates special mention and delights stuhholders.

Ruth & Tom Rafferty do okay with three comedy terp numbers, best of which is an Irish set dance. Juggler Lee Marx sets laughs and appreciation for some deft hand work. Lowe.

New Type Theatregoer Seen Wooded To Legit by Chi Early Curtain Try

Chicago, March 25. It seems likely that the Chi company of "Moon Is Blue" will continue the early Tuesday night performances of the comedy, if tonight's sale is a repeat of last week's. The 7:30 curtain had only three late stragglers, in contrast to the many who struggle in with the usual 8:30 time. Early-bird version, according to Gertrude Bromberg pressagent for the show, brought out an entirely new theatregoer. Balcony, which is rarely filled except on weekends, was sold out a week in advance, and main floor was way ahead. A heavy rainstorm probably affected the window sale with 150 higher-priced seats left. However, take for the Tuesday night was \$2,500, or about \$1,000 more than the gross for that day during the last few months. Balcony again is sold out for tonight's show (25).

Railroads Perk Ear

With the transportation system, especially for the suburbs, practically closing down near midnight, finale at 9:40 has the train service interested in making changes, if enough theatres will run the early curtain. Management of "Bell, Book and Candle" is surveying the idea, and Fred Crow, manager of the Erlanger, which has "Remains To Be Seen" coming in April 7, is also hot on the idea if the show hits. "Guys and Dolls" at this time is selling far ahead, and rearrangement of schedule would create too many hardships. However, this fall might see it also have the early curtain.

Some of the theatregoers were office girls, who came in flocks of 15 or 20, and when polled explained they never had a chance to come to legit shows because they got out too late to get proper rest for work the next day. Same thing was true of many suburbanites, who said that with the new time, they could be home ready for bed about the usual weekday slumber hour.

The heavier buying of the cheaper seats, while no advertising was pitched that way, shows that what is usually the last part of the house to go, can be sold in the midweek. The only problem that might appear is the coming of daylight saying time, with longer sunlight. However, from first indications that's not so much a problem, people still having to get up at the same time to get to work. Trial night took on the aspects of opening night, with coverage from the various dailies and several of the legit critics doing followups, all favorable.

Frisco Light Opera Woos Sticks; 650G Take Seen

San Francisco, March 25. Reaching into the Coast hinterlands, the Civic Light Opera Assn. has inaugurated full-page ads to run in 25 papers from Ukiah in the north, and Reno in the east, to Monterey in the south, listing full season schedules, prices and seat locations.

Smaller-scale move of last season apparently paid off, with last year's gross of \$450,000 largely attributed to out-of-town biz. According to William J. Zwissig, general manager of the Curran and Geary here, huge advance demands largely centered on the optional pre-season Judy Garland engagement at the Curran, May 26, looks to up last season's gross to \$650,000.

The original subscription list for Civic Light Operas 13 years ago numbered 1,500. Today the list totals 8,000, with 25,000 season tickets resulting. In addition to this sale also scheduled for the same Frisco sheets, over 200,000 mailing pieces are advancing the season.

Garland show is optional and not included on the four-show season schedule, but can be added to the regular season to comprise a five-show series for subscribers.

Celeste Vice Gert

Celeste Holm has been engaged by Rodgers & Hammerstein to replace Gertrude Lawrence in "The King and I" for the six weeks of Miss Lawrence's summer vacation. Miss Lawrence will begin her summer hiatus some time in June.

Musical Preem Set For Pitt Playhouse Adjunct

Pittsburgh, March 25. Pittsburgh Playhouse's new Craft Ave. Theatre, the old Tree of Life synagogue which will give the community theatre two adjoining auditoriums, opens May 10 with an original musical comedy, "Wonderful Good." Show, which deals with the Amish people of Lancaster County, Pennsylvania, was written by a couple of Lancaster boys, Richard Gehman, who did the book, and Howard Blankman, the music. Both collaborated on the lyrics.

Frank Wagner has been engaged to do the choreography on "Wonderful Good," and reported here over the weekend to hold auditions and get the ball rolling. Musical will follow, "Voice of the Turtle," which opens at the regular Playhouse April 12.

21½ Min. Ovation Marks Flagstad Orch Bowout; Biggest B.O. in Years

Kirsten Flagstad made her concert farewell to the American stage Sunday afternoon (23) in Carnegie Hall, N. Y., when she appeared with the N. Y. Philharmonic-Symphony in an all-Wagner program conducted by Bruno Walter. Soprano sang a group of five songs, with Walter as piano accompanist, on an otherwise bare stage, for her contribution to the program's first half, and appeared with the orchestra after intermission in the Immolation Scene from "Gotterdammerung."

A purely orchestral selection was to follow this number to close the concert, but an unusual event held it up. There was continuous applause for 21 minutes and 35 seconds (official clocking by CBS' James Fasset) after the Immolation Scene, with the diva taking a dozen bows. Applause didn't stop till concertmaster John Corigliano announced that Mme. Flagstad had left the building. Philharmonic officials couldn't recall any such ovation since the one accorded Arturo Toscanini when he retired from conductorship of the orch in 1936.

Mme. Flagstad has one more opera appearance in N. Y., with the Metropolitan in "Alecis" April 1, then retires from the concert-opera stage for good. She made her debut at the Met on Feb. 2, 1935, and retired in 1941 to spend the war years in retirement in Norway. She returned to N. Y. in 1947. Diva was credited with pulling the Met out of the mid-30's depression, while establishing a world rep here with her Wagnerian portrayals. Her stay in Norway stirred up a lot of controversy, which has now completely died down.

Diva appeared with the Philharmonic for three concerts over last weekend. Each was a sellout for 10 or more days previous with standing room capacity sold for all three performances. A good part of Philharmonic sales are on subscription, but management reported over \$10,000 in single sales for the concerts, a top in single sale mark in many years.

Shows in Rehearsal

Keys: P (Play), M (Musical).

"The Chase" (P)—Jose Ferrer, Milton Barron, prods.; Jose Ferrer, dir.; John Hodiak, Kim Hunter, stars.

"Four Saints in Three Acts" (M)—ANTA, prod.; Virgil Thompson, dir.

"Hook 'n' Ladder" (P)—Al Moritz, prod.-dir.

"Of Thee I Sing" (M) Chandler Cowles, Bennett Segal, prods.; George S. Kaufman, dir.; Jack Carson, Paul Hartman, stars.

"To Be Continued" (P)—Guthrie

McClintic, prod.-dir.

Arlen's Pagnol Musical

Hollywood, March 25.

Harold Arlen will score "Marius, Caesar, Fanny," the Broadway musical for next season based on three Marcel Pagnol plays.

Albert and Frances Hackett are writing the book, with Yip Harburg doing the lyrics.

Brit. Equity May Charge U.S. Actors 5% of Salary

London, March 18. Having failed to secure a reciprocal agreement with American Equity to abolish fees and recognize each other's cards, the British thespians' union is now prepping a new scale for American artists working in British theatres.

The executive committee is proposing to charge U. S. artists 5% of salary in addition to entrance fee, which is similar to payments which British artists are obliged to make when they work in American theatres.

N.Y. City Opera in Tuneful Spring Bow After Stormy Winter on Halasz Bowout

The N. Y. City Opera Co., which had a stormy administrative upheaval this winter, started its spring season at City Center, N. Y., last Thursday (20), under its new general director, Joseph Rosenstock, who also conducted the season's opener, "Der Rosenkavalier." Opening night's take was \$5,200.

Replacement of Rosenstock for Laszlo Halasz, who had managed the company's artistic policies since its inception in 1944, and was suddenly dismissed this winter, has caused a stir in music circles comparable in some way to the switch in managers at the Metropolitan Opera two years ago, when Rudolf Bing took over from Edward Johnson.

Daily reviewers showed their concern for the Center's future in comments on Thursday's opener, the Herald Tribune's Virgil Thomson, for instance, stating: "Let us hope that its managerial discords, which have had us all worried, will never spoil the harmony of its stage performances." Although full results of the change won't be discernible for a while, a handsome, distinguished presentation of "Rosenkavalier" was a good augur for the new manager.

Season will run for six weeks, through April 27. There will be two premieres, Alban Berg's "Wozek" April 3, and Gian-Carlo Menotti's TV opera, "Amahl and the Night Visitors," April 9, and a revival of "Andrea Chenier," April 16. Rosenstock, who has been on the conducting staff of the company for a couple of seasons, was an opera and symphony conductor in Europe, managed an opera-symph setup in Tokyo before World War II, and is musical director during the summer at the Aspen, Col., festivals. He has also guest-conducted at the Metropolitan Opera, and with orchs in the U. S., Europe and Israel.

Show-Bills Ain't What They Used to Be, Sez Vet

New York.

Editor, VARIETY: In the recent controversy concerning the value of outdoor advertising in what is euphemistically yelet show business, your correspondents have apparently overlooked the most important factor—the showbill itself.

Designed for "the who runs may read," it is not suited to close inspection. Terse and legible it must be. The human eye can accept just so much in a given time. Scientists and statesmen have greatly altered the world in the past few decades, but no do-gooder has come up with a formula for increasing the capacity of our seeing apparatus.

In that dim and mystic past when a man could make a buck and keep six bits of it, show printing had but one purpose—to sell tickets. Current material is a huge credit list to flatter the ego of the guy who provided the brassieres or runs the lamp in the gallery. Properly a showbill should include only who, what, when and where.

The arty boys who clutter up a poster with vague symbolic works more suitable for the Screwwall Museum of Modern Art, non-contrasting colors and gingerbread lettering, don't help any.

If this be treason, make the most of it. If these statements are wrong, then the commercial advertisers who use outdoor advertising are nuts. Simplicity and sock-em-in-the-kisser impact are the watchwords. Besides, most of them are solvent. And with show business, as the fellah says, "comparisons are invidious."

Ned Alford
(Vet Legit Pressagent)

Inside Stuff—Legit

The Friedman bill limiting the allotment of tickets for brokers to 10% of a theatre's capacity died in the N. Y. Senate Codes Committee. Its sponsor, Sen. Louis Friedman, Brooklyn Democrat, told VARIETY that he had introduced the measure as a "flyer," waiting to see what reaction there would be. Due perhaps to the absence of publicity, very little interest was shown by the public. Senator Friedman said the bill was aimed at brokers who "monopolize" pasteboards for hit shows and top sports events. He characterized as "baloney" the present law limiting the maximum premium to 75c per ticket for brokers. It is completely ineffective, in the Senator's opinion. He spoke of an incident in which a friend asked that two tickets be bought for "Guys and Dolls." "The broker wanted \$30, and I dropped the matter," explained the Senator.

The Theatre Guild lost about \$300,000 in properties in the fire that destroyed the old Paragon film studios at Fort Lee, N. J., Sunday (23). Guild had used the studios as its main storage warehouse, one official stating it had about 50 productions there, some going back 15 years. Property included scenery, costumes, draperies, and two floors of props, much of it period stuff. Productions included two "Oklahomas," "Allegro," "Carousel" and other big shows. Two productions, an "Oklahoma" and a "Saint Joan," are due to go out on the road again, and will have to be replaced. The fire also destroyed some sets under construction for the revival of "Shuffle Along," due to go into rehearsal today (Wed.).

William Marchant's "To Be Continued," which opens April 21st week in N. Y., with Guthrie McClintic staging and producing, marks McClintic's fifth staging job of the season, and the 85th show he's directed in N. Y. Season's first assignment was "The Constant Wife," last August, for Central City, Col. Next came the "Medea" production, in September, for Berlin, under State Dept. auspices. He followed that with a restaging of "Constant Wife" for a fall tour and N. Y.; "Come of Age," in December, for the N. Y. City Theatre Co., and now "To Be Continued." Next directing job will be Mary Chase's "Bernardine," which he will stage in August for Irving Jacobs.

Ticket Buyers' Guide, a new listing which the N. Y. Daily News has been running in its Sunday section the past five weeks, seems to be working out very well. Patrons have turned up at boxoffice with the list in hand, while others seem to be using it as aid in sending in mail orders. Boxoffice men are also reported cooperating on the list and anxious to hand out information. Guide, first of its kind, includes a list of all N. Y. shows, their type, number of weeks played, when seats are available and the different prices. Mrs. Viola C. La Hines, partner in a script-reading service, thought up the idea; sold it to News critic John Chapman, and makes up the list each week for the News.

Legit Bits

Shepard Traube left N. Y. Monday (24) for a 10-day stay in Hollywood . . . ANTA giving supper party and reception to Laurence Olivier, Vivien Leigh, Gilbert Miller and "Cleopatra" cast at N. Y.'s Waldorf Starlight Roof next Tuesday (1) . . . Sidney Grant, featured player in the Chi company of "Guys and Dolls," up and about after an emergency operation at the Woodlawn Hospital there.

Walter Alford, of the Playwrights Co. press department, flies to Paris, April 18 to handle details of American participation in the Paris Exposition, sponsored by the Congress for Cultural Freedom, April 30-June 1. Alford will also rep a national magazine and wire service in coverage of Exposition activities. He'll remain abroad for an additional two months following close to the Exposition, June 1.

Broadway company of "Stalag 17" will put on its show at the U. S. Military Academy, at West Point, Sunday, April 6, in a special matinee at 2 p.m. All expenses will be assumed by the Academy.

Richard Aldrich, managing director of the Cape Cod Music Circus, Hyannis, Mass., appointed Ralph G. Roberts, Jr., as general manager of the Music Circus for 1952 season. Roberts last summer was business manager. Percy Williams of Cummaquid, Mass., will be publicity director.

Jill Melford, ward of the Theatre Guild's Peter Davis, whom he brought from England 12 years ago, plans to return to England April 13 with her father, Jack Melford, who came over to act in the "Cleopatra." She played in "Saint Joan" as well as "Oklahoma" . . . Howard Newman will be pressagent for the coming Pitt Civic Light Opera season . . . League for Present-Day Artists putting on an art show at ANTA Playhouse, N. Y., March 31, for a month . . . Ruth Morley signed as costume designer for "Shuffle Along" to become costume director for N. Y. City Opera Co.

James R. Bushy and David Hariman casting for their production of "Ken Parker" . . . "There's Always a Murderer" to open in May under direction of Elick Hartman . . . Judson Pratt, Charles Martin and Guy Raymond signed for featured roles in "Hook 'n' Ladder" . . . Humphrey Davis added to cast . . . Martin Schwartz admitted to membership last Thursday (20) in N. Y. pressagents chapter of ATPAM. Plans to remain with Barry Hyams on "I Am A Camera."

Theron Bamberger will open his Bucks County Playhouse season at New Hope, Pa., June 6 with the musical "Lady In The Dark," with Kitty Carlisle . . . Chorus Equity members, meeting in N. Y. last Friday (21), endorsed the Equity and Chorus Equity Council resolution calling for a merger of all performer unions, and opposing

the proposed partial merger of Television Authority and the American Federation of Radio Artists.

Gerald Goode, exec director of the Council of the Living Theatre, has resigned, feeling he's completed his job. Willard Keefe replaces temporarily . . . Jack Palance, now winding up a film assignment, will huddle with ANTA toppers regarding a revival of Franz Werfel's "Goat Song" for the fall . . . A Negro and a white actor will alternate playing the lead in "Fortunato," by the Quintero Bros., which will be presented in April by the Da Silva-Warren Theatre Group. Howard Da Silva is directing the play. Luther James, Negro actor, will alternate with Lewis Falter.

Donald Cook is chairmaning a committee appointed by Actors Equity Council to examine the personnel situation in the union's various offices, since departure of exec sec Louis Simon and resignation of Christopher O'Brien, Coast head Angus Duncan continues as exec sec pro tem in N. Y., with Robert Carver temporarily heading the Coast office.

Rudolph Friml, Jr., son of the w.k. composer, will provide part of the score for "Jollyanna," revised version of "Flahooyan," which Edwin Lester will present on the Coast in August . . . Viola Rubner no longer holds option on Robert E. McEnroe's "Mulligan's Snug" . . . Grace Kelly, John Drew Devereaux and Mary Glides complete cast of Guthrie McClintic's "To Be Continued," now in rehearsal with Dorotha Stickney, Jean Dixon, Luella Gear and Neil Hamilton in the leads. McClintic is staging.

Ten Broadway critics, Brooks Atkinson, John Chapman, Robert Coleman, Richard Cooke, John McClain, Wolcott Gibbs, William Hawkins, Ward Morehouse, George Jean Nathan and Richard Watts, Jr., will play themselves in "Main Street to Broadway," film being produced by Council of Living Theatre.

Theron Bamberger and wife, Phyllis Perlman, back in N. Y. last weekend after a 10-day holiday in Florida . . . Choreographer Frederick Ashton, who staged the dances for Moira Shearer in the just-completed Metro film, "The Jealous Lover," flew into N. Y. last weekend, staying over for last night's (Tues.) opening of Sadler's Wells Theatre Ballet (of which he's co-director) before flying home to London . . . Billy Gilbert will have a lead role in "Buttrio Square," new musical which Gen Genovese and Edward Woods plan for next season on Broadway . . . Roger Price will direct sketches for Leonard Sillman's "New Faces of 1952," due to open May 1 in Philadelphia . . . Thornton Wilder awarded the Gold Medal for Fiction by the American (Continued on page 59)

Sadler's Ballet in SRO N.Y. Bow

After Sock 25-Week \$1,765,250 Tour

Sadler's Wells Theatre Ballet, of London, which came into the Warner Theatre, N. Y., last night (Tues.) to make its debut, to Gotham audiences, bowed in to a virtual sellout for its two-week run. Opening night was SRO weeks ago. Troupe is in N. Y. for 17 performances, through April 6. At a \$6 top, house capacity is a little over \$205,000 for the run, or a net (after taxes) of \$170,000. At current time last night, the troupe, managed in America by Sol Hurok, had taken in about \$165,000, with only about \$40,000 in duets left to be sold. Brief engagement looks SRO.

What is also remarkable about this young troupe, making its first American visit, is the fact that the company just completed a 25-week tour of the U. S. and Canada before its N. Y. arrival, taking in a total of \$1,765,250, or a net of \$1,412,200, for the trek. Total for N. Y. and the road should therefore reach a gross of \$1,970,250, or a net of \$1,582,200, for the 27-week American stay.

Grosses compare favorably with the takes of the troupe's more-renowned sister company, Sadler's Wells Ballet, which visited America twice in the past two seasons. Sadler's Wells Theatre Ballet racked up some remarkable grosses on its just-completed tour, with (Continued on page 60)

Mpls. Sportswriter Sent To Cover Ballet; Finds It Sport for Muscle Men

Minneapolis, March 25. What's believed to be a first hereabouts occurred when the Minneapolis Star sent Jack Connor, its outdoor editor and a member of its sports staff, to cover a ballet troupe, the Ballet Russe de Monte Carlo, playing at the Lyceum. This was in addition to the regular review by the music and drama critic.

Connor sized up the dancers from the angle of physiques, athletic development, trimness, etc.

"The idea came up: Why not have the sports department go to the Ballet Russe?" Connor explained at the outset of his report, "because those guys really have to be athletes. We didn't know a vastus medialis (thigh muscle) from the gastrocnemius (muscle of the calf), when we went to the ballet."

"Now we can say, without fear of contradiction, that if Wes Fesler (U. of Minnesota football coach) is looking for a pass-grabbing end, he could do worse than drop in on the Ballet Russe."

"And that goes for Ozzie Cowles (U. of Minnesota basketball coach), in case he's interested in locating a new jump-shot specialist for his next Gopher squad."

"The Lyceum stage was full of six-foot jumps, turns in midfield and plunges through center, not to mention grand jetes, entrechats, fouettes and bourrees. The latter translated, in order, mean split leg leaps, crossing legs in midair, toes turns on one leg and running on toes."

"Oleg Tupine, lead dancer, with a wife (Natalie Clare) in the ballet, had this to say about the ballet and athletes: 'The ballet dancer has to keep in shape all the time. He trains four hours a day. His muscles must be in tone the year around. At 35 he is finished, like a boxer or baseball player or a footballer.'"

In conclusion, Connor wrote he's convinced the ballet is a sport for muscle men only.

'NORWAY' READIED FOR RETURN TO BROADWAY

Los Angeles, March 25. "Song of Norway," last seen on Broadway seven years ago, probably will go back to New York for a limited engagement after its revival break-in here as the opening attraction of the regular Civic Light Opera season. Book is being revised and the production is being built to tour.

After the local and San Francisco dates under CLO auspices, it may play Seattle, Portland and Vancouver before trekking east for dates in Chicago, Boston, Philadelphia, Washington, Baltimore and New York.

Schlissel In as Biz Mgr.

On Pitt Operas Vice Choate

Pittsburgh, March 25. Jack Schlissel has been named business manager for the Pittsburgh Civic Light Opera Assn. this year and will report here the middle of next month to get the ball rolling for the outdoor season, which tees June 16 with "Carousel." Schlissel replaces Edward Choate, who held down the post last summer but decided against returning in 1952, to devote his time to legit production.

Schlissel was on tour earlier in the year with "Death of a Salesman." J. Albert Hurley, longtime choral director for the summer opera company, won't be returning and neither will Furth Ullman, scenic designer. Latter's on coast at NBC-TV doing the sets for Comedy Hour.

Surprise Awards Listed

For 6th Annual 'Tonys'

Dinner; Changes Due

Several important changes have been set for the sixth annual Antoinette Perry Awards dinner which the American Theatre Wing will give at the Waldorf, N. Y., next Sunday (30). List of 19 categories of "Tonys" will contain three surprise "special awards." Programming of entertainment has also been changed. And a good many steady first-nighters and society folk, in addition to regular theatre people, will attend as result of a special drive spearheaded by Richard Rodgers, chairman of the dinner committee.

Categories of the three "special awards" have not been indicated, but they're rumored to include one to a Broadwayite who usually gives out awards; another for a "spectacular comeback of a performer," thought to be Vivienne Segal, and one to a performer in a special reading category, such as a First Drama Quartet ("Don Juan in Hell") member or Emlyn Williams.

As for entertainment, usual set-up of a long list of talent as guests has been abandoned for a shorter, planned program, offering Odette Myrtil and Victor Borge as stars. The Meyer Davis crew will play throughout the evening.

Regular 16 categories of awards—voted on basis of plays and performances seen up to March 1 of the current season—will be: dramatic play; musical; dramatic stars, masculine and feminine; musical stars, masculine and feminine; supporting actor and actress in a straight play; supporting players, masculine and feminine, in a musical; stage designer; costume designer; director; choreographer; stage technician, and musical director.

Frisco Legits Woo Kids

As Potential Patrons

San Francisco, March 25. William J. Zwissig, general manager of the Curran and Geary Theatres for the past two years, has been working out a program with Dr. Herbert C. Clish, superintendent of the San Francisco public schools, to introduce living theatre to high school children as a cultural and educational institution. In the past two years, Zwissig has given approximately 25,000 seats to students.

Move to foster live theatre was inaugurated with the Civic Light Opera season two years ago and will continue throughout the forthcoming season. This week, Zwissig invited 200 juniors and seniors of the Frisco public schools to the opening of "Happy Time" Monday (24). Show, booked for four weeks at the Geary, will play host to about 2,500 students before the conclusion of its run.

Incidentally, "Happy Time" is of special interest to local students, because it's the work of a former graduate of Lowell High School here and the U. of California, Samuel Taylor.

Negro Music-Drama Preen Set for Hedgerow Theatre

Philadelphia, March 25.

"De Adamse," first play by Paula Jacobl, with original musical score by Mark Buccl, will have its premiere April 4 at Hedgerow Theatre in Moylan, Pa.

Story concerns a Negro family who became involved in a modern Cain and Abel tragedy.

Richard Hauser is staging, with Michael De Beausset doing the sets and Jane Lekberg the costumes.

N.Y. Eyeing Barn

Safety Control

Albany, March 25.

A new definition of summer theatres, to mean those "operating only during the months of May to October, inclusive, for a period of not more than 12 weeks, whose capacity does not exceed 600 persons," and which excludes them from requirements for standard houses—such as fire curtains, sprinkler systems, standby pipes and other safety devices—was discussed at a hearing Monday (24) before N. Y. State Board of Standards and Appeals. Commissioner George S. Raymond on proposed amendments to the building code for places of public safety.

Raymond explained that the May-to-October limit had been incorporated to sharpen the 1949 definition of summer theatres. Prior to that time, strawhats had been unregulated. Variations from the code will continue to be granted such theatres, Raymond said, to fit particular situations.

A Labor Dept. engineer raised the question whether May and October constitute a practical designation of "end months." May not the weather be so cold then that "the doors of summer theatres cannot be kept open?" (The open-door angle is one of the reasons for the leeway granted). No hard and fast designation of "summer" limitations for strawhats is feasible, Raymond replied. He was told by theatre people at the hearing that some summer situations operate in May and October.

Assumption is that, gradually, the board will tighten safety controls on strawhats.

SHAKESPEARE FESTIVAL

SET FOR U. OF MIAMI

Coral Gables, Fla., March 25.

Shakespeare festival, staged in the authentic Elizabethan style, has been set by the University of Miami for three-week start starting April 14. University's new Ring Theatre, with seats arranged in a horseshoe, will be the site of alternating productions of the Bard's "Romeo and Juliet" and "The Taming of the Shrew."

Coupled with the stage fare, Sam Hirsch, Festival chairman, who is a prof of English at Miami U., has skedded such events as a meeting of Shakespeare scholars, panel discussions, lectures, art exhibits, films, radio and TV shows and an Elizabethan street fair combined with a Merrie Olde England ball.

Shakespearean experts as well as drama critics and editors have been invited. Critics John Chapman (N. Y. News) and Ward Morehouse (N. Y. World Telly & Sun) have indicated their intention to attend the Festival.

'Large Package' Legit Series Prepped for Mpls.

Minneapolis, March 25.

Subscription season comprising 12 attractions, instead of the usual Theatre Guild four or five, will be launched in Minneapolis and a number of other cities for next fall, with the Council of Living Theatre directing activities, it was announced here by Sam McDowell of that organization.

McDowell is here from New York to line up the local campaign and is arranging a mass meeting of business, civic and social leaders to stimulate interest. A number of prominent Minneapolisians have promised McDowell and James Nederlander, manager of the Lyceum, their support.

Plans call for the "large package" of subscription shows to be topped by some Broadway smash hits, McDowell said.

'Madam' London Wow Points Moral: Don't Oversell Show to British Critics

By HAROLD MYERS.

London, March 25.

Halpern Preps Yiddish

'Heiress' for S. America

Chicago, March 25.

Dina Halpern leaves next week to preem the Yiddish version of "The Heiress" at the Mitre Theatre, Buenos Aires. Premiere April 11 is the start of a 12-week series of two dramas and two musicals in which the Jewish actress will star. She tours for an additional 12 weeks in Rio De Janeiro, Sao Paulo, Lima and Santiago before returning.

Season was due to start March 1, but because of the lengthy warm spell, was postponed to April.

Other Ohio Papers Likely

To Copy Columbus Citizen Theatre Junket to N.Y.

Columbus, O., March 25.

Cincinnati and Cleveland newspapers may follow the Columbus Citizen's idea in sponsoring theatre tours to New York. The Citizen last week escorted 90 Central Ohioans to Manhattan, put them up at the Paramount Hotel, gave them tickets to four plays and to Radio City Music Hall, and tossed in a couple of tours. Total cost was \$97.50. This covered everything except meals, from the Sunday evening (16) departure from Columbus to the arrival back in the Buckeye capital the following Saturday morning.

Citizen theatre columnist Norman Nadel, who originated the idea, accompanied the travellers. Charles Kauderer, a professional travel agent in Columbus, set up the tour, apart from the theatre tickets (which Nadel has purchased in January), and also travelled with the party.

James G. Crossley, managing editor of the Citizen, says that another tour of this nature, next season, is "almost a certainty." Citizen management feels that the project capitalized on theatre interest in Columbus, and that it succeeded as a public service as well as a newspaper promotion.

The Cincinnati Post, according to Stan Dahlman, promotion editor, considered such a tour for this spring, and will "check details of the Columbus party for possibly use by us next year."

The Cleveland Press also has indicated interest in the theatre party promotion next year.

The Citizen's venture was saluted by Kate Smith on her NBC telecast last Wednesday, at which time she urged other newspapers to follow the Citizen's lead in escorting people to a show-shopping tour of the big city. The Columbus visitors were guests at the program that evening.

Plays included on the Citizen's itinerary were "Top Banana," "South Pacific," "Remains to be Seen" and "Point of No Return." A poll, taken during the trip back to Columbus, indicated that the one serious drama, "Point of No Return," was the favorite.

New Production Staff Set

For K.C. Musical Season

Kansas City, March 25.

Director Richard H. Berger has lined up his production staff for the second year of the Starlight Theatre summer musical season here.

He'll have six new hands, including Edward Reveaux, stage director; Theodore Adolphus, choreographer; Clem Egoft, stage manager; Morgan James, assistant stage manager; Sherman Frank, associate musical director, and G. Philippe De Rosier, scenic designer. Holdovers include Roland Flore, musical director, and Anthony Ferrara and Warren Boudinot, assistant stage managers.

Advance sale already indicates a bullish season, with nearly \$200,000 in the till from a 10% discount sale ending April 1. As last year, the season will comprise 10 shows, but it will run for 76 nights, compared to 71 nights in 1951.

The 1952 lineup has "The Great Waltz" opening June 23, followed by "Good News," "Yagabond King," "Where's Charley?," "Firefly,"

Gershwin Orch Unit Sets

86 Dates for 1953 Tour;

'Waiting List' for 1954

Gershwin Concert Orchestra, new longhair unit of 30 people prepped by Andre Mertens, Columbia Artists Mgt. vespee, for next season, already has been signed for 86 dates between Feb. 1 and May 15, 1953, with 14 more dates likely to be added to the tour. Booking sked is not only unusual for number of dates, and coast-to-coast route, but Columbia already has a "waiting list" for a second tour the year following, late in the '53-'54 season. Unit is being sold at a \$2,750 to \$3,000 average per date, playing six or seven nights a week, mostly on one-night stands.

Troupe includes 25 musicians under direction of Lorin Mazael, with added soloists including pianist Jesus Maria Sanroma, soprano Carolyn Long and baritone Theodore Uppman. Program will be all Gershwin, on a classical rather than pop basis. Project was the original idea of Mertens, and has the blessing and assistance of the Gershwin family and estate. Band-leader-manager Howard Lanin is producing the attraction, with Ira Gershwin and Robert Russell Bennett sitting in as consultants.

EYE 'FIFTY GRAND' SHOW

FOR CHI NITERY UNIT

Pittsburgh, March 25.

"Fifty Grand," an original revue by Dave Crantz and Ken Welch, which was done here at the Playhouse two seasons ago, is being considered by Merriel Abbott for a nitery unit in condensed form. Miss Abbott now has the script and score, with an idea of converting it into a cafe package for presentation at a Chi spot in the fall.

Crantz is the presagist for the Playhouse, and Welch, who previously attended the Carnegie Tech Drama School, just came back to Pittsburgh a couple of months ago as musical director for the local community theatre.

Cincy Stage Skeds 'Man'

Cincinnati, March 25.

Stage, Inc., Cincy's civic theatre group, will present Mel Dinelli's "The Man," psychological thriller, for six night performances starting tomorrow (Wed.) in the Cincinnati Art Museum Theatre.

It's the fourth presentation of the season by the group, which has Paul Fielding as managing director

Plays on Broadway

Three Wishes for Jamie

Albert & Arthur Lewis production of musical comedy in two acts (19 scenes), based on Charles O'Neal's novel, "Three Wishes for Jamie McRuin," with book by O'Neal and Abe Burrows, music and lyrics by Ralph Blane, stars Anne Jeffreys, John Raitt, George Jenkins, Malcolm Keen, Jeff Morrow, Ralph Morgan, Peter Conlow, Charlotte Rae, Walter Burke, Royal Dano. Directed by Burrows; setting, George Jenkins; lighting, Feder; costumes, Miles White; orchestral arrangements, Robert Russell Bennett; conductor Joseph Littau; choral arrangements, William Ellfeldt; choreography, Ted Cappy. At Mark Hellinger, N. Y., March 21, '52; \$6.50 top (\$3.00 opening).
 Tim Shanahan Robert Hilday
 Norma Michele Burke
 McCaffrey Wilton Gray
 Bridgie Quinn Marie Gibson
 Tim Shanahan Charlotte Rae
 Owen Roe Tavish Bert Wheeler
 Jamie McRuin John Raitt
 Power O'Malley Walter Burke
 Maeve Harrigan Anne Jeffreys
 Eatalia Jeff Morrow
 Aunt Bess Grania O'Malley
 Jess Proddy Royal Dano
 Big Patrick Wilton Gray
 Sheriff Haines Dick Foote
 Dennis O'Ryan Peter Conlow
 Kevin Kerrigan Ralph Morgan
 Sheriff Haines Billy Chapin
 Dancers: Sandra Zell, George Foster, Doris Atkinson, Estelle Aza, Ann Deasy, Mary Hayward, Elizabeth Taylor, Fred Ann Mauldin, Janet Sayers, Buddy Bryan, James Capp, Don Driver, Jerry Newby, Greg O'Brien, Joe Schamber, Robert R. Smith
 Singers: Leigh Allen, Marion Baird, Michele Burke, Marie Gibson, Joan Killeig, Nancy Price, Helen Finner, Richards, Yael Tatars, Robert Wald, Jerry Cardoni, Clifford Pearl, Robert Lamont, Richard Scott, Donald Thrall, Victor Viana
 Children: Pud Flanagan, Jackie Scholle, Alfred Catal, Martin Walker.

Although it has been given the rare exception of a second chance, "Three Wishes for Jamie" must be rated a questionable boxoffice prospect. But whether or not it makes the grade on Broadway, it represents an achievement for the father-son producing combo of Albert and Arthur Lewis, who managed to bring it in without additional financing, after a Coast tryout and then taking it off for repairs and recasting.

For Broadwayites who didn't see the musical in its original tryout edition, it's naturally impossible to tell how this revised version compares. But according to trade scuttlebutt, the Abe Burrows rewriting has emphasized the comedy element. Ralph Blane's music is understood to have been little changed from the original.

The show, adapted from Charles O'Neal's Christopher award novel, "Three Wishes for Jamie McRuin," is a fable about a broth of a boy who believes that when he failed in a suicide attempt, the good Irish fairy granted him three wishes—to travel far enough to be homesick, to marry a beautiful girl who would love him always, and to have a fine son who would speak the "ancient tongue" and have gift of poetic eloquence. As it works out, the musical suggests a mild blend of "Finian's Rainbow" and "Oklahoma."

A fairly pleasant, handsome show, "Jamie" is chiefly blessed in the talented, magnetic persons of its stars, Anne Jeffreys and John Raitt, as well as in several electrifying dances and the sock decor of George Jenkins. But there's too much opportunity to admire the visual excellences of the production. That's a dubious quality for a musical.

Despite the obvious efforts to pep up the yarn with comedy, some of which is moderately amusing, the story tends to meander. Blane's songs generally sound as if they'd take a while to catch on, but might wear well. On the basis of a single hearing, outstanding numbers seem to be "My Heart's Darlin'," "Goin' on a Hayride," "Love Has Nothing to Do With Looks," "It Must Be Spring," "Army Mule Song," "It's a Wishing World" and "April Face."

From both story and musical standpoint, it is primarily Raitt's show. In the title part he not only gives a notable singing and acting performance, but makes an impressive appearance and has a magnetic quality that commands the audience. As the personification of the hero's second wish, Miss Jeffreys is knockout looking, with a breezy, ingratiating personality and an excellent voice. Her singing of the very difficult "What Do I Know?" in the second act is a gem.

Bert Wheeler is reasonably disarming as the professional Celtic windbag and Charlotte Rae, a newcomer to legit, has a real find in the comedy singing role of a husband-fragrant from the Soda. There are also skillful supporting performances by Robert Halliday as the marriage-set gal's father, Malcolm Keen as the heroine, devoted dad, Jeff Morrow as a priest lover, Ralph Morgan as a jilted and Peter Conlow in several striking dance numbers. Incidentally, the two best dances in the show were choreographed by Her-

bert Ross and Eugene Loring, respectively, who are not billed on the program title page.

Although his revisions have presumably brightened and strengthened the script, Burrows' staging seems indecisive and at least partly the cause of show's general lack of pace. The Jenkins scenery, particularly the vivid backdrops, are exceptional, even by Broadway musical standards. Miles White's costumes are unusually decorative while Robert Russell Bennett's orchestrations and the William Ellfeldt choral arrangements are expressive.

While "Jamie" is a fairly likable show and Broadway is presumably in the market for just such a thing right now, there's a question whether this is it. To get back its \$200,000-plus investment, the show would have to draw powerful grosses through the declining-business spring period and survive the long, lean summer. It may not have enough vitality for that. But there should be interest in a film buy of the show. *Hobe.*

One Bright Day

Howard Lindsay & Russell Crouse production of drama in three acts (19 scenes) by Sigmund Miller. Features Lindsay, Glenn Anders, Walter Matthau. Directed by Michael Gordon; settings, Raymond Severy; costumes, Noel Taylor. At Royale, N. Y., March 19, '52; \$4.80 top (\$2.00 opening).
 George Lawrence Walter Matthau
 Julian Prescott Howard Lindsay
 Frederick Bernick Raymond Severy
 Stanley Archer Kermit Kelly
 Louise Gordon Helen Harrington
 Glenn Anders Leonard Albert
 Tom McGovern Bruce Evans
 Margaret Prescott Maria Russell
 Sheila Prescott Bess Winburn
 James Armstrong Glenn Anders
 Paula LaBarca Phillip Pine
 John Hagerty Bart Burns
 Theodore Cahill Addison Richards
 Dr. Ferguson Joseph Warren
 Paul Rust Raymond Van Sickle

According to Broadway credo, a serious drama, to be commercially successful these days, must be exceptional, either in basic quality or because of some special treatment or gimmick. That presumably excludes "One Bright Day," which is an interesting play, but seems to lack the theatrical wallop requisite for boxoffice draw. However, there's probably a film in the material.

Howard Lindsay and Russell Crouse, who "retired" as producers a couple of seasons ago with the closing of Sidney Kingsley's "Detective Story," have returned to the managerial ranks with this Sigmund Miller drama. They became re-infected with the producing virus through Lindsay's activity as godfather of the New Dramatists Committee; a Dramatists Guild project to encourage and abet not-quite-established playwrights. Miller is one of the latter, and his script was acquired by Lindsay and Crouse after it had been tested at Margo Jones' tiny arena theatre in Dallas.

"Day" is a serious play which has something to say without beating an audience over the head. It is also a reasonably absorbing yarn that, after a lagged first act, comes to grips with a pretty fundamental theme, a man's integrity and duty to himself in the face of desperate economic pressure and his obligation to those dependent on him. Possibly in the course of extensive rewriting, the central idea has become partly obscured by plot elements that stack the deck. Despite its faults, however, this is a good play by an author of promising talent.

"Day" is about a practical but conscientious drug company president who discovers that one of his biggest-selling products can in some cases cause death. The situation is personalized in the president's struggle with the firm's young manager, who takes a "realistic" attitude. There is a strong scene in the second act, as the father of a boy who died after taking the medicine is badgered into admitting contributory responsibility. Two effective scenes in the third act show the board of directors grappling with the crisis and, at the curtain, the president's daughter unintentionally clarifying the course he must take.

Although the author has handled the basic theme fairly adroitly, he has fallen into the easy problem-play fault of tipping the scales in favor of his side of the issue. The young manager is not only the proponent of an immoral, rationalized proposal, that the faulty drugs be recalled "quietly" at the risk of possible death of innocent persons, rather than face bankruptcy for the company and economic disaster for the company and the town. He is also presented as disloyal to the president, as using unfair, unvarying tactics to wring an unwilling admission of guilt from the dead boy's father, and as an adulterer who has seduced the boss's daughter and tries to turn her against her father. All

of which begs the play's basic question.

Lindsay himself has stepped into the lineup to bring plausibility, stature and authority to the role of the president. Walter Matthau, as the manager, is believable and contrives to make the character understandable if not sympathetic. Glenn Anders has a comedy cleaning-up as a family friend who covers his sense of futility and terror behind sardonic banter. But it is an insufficiently defined character, presumably a victim of script revisions.

In the supporting cast, Raymond Brumley is convincingly cool as a devious, cynical board member; Bess Winburn is admirably poised as the president's wife; Marian Russell is appealing, if a trifle unsure of herself, as the daughter; Bart Burns underlines his single scene as the dead-boy's father, and Phillip Pine is suitably vehement as the latter's implacable young lawyer. Michael Gordon's staging appears competent, and Raymond Severy has designed an attractive New England living room and an expansive office setting.

Besides being producers of "One Bright Day," Lindsay and Crouse supplied the book and co-authored the comedy "Remains to Be Seen," both produced by Leland Hayward, the former continuing on Broadway, the latter having closed last week prior to going on tour. *Hobe.*

Flight Into Egypt

Irene Mayer Selznick presentation of Ella Kazan's production of drama in two acts (19 scenes) by George Tabori. Features Paul Lukas, Gusti Huber, Zero Mostel, Paul Lukas, Joseph Anthony. Staged by Kazan; scenery and lighting, Jo Mielziner; costumes, Amy Hill. At Music Box, N. Y., March 16, '52; \$4.80 top (\$2.20 opening).
 Zero Mostel Zero Mostel
 Gusti Huber Fred Williams
 David Opatoshu David Opatoshu
 Lili Engel Gusti Huber
 Paul Lukas Paul Lukas
 Bubi Engel Voytek Dolinski
 Bartender Chris Gampel
 Mr. Kughnot Edna Frankel
 Mrs. Kughnot Edna Frankel
 Miss Foster Jo Van Fleet
 Capt. Fleure John Rodney
 Frank Engel Paul Lukas
 Bronson Don Keefer
 Ghoules Joseph Anthony
 Karin Effendi C. E. Alexander
 Policemen Leonid Korya
 Lipton Fred Stewart

Perhaps everyone should have relaxed a little about "Flight Into Egypt." Everyone involved in the show seems to have been so conscious of its "importance," and first-nighters probably expected too much. At any rate, the play keeps giving the impression that it should be better than it is.

One of the most touted scripts of the season, "Flight" is a rather sombre tragedy about the plight of a refugee couple and their young son, hopelessly stranded in Cairo as they wait for visas to America. The George Tabori drama is obviously affecting to some playgoers. But others, while respecting its sincerity and appreciating its larger theme of the futility of escapism, will find it somehow mechanical and, except for occasionally touching moments, curiously remote.

Because of its undeniable merits, and on the strength of its interesting treatment that's likely to arouse discussion, "Flight" may have a moderate run. But it's not the overwhelming play advance reports indicated, and it could hardly have a commercial success. It's pretty heavy stuff for the screen, but might be considerably strengthened by the camera's greater mobility.

After a deliberate and misfortune-heavy first act, the play gradually comes to life for an effective first-act curtain and has several potent scenes in the second and final act. But even the best scenes give the impression of being machine made. While some of this may be due to a seeming self-consciousness in Tabori's writing, much of it appears to stem from Ella Kazan's emphatic and somewhat personalized staging, which lacks flexibility and tends toward too-evident effects.

On the other hand, Kazan undoubtedly deserves considerable credit for the numerous impressive performances of a large and admirably selected cast. Paul Lukas, who withdrew from the top-featured singing role in "Call Me Madam" for this assignment, has practically nothing to do in the first act but sit around and suggest inner turmoil, but he has the two key scenes in the second act and turns in one of his characteristically expert portrayals of slow-gathering passion.

Gusti Huber, former Viennese actress making her U. S. debut, gives a stirring emotional performance as the indomitable wife, but the part is too limited in range to indicate how versatile she may be. Zero Mostel offers a rather surface portrait of a venal hotel keeper; Paul Mann is properly intense as a character arbitrarily created to express the author's philo-

sophy; Joseph Anthony is persuasive as a psychologically warped doctor; Don Keefer gives dimension to the part of a humane consular aide, and Voytek Dolinski, a Polish-born youngster making his first stage appearance, is acceptable as the refugees' brash son.

Jo Mielziner's spider-webby setting has a dingy, cluttered atmosphere appropriate to a cheap Cairo hotel. Anna Hill Johnstone has supplied distinctive costumes, and Irene Mayer Selznick has provided a top quality production. But "Flight Into Egypt" must be rated a major disappointment. *Hobe.*

The Long Watch

Anthony B. Farrell & Charles Coburn presentation of comedy-melodrama in two acts (eight scenes) by Harvey Finkel, featuring Albert Beck, Carl Betz, Anne Meacham, Patricia Englund, Christine White, Lloyd Knight, Peggy Nelson, Gloria Evans. Directed by John Selma Williams. Lighting and costumes, John Blankenship. At Lyceum, N. Y., March 20, '52; \$4.80 top.
 Commander Harrison Albert Borgh
 Blanche Kelly Gloria Evans
 Susie Blake Christine White
 Ruth Spencer Peggy Nelson
 John Selma Williams John Selma Williams
 Wolf Blankenship Lloyd Knight
 Ensign Jane Hilton Anne Meacham
 Lt. Lennox Sonia Sorel
 Lt. Tex Connolly James Wyler
 Capt. Mike Dorgan Walter Abel
 Jody Davis Harry Holstein
 Coding Officer Arthur Oshlag
 Shore Patrol Arthur Oshlag
 Ann Sutton Lois Harmon

A weak attempt to make a femme counterpart of "Mister Roberts" hasn't succeeded here. Rather long and tring to watch, this comedy-melodrama concerning a group of WAVES at a Naval Air-Sea Rescue Base off the coast of California is feeble fun and only occasionally dramatically exciting. "The Long Watch" looks due for a short stay on Broadway.

Authorized by Capt. Harvey Haislip, an Annapolis grad, the play is based on his experiences during the recent World War as head of a rescue unit that sought out airmen and seamen lost in the ocean. Originally, legit-film writer Morrie Ryskind was listed as co-author, but he pulled out (together with writer credits) during the road tryout, when the producers preferred stressing the dramatic flavor of the play instead of the comedy aspects as Ryskind wished.

Play shows the effect of the two-act stretch, with the first part of the two-act straight farce (and pretty corny farce), and the second part strictly melodrama from Hollywood's middle or lower draw (at that). Pat situations, trite dialog and weak gags make up a superficial play.

The show starts very slowly, picking up sharply for a while when Walter Abel comes on. Cast as a fighting sea captain transferred against his will to a desk job at an operations base, and bossing a bunch of femmes, Abel gives an excellent performance, highly enjoyable in its alternating brusque and tender strokes.

Play is peopled by a host of very attractive as well as accomplished femmes, who should have had more biting or gripping material to work with. Heading the group in an effective portrayal is Sonia Sorel, as a martinet lieutenant who rules her girls with a harsh hand. Her strict discipline, fostered by a feeling that the girls are out to get her by playing tricks on her, is the indirect cause of one WAVE falling asleep on duty after being AWOL; forgetting to send an important message, and thus having a share in the crash of a plane that takes five lives, including the WAVE's recent bridegroom. The guilty WAVE kills herself. Her death, however, has the sobering effect of bringing the whole group closer together, with enemies forgotten, and officers and WAVES in happier rapport.

Anne Meacham, as another lieutenant; Peg Menefee, as a tough coding officer; Lloyd Knight, as the sad-sackish male electrician attached to the WAVES outfit, give neat performances, while Christine White, Gloria Evans, Peggy Nelson and Patricia Englund, as the quartet of WAVES around whom all the action revolves, are highly decorative and talented. John Larson's direction is okay for the run-of-mill script, and John Blankenship's sets quite superior. *Bron.*

Eartha Kitt, currently singing at the Village Vanguard, N.Y., has been signed by Leonard Sillman to star in his "New Faces of 1952," which goes into rehearsal March 31. Film actor Tom Drake has been signed to co-star with Vicki Cummings in "Hook 'n' Ladder," Charles Horner-Henry Miles farcely comedy which went into rehearsal last week under direction of Al Moritz. "The Dusty Death" an original play by Dr. Harold Weiss, speech department head of Southern Methodist U., will be presented in Dallas by the Arden Club April 29-May 3.

Off-B'way Shows

Dark Legend

David Heilwell, Robert N. Winter-Berger & Darrell McGavin presentation of drama in three acts by Dr. Frederic Wertham. Features James Lipton, Olive Deering, Janet Daly, Arny Freeman, Penny Santon. Directed by Morton Da Costa. Sets, costumes and lighting, William Riva. At President, N. Y., March 24, '52.
 Nicola Peruzzi Dino Terranova
 Guglielmo Lort Arny Freeman
 Gino Peruzzi James Lipton
 Anna Peruzzi Olive Deering
 Maria Leslie Vega
 Kathleen O'Reilly Helen Auerbach
 Anna Aiello James Daly
 Gabriella Aiello Penny Santon

"Dark Legend" was ushered into the President Theatre, N. Y., Monday evening (24) by David Heilwell, Robert N. Winter-Berger and Darrell McGavin as the first in a promised play series, of which the likeliest will be moved to larger houses. Chances that "Dark Legend" will be lighting any other theatre are dim, and it will probably be darkening the President before long.

Helene Fraenkel's psychological melodrama about a son's abnormal attachment for his mother, is adapted from a book by Dr. Frederic Wertham, and its construction is more that of a novel than a play. Lacking dramatic unity, "Dark Legend" is crammed with enough incident for at least two plays, one a modern treatment of the Hamlet-Orestes theme, the other a folksy rendition of family life in an Italian home and bakery in a New England town.

Although some of the characterization is interesting, the cluttered story line interferes with any real character development. The dialog is pedestrian, the curtains self-conscious, and the approach often literal and naïve. It is a questionable venture for pix.

Direction by Morton Da Costa is acceptable, if not particularly impressive. In the too sketchily drawn part of the confused son, James Lipton is intermittently effective, sometimes overwrought and occasionally immature. Olive Deering is moving as Rosa, the young mother whose aging husband's death is caused by her would-be lover, and Helen Auerbach is a pert and attractive Ophelia who attempts in vain to help the boy.

Janet Daly gives a forceful if somewhat limited interpretation as Aiello, the virile ne'er-do-well who seduces the young mother after the husband's death, gives her a child, and deserts her for his former wife. As the widowed Rosa's awkward suitor, Arny Freeman is convincingly comic.

Standout performance of the evening is Penny Santon in the role of Aiello's conniving, unwanted wife. Though the part in its outline is an unsympathetic one, Miss Santon brings humor and warmth to it.

William Riva's imaginative, attractive yet serviceable set of an interior, divided by a scrim from the shop upstage, is a real contribution to this play, which doesn't cast any illumination on the Broadway scene. *Vene.*

Desire

(CHERRY LANE, N. Y.)

The Living Theatre, committed to plays of the avant-garde and a poetic theatre, has come up with a rewarding evening in its current blitz at the Cherry Lane. It consists of three short plays, of which the longest is Picasso's "Desire." "Desire" is a high-spirited and ebullient item in many short scenes, in several of which objects resembling slightly Calder's mobiles are the chief actors. In most of the others a character named Big Foot, a poet, is apparently trying to write a novel and make love to a character called the Tart, in the face of all kinds of interference.

Imagine a Dadaist "Hellzapoppin'" and you have "Desire." It is handsomely set and costumed by Julian Beck and the lighting and weird musical scores are appropriate and helpful. Otto Jones as Big Foot, Sylvia Short as the Tart, and Claude Demby as Round Shank, manage their strange assignments very well.

"Desire" is preceded by an amusing trifle by Gertrude Stein called "Ladies' Voices," and followed by T. S. Eliot's "Sweeney Agonistes," described as "fragments of an Aristophanic melodrama." The Eliot piece, like the Picasso, is not easily accessible in terms of meaning, but it's alive on stage. Christina French, Sophia Carter and Peter Forster (Sweeney) in the chief roles read Eliot's hypnotic lines effectively. The general effectiveness of this frankly esoteric fare can be attributed to the direction of Judith Malina ("Desire") and Julian Beck ("Ladies' Voices"), the guiding spirits of the group. *Gale.*

Chi B.O. Hurdling March Dull Period; 'Dolls' \$56,860, 'Candle' \$28,560

Chicago take, sparked by wonderful "Guys and Dolls" business, is hurdling the usual March dull period. "Bell, Book and Candle" is doing lusty business also, and "Moon is Blue" was helped by an early-night performance Tuesday (18) which almost hit a sellout figure, but heavy rains prevented a complete SRO.

"Remains to be Seen" comes in April 7 at the Erlanger, and then there's nothing new until May.

Estimates for Last Week
"Bell, Book and Candle," Great Northern (4th wk) (\$4.80; 1,500). Gaining all the time with sock \$28,560, up \$500 over previous frame.
"Guys and Dolls," Shubert (4th wk) (\$6; 2,100). Lent doesn't seem to exist, with smash \$56,860, as gross goes up again.
"Moon is Blue," Harris (47th wk) (\$4.80; 1,000). Perking right up with the aid of Tuesday early curtain; \$15,400.

'Aisle' \$28,600, 'Harp' 5G, Hub

Boston, March 25.
Following last week's quantity of offerings, the current stanza has settled down with only two, "Affairs of State" at the Plymouth, and "Two on Aisle" at the Shubert. On the horizon is "To Be Continued," due at the Wilbur April 8.

Estimates for Last Week
"Affairs of State," Plymouth (2d wk) (1,200; \$3.60). Still in there with an okay \$18,500.

"Grass Harp," Colonial (2d wk) (1,500; \$3.60). Wound with \$5,000. House dark.

"Salt of Earth," Wilbur (one wk) (1,200; \$3.60). Pulled a sluggish \$5,500 and folded here Saturday night. House dark.

"Two on the Aisle," Shubert (1st wk) (1,700; \$6. Sat., \$4.80 Mon. thru Fri.). Pulled \$28,000 for seven performances.

Current Road Shows

(March 24-April 5)

"Affairs of State" (June Havoc) — Plymouth, Boston (24-29).

"Bell, Book and Candle" (Rosalind Russell, Dennis Price) — Great Northern, Chicago (24-5).

"Brass Ring" (tryout) — Playhouse, Wilmington (27-29); Walnut, Phila. (31-5).

"Candida" (Olivia de Havilland) (tryout) — Aud., Charleston, W. Va. (24); WRYA Theatre, Richmond (25); Center, Norfolk (27); Community, Hershey, Pa. (28-29); Klein Aud., Bridgeport (31); Court Square, Springfield (4-2); Metropolitan, Providence (3); Memorial Aud., Worcester (4); Bushnell Aud., Hartford (5).

"The Chase" (tryout) — Locust, Phila. (31-5).

"Cocktail Party" (Dennis King, Estelle Winwood) — Walnut, Phila. (24-29); Gayety, Wash. (31-5).

"Darkness at Noon" (Edward G. Robinson) — A. U. D., Sacramento (24); Mayfair, Portland (27-29); Metropolitan, Seattle (31-5).

"Gentlemen Prefer Blondes" (Carol Channing) — Nixon, Pitt. (24-29).

"Guys and Dolls" — Shubert, Chicago (24-5).

"Happy Time" — Geary, San Francisco (24-5).

"Member of the Wedding" (Ethel Waters) — Ford's, Baltimore (24-29); Forrest, Phila. (31-5).

"Mister Roberts" (Tod Andrews) — Robinson Aud., Little Rock (24); Convention Hall, Tulsa (26); Convention Hall, Joplin (28-29); Forum, Wichita (31-1); Salina Aud., Salina, Kans. (2); Aud., Topeka (3); Music Hall, Kansas City (4-5).

"Moon is Blue" (2d Co.) — Harris, Chicago (24-5).

"Moon is Blue" (3d Co.) — Lyceum, Minneapolis (24-29); KRNT, Des Moines (31-1); Orpheum, Sioux City (2); Omaha, Omaha (3-5).

"Remains to be Seen" — Hanna, Cleve. (24-29); Cass, Detroit (31-5).

"Rose Tattoo" — Curran, San Francisco (24-5).

"South Pacific" (Janet Blair, Webb Tilton) — Murat, Indianapolis (24-29); RKO Palace, Columbus (31-5).

"Student Prince" — Royal Alexandra, Toronto (24-29); Erlanger, Buffalo (31-3); Aud., Rochester (4-5).

"Two on the Aisle" (Bert Lahr, Deores Gray) — Shubert, Boston (24-5).

Hub's Cushman Club Fetes 25th Anni With Party

Boston, March 25.
The Hub's unique Charlotte Cushman Club, traveling showgirls' home away from home, celebrated its 25th anni last week with a party attended by a majority of show biz celebs currently in town. Club, founded by Mrs. Malcolm French, who is still prez, has during its 25 year existence been the headquarters for an estimated 24,000 gals who were playing the Hub either in legit, vaude or nteries. Co-founders are Mrs. Charles E. Bacon, Mrs. E. Thayer and Mrs. Alvin T. Fuller. Located on Beacon St., the establishment has 47 rooms in the main building and 18 in the annex, several practice rooms and a library of theatrical books considered one of the most complete in the country.

Names of gals who headquartered there before hitting stardom reads like a theatrical "Who's Who," with Grace Moore, Sylvia Sydney, Mary Astor, Ann Dvorak, Sally Rand, Sarah Churchill and Carol Bruce, then a band vocalist, among the many who signed the register when they were comparatively unknown.

Legit Bits

Continued from page 34

Academy of Arts & Letters... Actors Equity Council last week-end sustained charges brought by Rodgers & Hammerstein against Doretta Morrow for appearing on a TV program while absent from "The King and I" on claim of illness. Featured actress (who's still out of show) was fined \$2,500, with \$500 to be paid immediately, balance to be suspended on fulfillment of her contract.

Herman Levin flew to London last Friday (21) to conclude arrangements with Jack Hyton for presentation of "Gentlemen Prefer Blondes." Carol Channing may repeat her lead role there, with John C. Wilson staging. Levin will be gone six weeks... Richard Waring has been doing TV shows recently in New York, and isn't planning to go to London, as erratumed. Ken Britton and Joseph Paul will operate the Laguna (Cal.) Playhouse this summer for the second year. Barbara Morrison returns to the strawhatter for her fifth season as production coordinator... Preston Sturges booked "The Strawhatters," revue which has been playing for six years in Northern California, for a stand at his Players Restaurant Theatre in Hollywood.

Chorus Equity in N. Y. last week-end elected six members to rep the membership on the nominating committee for the June elections. Six are: John Schickling, Eve Harbert, Dean Campbell, Jack Dardoub, Leo Kayworth and Geraldine Delany. Also, members of the exec committee to serve with this group were appointed, in John Dorris, Chairman; John Schmidt and Ray Cook.

The Blackfriars Guild, N. Y., has advanced its opening of "The Restless Flame," biography of Saint Augustine, by Louis de Wohl, to April 4. Dennis Gurney will handle the direction, Floyd Allan the sets, and Irene Griffin the costumes. The Blackfriars have been idle for a year due to a housing shortage.

Future B'way Schedule

(Theatre indicated, if set)

"Don Juan in Hell" (return), Plymouth, March 30.

"Brass Ring," Lyceum, week of April 14.

"Four Saints in Three Acts," ANTA Playhouse, April 16.

"For Crying Out Loud," mid-April.

"To Be Continued," week of April 21.

"Candida," National, April 22.

"Hook 'n' Ladder," April 29.

"Josephine," April 29.

"Much Ado About Nothing," late April.

"Of Thee I Sing," Ziegfeld, May 1.

"New Faces," week of May 12.

"Circus of Dr. Lao," ANTA Playhouse, May 14.

"First Lady," City Center, May 28.

"Shuffle Along," May 29.

"Wish You Were Here," Imperial, June 25.

'NOON' \$18,600, FRISCO; 'TATTOO' HTS \$16,700

San Francisco, March 25.
"Darkness at Noon," starring Edward G. Robinson, concluded its third and final week Saturday (22) at the 1,550-seat Geary, slipping to \$18,600. House was scaled to \$4.80. "Happy Time," a Lewis & Young production starring Reginald Gardiner and Irene Hervey, premiered last night (24) at the Geary. Show is set for a four-week run.

"Rose Tattoo" with Maureen Stapleton and Eli Wallach, opened last Monday (17) to crix raves, all directed to Stapleton and Wallach, but failed to hit more than \$16,700 for its first frame at the 1,755-seat Curran. House top is \$3.60.

'Cocktail' \$16,200, 'Yox' \$19,800, Philly

Philadelphia, March 25.
Five benefit parties, which included a special Sunday night performance, kited "Bagels and Yox" into a substantial take in its first week at the Forrest. Gross was all that could be expected, considering that the Yiddish-American revue had milked the area with 10 weeks in Atlantic City last summer.

City is having an unusual Lenten rash of bookings. Three shows come in next Monday (31), "Member of the Wedding," in return engagement at the Forrest; "Brass Ring," at the Walnut, and "The Chase," at Locust. Erlanger re-lights April 7 with "Gentlemen Prefer Blondes."

Estimates for Last Week

"Bagels and Yox," Forrest (1st wk) (\$3.90; 1,760). Parties proved big help to this one, even though they cut into house take. Nice \$19,800 for nine performances.

"The Cocktail Party," Walnut (1st wk) (\$3.90; 1,340). Guild subscription, along with solid reception from critics, helped. Neat \$16,200.

'Pacific' Record \$53,170 In Indianapolis Week

Indianapolis, March 25.

"South Pacific" grossed a record \$53,170 in eight performances at the Murat here last week, to open a fortnight run that was practically sold out in advance. Top was \$5.

Mel Ross, house manager, reports between \$40,000 and \$50,000 in mail orders returned unfilled.

"Mister Roberts," is the Murat's next attraction, May 5-7. House has annual Shrine Circus for 10 days immediately following "South Pacific," and conventions for rest of April.

'Tonite' \$1,400, L.A.; 3-Week Loss 13G

Los Angeles, March 25.

"Three For Tonite," package of three one-acters at the 400-seat Las Palmas, rang up a \$1,400 take in its third and final stanza last week, for a total of \$4,800 on the engagement.

Production sustained a \$13,000 loss on the run.

'Candida' 18G, Balto

Baltimore, March 25.

Olivia De Havilland, in "Candida," drew them to Ford's here last week, winding up with a solid \$18,000. Show was included in the five-play subscription season under auspices of the American Theatre Guild.

"Member of the Wedding" is current, as the year's fifth and final subscription opus.

'Moon' 14G, Kaycee

Kansas City, March 25.

"The Moon is Blue," had a moderately good week here at the Orpheum (17-22). House was scaled from a \$3.60 top, and take totalled \$14,000, best in the house in several weeks.

"Good Nite Ladies" opened Sunday (23), with a sturdy ad campaign preceding it. Show is in for seven days, with matinees Thursday and Saturday, and looks to do hefty biz.

Equity Shows

(March 24-April 6)

"Pursuit of Happiness" — Bryant H. S. Queens, N. Y. (28-29).

"All God's Chillun" & "O Distant Land" — Lenox Hill Playhouse, N. Y. (28-30).

"Paint Your Wagon," Shubert (19th wk), (MC-\$7.20; 1,361; \$46,

B'way Variable, On Upbeat Side; 'Pal Joey' in Best Week, \$39,997, 'Day' \$9,400 in 5, 'Jamie' \$41,000 (6)

Business on Broadway was variable last week, with many shows being as good and even better than the previous frame, while some others fell off. "South Pacific" took another healthy jump, of \$3,000. "Call Me Madam," "Constant Wife," "Paint Your Wagon," "Point of No Return" and "Mrs. McThing" went up. The sock "Pal Joey" had its biggest week to date. "Remains to Be Seen," in its final frame, was up \$2,000. But "Jane," "Shrike," "Top Banana," "Venus Observed" and others were off from the previous week.

There were four new shows last week, and none looks a hit, likeliest to stay seeming to be "One Bright Day." Notices were mixed on most. "Flight Into Egypt" had three good notices, one no-opinion and four pans. "Long Watch" had one good notice (Hawkins, Tele) and seven pans. "Day" had four good and four bad notices. "Three Wishes for Jamie" had five good notices, three bad.

One new show this week, "Grass Harp," and one off-Broadway one, "Dark Legend," arrived.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetical designations refer, respectively, to top price; ("indicates using two-for-one); number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Call Me Madam," Imperial (84th wk) (MC-\$7.20; 1,400; \$51,847) (Ethel Merman). Up to \$45,500 (previous week, \$43,900). Closing May 3, to tour.

"Cleopatra," Ziegfeld (14th wk) (D-\$7.20; 1,628; \$59,536) (Lawrence Olivier, Vivien Leigh). Two revivals hit almost \$55,800 (previous week, \$55,500). Closing April 12.

"Constant Wife," National (16th wk) (C-\$4.80-\$6; 1,172; \$31,000) (Katharine Cornell, Brian Aherne, Grace George). Nearly \$14,800 (previous week, nearly \$13,800). Closing April 5, to tour.

"Flight Into Egypt," Music Box (1st wk) (D-\$4.80; 1,012; \$27,000). Opened last Tuesday night (18) to three good notices (Chapman, News; Coleman, Mirror; Hawkins, Tele; Kerr, Tribune; Pollock, Compass) and three pans (Atkinson, Times; McClain, Journal; Watts, Post). Over \$11,000 for three shows plus three previews.

"Fourposter," Barrymore (22d wk) (C-\$4.80 1,060; \$24,996) (Jessica Tandy, Hume Cronyn). Almost \$22,600 (previous week, same).

"Gigi," Fulton (18th wk) (C-\$4.80; 1,063; \$22,228) (Audrey Hepburn). Almost \$17,500 (previous week, nearly \$17,100).

"Golden Boy," ANTA Playhouse (2d wk) (D-\$4.50; 925; \$27,000) (John Garfield, Lee J. Cobb). \$21,000 (previous week, \$20,200 for seven).

"Guys and Dolls," 46th St. (70th wk) (MC-\$6.60; 1,319; \$43,904). As usual, \$44,400.

"I Am a Camera," Empire (17th wk) (CD-\$4.80-\$6; 1,082; \$24,908) (Julie Harris). Over \$19,300 (previous week, almost \$19,100).

"Jane," Coronet (8th wk) (C-\$4.80-\$5.40; 1,027; \$31,000) (Edna Best, Basil Rathbone). Almost \$12,750 (previous week, nearly \$15,900).

"King and I," St. James (52d wk) (MD-\$7.20; 1,571; \$51,717) (Gertrude Lawrence). Absolute capacity, \$51,717 (previous week, same).

"Long Watch," Lyceum (1st wk) (CD-\$4.80; 995; \$22,845). Opened Thursday (20) to one good notice (Hawkins, Tele), seven pans. Over \$3,200 for four shows.

"Moon is Blue," Miller (55th wk) (C-\$4.80; 920; \$21,586) (Barbara Bel Geddes, Donald Cook, Barry Nelson). \$17,800 (previous week, \$17,500).

"Mrs. McThing," Morosco (5th wk) (CD-\$4; \$4.50; 1,314; \$32,000) (Helen Hayes). \$33,000 (week previous, about \$31,100). Moved over to Morosco from Beck last night (Tues.).

"One Bright Day," Royale (1st wk) (D-\$4.80; 1,035; \$27,000). Opened last Wednesday (19) to four good notices (Atkinson, Times; Chapman, News; Hawkins, Tele; Pollock, Compass) and four pans (Coleman, Mirror; McClain, Journal; Kerr, Tribune; Watts, Post). \$9,400 in five shows.

"Paint Your Wagon," Shubert (19th wk), (MC-\$7.20; 1,361; \$46,

000) (James Barton). \$36,500 (previous week, almost \$34,700).

"Pal Joey," Broadhurst (12th wk) (MC-\$6.60; 1,160; \$39,602). Biggest week to date, with \$39,997 (previous week, nearly \$39,900).

"Paris '90," Booth (3d wk) (MC-\$4.80; 900; \$20,235) (Cornelia Otis Skinner). About \$9,500 (previous week, \$10,000).

"Point of No Return," Alvin (15th wk) (D-\$4.80-\$6; 1,331; \$37,924) (Henry Fonda). \$38,000 (previous week, approached \$37,700).

"Remains to Be Seen," Morosco (24th wk) (D-\$4.80-\$6; 912; \$25,700). \$16,000 in final frame (previous week, almost \$13,900).

"Shrike," Cort (10th wk) (D-\$4.80; 1,056; \$27,700) (Jose Ferrer, Judith Evelyn). \$23,300 (previous week, nearly \$24,500).

"South Pacific," Majestic (153d wk) (MD-\$6; 1,650; \$50,186) (Martha Wright, George Britton). Another big jump, of almost \$3,000, touching \$45,000 (previous week, almost \$42,100).

"Stalag 17," 48th St. (48th wk) (C-\$4.80; 912; \$21,547). \$14,200 (previous week, approached \$14,000).

"Top Banana," Winter Garden (21st wk) (MC-\$6.60-\$7.20; 1,519; \$51,881) (Phil Silvers). Almost \$41,700 (previous week, nearly \$42,600).

"Three Wishes for Jamie," Heilinger (1st wk) (MC-\$6.60; 1,527; \$51,800) (Anne Jeffreys, John Raitt). Opened Friday (21) to five good notices (Chapman, News; Coleman, Mirror; Hawkins, Tele; Kerr, Tribune; Pollock, Compass) and three pans (Atkinson, Times; McClain, Journal; Watts, Post). Over \$11,000 for three shows plus three previews.

"Venus Observed," Century (6th wk) (CD-\$4.80-\$6; 1,645; \$45,000) (Rex Harrison, Lilli Palmer). Over \$30,200 (previous week, over \$32,500).

'BLONDES' HOT \$53,700 IN COLUMBUS-TOLEDO

Columbus, March 25.

"Gentlemen Prefer Blondes" racked up a hot \$53,700 in eight shows split between Columbus and Toledo last week.

In four at RKO Palace here Monday through Wednesday (17-19), troupe garnered \$25,900. Four more at the Paramount, Toledo, Thursday through Saturday (20-22) brought in \$27,800.

'Wedding' Sets Tour Mark With Hot \$28,750 in Pitt

Pittsburgh, March 25.

Ethel Waters' "Member of the Wedding" hit an all-time bonanza last week at the Nixon. Show got \$28,750 for the biggest six-day gross in its history. ATTS-Theatre Guild subscription helped considerably, but window sale was also terrific, after the rave notices came out, and by Wednesday afternoon (19) the drama had developed into an SRO attraction. Over the weekend, hundreds were turned away.

Nixon currently has "Gentlemen Prefer Blondes," in for two weeks, and then goes dark for a fortnight before "South Pacific" arrives April 21 for four weeks. It'll be followed June 2 by "Call Me Madam," which winds up the season.

'Prince' 16G, Detroit

Detroit, March 25.

"Student Prince" grossed \$16,000 in its second frame, same as the first week, at the Shubert. The 2,100-seat theatre's next definite booking is "Bagels and Yox," set for a week beginning May 5. Management is looking for product to see it through April.

Cass relights March 31 with "Remains to Be Seen," booked for a week. "Two on the Aisle" is set for two weeks, beginning April 7.

'Heaven' 10G, St. Louis

St. Louis, March 25.

"Made In Heaven," with Richard Arlen and Hazel Whitmore; wound up a single-frame stand at the Empress Theatre here Sunday (23) with a good \$10,000 take on nine performances at the usual \$2 top. Mervyn Douglas and Katharine Searva tees off a week's engagement of "Glad Tidings" tonight (Tues.).

Plays Abroad

Call Me Madam

London, March 17.
Jack Hylton presentation of musical in 13 acts, 15 scenes, with book by Howard Lindsay, Russell Crouse; music and lyrics, Irving Berlin. Stars Billie Worth, Anton Walbrook, features Jeff Warren, Donald Barry, Shani Wallis, Richard Barry, dances, George Carden; scenery and costumes, Raoul Pene du Bois; musical director, Cyril Ornadel; orchestra, Don Colclough. Directed by London, March 15, '52; \$2.50 top.
Mrs. Sally Adams... Billie Worth
Secretary of State... Robert Henderson
Supreme Court Justice... Mayne Lynton
Congressman Wilkins... Sidney Keith
Henry Gibson... David Storm
Kenneth Gibson... Jeff Warren
Senator Gallagher... Laurence Maraschi
Mrs. Adams' Secretary... Mary Dean
Butler... Richard Courtney
Senator Brockbank... Arthur Lowe
Gosno Constantine... Anton Walbrook
Pemberton Maxwell... Donald Barry
Clerk... Michael O'Connor
Hugo Tandin... Ernst Uman
Sebastian Sebastian... Stanley Van Beers
Princess Marie... Shani Wallis
Court Chamberlain... Mayne Lynton
Grand Duch. Sophie... Marianne Deeping
Grand Duke Otto... Felix Kent
Principal Dancers... George Carden;
Singers: Pepita Andros, Margot Barry,
Merryl Cusans, Mary Dean, Dorina
Gregory, Danuta Karel, Margaret Lyle,
Antia Magnusson, Leonie Martine, James
Appleby, Glen Burns, John Graham,
Joe McBride, Raymond Lloyd, Frank
O'Connor, Vincent Charles, John Ray,
Andrew Vernon.
Dancers: Brenda Bennett, Patricia
Hawkes, Gillian Low, Gillian Moran,
Faddy Kishner, Mary Reynolds, Bern-
nard Hall, Jacques de Lisle, Lionel
Luyt, Gerard Nel, Julian Pepper,
Roger Tully.

Any lingering doubts as to whether the political satire of this new Irving Berlin musical would be beyond the reach of a British audience, were rapidly dispelled, as "Call Me Madam" made its West End preem. London theatregoers needed only the slightest knowledge of American domestic politics to appreciate the references to "Harry" and "Margaret" as well as "The Dean." They were particularly delighted to be able to laugh at the Americans laughing at themselves.

Having been led to believe that "Madam" was loaded with incomprehensible allusions, the opening night audience reacted spontaneously to the surprise packet which Jack Hylton had in store for them. The reception was as unmistakable as it was unanimous, and nothing short of a major catastrophe can prevent this from becoming a 100% winner.

From this opening eulogy, it shouldn't be taken for granted that London has accepted the new Irving Berlin musical without reservations. Criticisms may fall in a minor category, but are nevertheless potent. This is particularly applicable to one number in the score, "They Like Ike," which is

more political than entertaining and hardly suitable for domestic consumption.

Staged with an abundance of good taste and elegance, the story (which closely resembles a British musical of recent vintage) provides a first-class comedy and vocal vehicle for Billie Worth, whose performance deservedly elevates her to top grade. A versatile artist, she brings a vital personality to the role of the Ambassadors' to Lichtenburg. She is a high-spirited, effervescent comedienne with a vivacity that gives full meaning to the Berlin numbers. "The Hostess with the Mostes" on the Ball, "The Best Thing For You Would Be Me" and "Can You Use Any Money Today?" were all taken in her stride, but she really shook the audience with "You're Just in Love," and was called back to take five encores. That was the measure of her success.

The casting of Anton Walbrook as the Prime Minister of Lichtenburg was a bold move which paid off without qualifications. Like Paul Lukas, who played the part on Broadway, Walbrook makes no pretense at vocalizing, but tends to recite the lyrics in an agreeable, r. laxing style, contrasting neatly with the boisterousness of his co-star. He excels as the suave, polished politician who spurns dollars and dried eggs, preferring to keep his country's independence.

Juvenile leads played by Jeff Warren and Shani Wallis make an effective contribution, and they handle their romantic numbers with charm and sincerity. The gal, an 18-year-old unknown, who had previously played small parts in a nitery revue, has a refreshing style and the talent to make her a noteworthy discovery. Donald Barry attains an effective touch of good-natured exasperation as the Ambassadors' charge d'affaires. Although this quintet dominates the proceedings, the remainder of the cast has been chosen with great care, and the entire unit operates as a well-directed team. The principal dancers, George Carden and Olga Roberts, lead the company through a range of intricate, imaginative routines.

Myro.

Une Vraie Folle

(Real Madness)

Paris, March 25.
Paul Derval production of a revue in two acts (20 scenes). Directed by Michel Garmathy. Score by Pierre Laroche; choreography by Jean Genet, assisted by Yvan Rikow; songs by Larrieu, Georges and Andre Tabet, Francis Lopez, Rene Fried, Maurice Doreau, Maurice Brodsky; sets, Michel Garmathy; costumes, Garmathy and Mrs. Paul Derval; lighting, Paul Dupuy.
Features Eileen O'Dare, Yvonne Menard, Veronique Bell, Frederic Rey, Randall, Babe Wallace with Alperoff, Ruby Richards, Vally Vernet, Irene Goddard, Ferreira, Eliane Merrill, Marceneu, Sonar Xengor, Les Siccot, Steve Norden, Maierand, Riva, Ivan, Basse, Gladys Ellison, Suzanne Harze, Les Bel Air, Lionel, Regina, Lucienne, Micheline, Lella, Tuni, Leonie, Lili Gerbaull, Franca, Bora, Anne-Marie, Little Francois, the Folies Bergere mannequins, the Folies Bergere strippers, the Folies Bergere dancers, the Folies Bergere boys. At Folies Bergere, Paris.

For the last 29 years, Paul Derval has been running the Folies Bergere. He has made the name of the theatre such a by-word that it is now a tourists' "must" and such a valuable show property that it operates on its rep. This is the 28th show Derval has produced here. Considering that the last one, which opened with Josephine Baker as its star, lasted nearly three years, it seems obvious that the name of the theatre is its chief lure. Cur-

rent show seems certain of a long run. Setup means that the production is amortized comparatively fast, the weekly take being about \$20,000.

All of which explains why producer Derval, rather than depend on expensive name draws, prefers to spend it right away on sets and costumes. After covering the big opening splash (for this production about \$400,000), he will be able to retain most of what comes in for the remainder of the run.

Despite the fact that the old flavor of naughtiness attached to the Folies was a chief asset, this has long been changed. To start with, the gay little ladies who were okayed by the management to ply openly in the promenoir disappeared years ago. Also on the stage that suggestiveness which obtained until the last war has nearly disappeared and the current revue has less nudity than ever before.

As usual at the Folies Bergere, several scenes are lavishly staged and eye-filling. The most striking one is titled, "Porcelain," with the talent impersonating porcelain figures. Yvonne Menard, supported by Frederic Rey, brings some nudity in the "Opium" scene, and in a series titled "Lucretia Borgia," as well as a water scene. The water tank is also used in another scene showing femmes diving. Very colorful is the game of chess sequence. Apart from the water stuff, the only other unusual thing is spotting Veronique Bell for her writhing in a bird cage strung up high in the center of the auditorium and brought down until it almost reaches patrons in audience.

The first part of show is nicely paced with comparatively few blackouts. As is usual for the Folies some exotic scenes, from Africa, the tropics and New Orleans are included. One sketch, revived from many years ago, which shows how each nation views the others, is as good as new.

Although these is no star credited to the show, this rating rightfully should go to American dancer Eileen O'Dare. This tall brunette appears four times, the final time early in the second act to enable her to get to the Tabarin where she is now doubling. She stops the show with her acro dancing. She also evidences some thesping ability. Her tap dance is done on an inclined stage.

Other important girls are stripper Yvonne Menard, a lively looker, and Ruby Richards, a Negro dancer who enlivens several scenes. Rey works well as a dancer and actor. The vocalizing is done by comely Veronique Bell and Negro singer Babe Wallace. Both are okay but would benefit by shortening their numbers.

Comedian Randall, a perennial Folies Bergere name, has a couple of sketches with Gladys Ellison and Suzanne Harze helping in one. He grabs plenty of laughs. The act which oddly enough gets the toughest break is the one next to closing. The audience, which is just waiting for the big finale is impatient over having to watch Les Bel Air, two acrobats, perform, however, good. They register nicely despite this.

The production, staged by Michel Garmathy is a big one with nice sets and beautiful costumes, made under the supervision of Mrs. Paul Derval. The lighting is okay. The full company, on the stage totals slightly over 100. There are nearly 200 people employed back stage including 87 grips plus 22 electricians. This explains where most of the nut goes. The score is played by the 17-man orch, batoned by Pierre Larrieu or his assistant Emile Marechal. It offers no numbers to write home about, being mostly oldies.

Maz.

Legit Followup

Two on the Aisle

(SHUBERT, BOSTON)

Boston, March 13.

If their eight months on Broadway have wearied the cast of this bright revue, the freshest and most entertaining item to appear around here all season long, there's certainly no evidence for either eye or ear. The show came in top style to wow a town that's had hard theatre sledding all season.

While Bert Lahr, always a favorite hereabouts, takes top kudos for his comic changes of pace, Dolores Gray proves equally stunning both as singer and comedienne. She has, for one thing, a torchy voice that really projects. While the songs she does are no great shakes, she puts them over with marvelous impact to smash with each, meanwhile revealing an infectious and engaging personality as an actress.

Elliott Reid, whose parody of the Kefauver investigations ranks with the top sketches in a revue notable for the sustained entertainment of its sketches, shares honors with the principals as straight man, while dancer Kathryn Lee gives a stunning account of herself. The show, in short, more than lives up to its Broadway reputation and has, besides its lively and un-showroom spirit, a swift and telling pace. It all looks new and bright, too.

Equity Show

Pursuit of Happiness

(LENOX HILL, N. Y.)

At the Lenox Hill Playhouse, N. Y., Equity Library Theatre gives an agitated if uninspired production of Arminia Marshall and Lawrence Langner's "Pursuit of Happiness," and this commotion augurs a weak windup to the ELT Community Theatre season in the Bronx and Queens, where borough audiences have just been offered such tasty fare as the ELT "Pygmalion" and "Lady in the Dark."

Broad and studied direction by Robert Hartung accentuates the contrivances of the play, which concerns much ado about bundling in the days of the American Revolution. The actors have small opportunity to bring out anything more than the obvious in the type-character parts.

The most thankless roles, those of the hero and heroine, come off best in this production. As the handsome Hessian, Paul Anderson displays restraint, adroitness and humor; Mary Carver, when she overcomes an inclination to simper, has some appealing moments, especially in her comic pantomime.

Of the stock characters, James Ward is droll and inventive as the ascetic, devil-minded minister, while Hope Newell as an amorous servant; Vincent Rourke as a recalcitrant father, and Velma Royton as his pious wife, and Charles Grunwell as a deus ex machina in the regalia of an officer of the Revolution, all do as well as can be expected. Logan Ramsey's portrayal of the lout and rival suitor is distractingly broad.

Gene Calahan has provided an attractive set, though the offstage door-slam sounds more like a body-fall.

Vene.

'Madam'

Continued from page 57

buildup had assumed immeasurable proportions long before its opening, with the first house sold months in advance and bookings being set well in 1952. The buildup was good for the theatre, insured the success of the production, but left the public high and dry. Many who had deferred their bookings may have wondered whether after reading some of the

critics, it was worth while making the effort to catch the show month ahead.

With "Madam," the reverse was the case. Advance bookings were on a comparatively modest scale, and until the notices had been published, the theatregoing public had displayed little more than a negative reaction. Then followed the critical appraisal, to lift this tuner into the top rank of importations.

As an example of the contrasting critical reaction, Cecil Wilson of the Daily Mail rated "Pacific" as "more like 'South Soporific,'" whereas he hails "Madam" as the wildest musical since "Oklahoma." John Barber, Daily Express scribe, who thought "Pacific" "the weakest of all R&H musicals," considered the new arrival "a big, joyous show." Daily Telegraph critic, W. A. Darlington, who compared "Pacific" unfavorably with "Oklahoma," thought the new Berlin offering likely to be one of the most successful of American musicals.

And so, while signifying their approval of lease-land in the theatre, the British critics once again have asserted their independence. Tell us it's good, they say in effect, and we'll disagree. Tell us it's not so good, and we'll still disagree.

Sadler's

Continued from page 57

its biggest week being an \$82,500 net for eight shows, split between Washington and Philadelphia, Feb. 25-March 1. Other sock takes included \$74,700 for seven in Seattle and Portland, Nov. 19-24 last; \$75,800 for seven, in a Coast split Dec. 3-8, and several weeks when the take exceeded \$60,000. Tour finished last week in Boston, with a \$64,000 take on the week.

The SWTB is in the Warner Theatre on a straight rental basis, with the Hurok office paying all running expenses. Rental is reported about \$1,500 per performance, or around \$30,000 for the engagement.

The SWTB is the resident company of the Sadler's Wells Theatre in London, while its sister troupe, the Sadler's Wells Ballet, makes its home at London's Royal Opera House, Covent Garden. Both companies are under direction of Dame Ninette de Valois. The troupe consists entirely of young dancers, none over 25. Mme. de Valois, Frederick Ashton and John Cranke are principal choreographers, Elaine Fifield and Svetlana Beriova are its lead ballerinas, and John Lanchbery and Robert Zeller share the podium. Following its N. Y. stay, troupe returns home to resume at Sadler's Wells Theatre. It will also appear this summer at the Edinburgh Festival.

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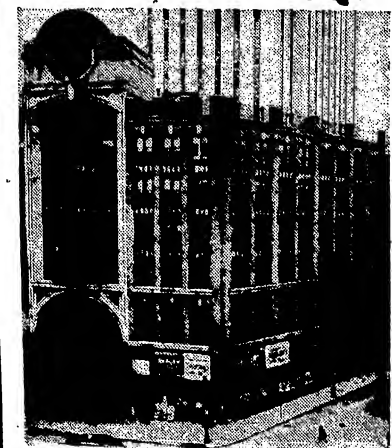
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Literati

Holt's Princeton Gift

With Henry Holt & Co. moving its publishing headquarters this week to consolidate with the Field & Stream editorial offices on Madison Ave., prexy Ed Rigg of both outfits is presenting an elaborate collection of publishing memorabilia to Princeton. President Dodds of the university will formally accept the presentation May 14 of the literary memorabilia, intimate letters of American authors, and the like, dating back to 1866 when Holt was founded. The collection goes to 1940 and includes such items as intimate correspondence of Sinclair Lewis, Carl Sandburg and kindred men of letters.

Doubleday Subsid Revamp

Doubleday is moving offices of its subsid, Blakiston, from Philadelphia to Gotham early this fall. Theodore A. Phillips, veepee of the company, has resigned to keep residence in Philly.

Mrs. Eunice Stevens has been appointed editor in chief and Gilbert Cooper continues as sales manager. Frank Egner of Doubleday, formerly prez of Funk & Wagnalls, has been appointed Blakiston general manager.

Hillman's Circ Spirals

Mags in the Hillman Publications stable increased their circulation 25.05% for 1951 over '50, one of the biggest gains in the magazine field for the year. Total newstand sales for '51 were 54,854,580, against 43,699,562 for the previous year.

Publications included are People Today, Pageant, Movieland, Real Story, Real Romances, Headquarters Detective, Uncensored Detective, Real Detective, Crime Detective, Airboy, Dead-Eye Western, Western Fighters, Frogman and Top Secret (last five are comics).

Cultural Freedom Conference

The American Committee for Cultural Freedom will sponsor a three-discussion conference at the Waldorf-Astoria Hotel, N. Y., Saturday (29). Elmer Rice, Max Eastman, George S. Counts, Mary McCarthy, Richard H. Rovere and Conway Zirkle will discuss "Who Threatens Cultural Freedom in America?" H. Howland Sargent, F. S. C. Northrop and Sidney Hook will speak on "How Can We Defend Free Culture?" while the third discussion, "The Struggle for Cultural Freedom in Europe and Asia," will be handled by Lionel Trilling, Arthur Koestler, Lewis Galantiere, Franco Lombardi, Sir C. P. Pama Swami Iyer and Bertram D. Wolfe.

Sessions have been called under auspices of the Congress of Cultural Freedom, of which the ACCF is an affiliate.

Sokolosky's Doubling

It's not generally known that N. Y. Journal American columnist George Sokolosky doubles as an editorial writer for the N. Y. Daily Mirror. This is chiefly on national political editorials. Sokolosky's contract with the Hearst Newspapers permits such an elastic "doubling." He has a teletypewriter in his home which goes direct to Mirror editor Jack Lait's office. In the main, however, the editorials are by Lait and Glen Neville, his exec ed.

Cincy Enquirer Staff's Bid

Corporation has been formed by 845 employees of the Cincinnati Enquirer seeking to enter as "friend of the court" in the U. S. district court hearing April 23 on proposed sale of the Enquirer to the Cincinnati Times-Star Co. Employees group will attempt to persuade the court to permit the staff to buy the daily.

Hearing will consider the con-

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tract by which the Times-Star agreed to pay \$7,500,000 for the Enquirer to American Security & Trust Co., of D. C., which operates the Enquirer; Cincy's sole morning paper. A staff spokesman said it opposes the sale to Times-Star "because we do not believe any one group or any one family should exercise a monopoly or near-monopoly of the press in any large American city."

Wechsler's French Painters

Herman J. Wechsler's "Lives of Famous French Painters" (from 1800 to 1950), will be published April 1 by Pocket Books (subsid of Simon & Schuster). Wechsler is owner of the F.A.R. Gallery, in New York.

This is his third tome for Pocket Books. His "The Pocket Book of Old Masters" has already sold over 500,000 copies. Wechsler left for a month's vacation and buying trip in Paris last Friday (22).

D. C. Press Club Cites Performers
Board of Directors of Washington's National Press Club has voted a scroll of appreciation to leading entertainers who appear at club functions.

First goes to Florence Desmond, British entertainer, who appeared last January at the inauguration of the club's officers.

Bill Targ a V.P.

William Targ, manager of the trade department, elected v.p. of World Publishing Co.

Targ joined World as an editor in 1942, and prior to his association with World he was in the retail book business in Chicago. His headquarters are now in New York. He is the author and editor of numerous books including "The American West," "Carrousel for Bibliophiles," the recently published "A Reader for Writers," and the forthcoming study of the book publishing industry, "Books and Publishing."

CHATTER

Paul DeHia becomes Broadway columnist for Movie Fan Magazine with May issue.

Earl (skater) Reynolds, now 84, being profiled by Lafayette (Ind.) Journal Courier.

Charles Samuels in Hollywood to write a series of pieces for the Ladies Home Journal.

Hinson Stiles, N. Y. Mirror managing editor, due back in Gotham from vacation April 1.

Kyle Crichton edited Laraine Day's "Day With the Giants," which Doubleday is publishing in April.

"Bigger and Better Boners," edited by Alexander Abingdon, to be published by Viking Press, April 1.

Ben Kaufman is editor of The Fifth Estate, published monthly by the Publicists Guild of N.Y., with first edition out last week.

Gene Autry closed a deal with General Features Syndicate for a daily and Sunday comic strip based on his film and TV adventures.

Bob Ruark's sequel to "Grenadine Etching," which sold 36,000 copies in 1947, will be published this summer by Doubleday under the title of "Grenadine's Spaw." Lester Velie, top staff writer on Collier's, specializing in crime experts, signed after disagreement with editor Lou Ruppel. Is reported tying up with the Sateve-Post.

Infantly, monthly of American Society of Magazine Photographers, contains a blast at the N.Y. cops for not giving mag lensmen proper cooperation when they're covering news assignments.

Mary Frazer, formerly of the Houston Press and now a special Scripps-Howard writer in New York, Philly, as a result of an auto accident, there Saturday (22).

Langston Hughes will autograph his new book of short stories, "Laughing to Keep From Crying," at the West 146th street (N. Y.) apartment of Robert Bosley Hubert next Sunday (30), under auspices of the James Weldon Johnson Literary Guild.

Bump-Grind Pix

Continued from page 1

try they've played in good houses. They've also been in skid row theatres, drive-ins and halls.

Midnight Showings

Occasionally both roofed-over theatres and drive-ins have played them only at special midnight performances following the regular shows. And they've brought high

prices at the boxoffice. Two Lust theatres on Ninth St. in Washington, the Leader and Follies, have gotten up to \$1 admission for them, which is as much as live burlesque can get in most places.

In the new corporation, Lust has taken over distribution for 22 states and D. C. His territory covers the Atlantic coast from Maine to Florida and runs inland as far as Louisiana, Tennessee and Kentucky. Remainder of the country will be sold on a states rights basis. John Rose, distributor, who has handled some of these pictures in the past, will work with Lust.

The burlesque show on film, which may eventually replace live burlesque in many parts of the country, is an outgrowth of short 16m pix tailored originally for coin machines. Indeed, some of the existing handful of feature-length burlesque subjects were produced on 16m stock and are being shown that way around the country today.

Lust estimates that, since the burlesque show on films originated after the war, fewer than 15 have been produced. First of these is believed to have been "Night at the Follies," in 1946. Best-known and probably most widely played has been "International Burlesque." One, "Hurley Burley," was shot in New York. The others were made in L. A.

Half a dozen people have turned them out; most have been produced by Merle Connell, who has been a film cutter, producer, etc., on the Coast for many years. He, incidentally, is the father of James Connell, who'll head production for Candl Films.

Low Costs

Up to now, despite considerable demand, production has been haphazard and strictly hand-to-mouth. Some pictures were produced by taking a camera into a theatre and shooting an actual burlesque show. Others were produced from script in a studio or vacant theatre, and some were combinations.

Cost has been peanuts. One was made recently, for \$12,500, which may be a low record. They'll have to cost more in the future because of the new contracts with the unions. Prices have been around \$15,000 on the average for no-star pictures. They go up by about \$5,000 when a name stripper is used. Among pictures now in distribution are some starring Lili St. Cyr, Betty Rowland, Evelyn West, Hilary Dawn and Gay Dawn.

In a couple of instances, producers have been so strapped for cash that, after shooting got under way, they had to stop, sell states rights to several distributors on a cash-in-advance basis, and use the money to complete the pictures.

Lust has tried to put his Ninth St. outlets on a fulltime basis of celluloid burlesque, taking over the clientele which formerly frequented the Gayety Theatre, also on Ninth St., which turned from live burlesque to legit a couple of years ago.

He has gone into production, he explains, because he could never get enough product before. A good deal of the time, he had to create his own pictures by juggling clips from various pictures to create new combinations of burlesque shows. "We get \$1," he says, "and we know that most theatres which take these pictures, when they are available, play at advanced prices."

"Our plan is to make the picture suitable for the censorship standards of the northern states, which are the most strict. In the South and Southwest, conditions are not so tight and the pictures frequently play large theatres."

Zenn Kaufman

Continued from page 2

on a pair of Sweet-Orr work pants, as a demonstration of how the trousers' strength can be dramatized. To show how radio and tele ideas can pep up sales meetings, he staged an impromptu quiz program. To illustrate how a firm can use Barnum-type bally, he used a "flying saucer" gimmick, skimming paper plates into the audience, each good for a cartoon of his company's ciggies.

Kaufman, who has given similar speeches before a large number of sales and trade organizations interested in applying show biz concepts to their problems, handed out copies of his "showmanship yardstick," which lists 12 basic ingredients. These are: mystery, realism, simplicity, life, motion, timeliness, pictures, color, conflict, sound, beauty and sex.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Listening to Bill Hillman sound off over Mutual more authoritatively than the spellers for Chesterfields, I got to thinking about the divinity that shapes our literary ends. No youth, it seemed to me, showed less promise of becoming an oracle of journalism, let alone a confidante of presidents, than Bill Hillman.

It's true he was a member of the famous class of '17, Columbia, which included George E. Sokolsky, Howard Dietz, M. Lincoln Schuster, Morrie Ryskind, Frederic Pitts, Merryle Stanley Rukeyser, Clarence E. Lovejoy, George Roberts, Elliott Sanger, Abe Rothman, James Marshall, Rabbi Max Feishin, George A. Hough and Silas Seader, Oscar Hammerstein, 2d, Herman J. Mankiewicz, Harold Lamb, Ray Perkins, Frederic R. Coudert and William Henry Hanemann. But, like Mank, Hammerstein, Coudert and Perkins, Hillman was enrolled in Columbia College, not journalism.

In those days this choice made a tremendous difference. Many, of course, went from journalism into business (two even became bankers), but few went from college into journalism. The college students clustered around the east end of the campus under the statue of Alexander Hamilton, while the journalism students parked at the west end under the statue of Thomas Jefferson. Though only a hundred yards separated the statues of these early patriots, they were as far apart in ideas as Fifth Ave. and 10th, and so were the students who rested beneath them.

Hamilton's statue at least had a tieup with Columbia. He'd gone to school there, was a smart operator in the field of finance and was voting the Republican ticket long before there was one. But Jefferson never went to school north of Virginia.

The Jeffersonian Journalism

Nevertheless, Jefferson did represent the point of view of journalism students. Didn't he once say if he had to choose between a government without newspapers or newspapers without government he would have chosen the latter?

Maybe that was what lured Hillman from the east end of that campus to the west end, because for a college guy he seemed always off limits. The only friend I knew he had on our side of the campus was Abe Rothman. Abe subsequently went to Australia and became a bureau manager for Universal Service. While in Las Vegas a year ago I received a phone call from him regarding some saucerian story that broke that day among the balloonatic fringe. He was calling from New York, where he now managed the Australian Press Assn., he told me.

Except for this friendship, Hillman showed none of the skills which have distinguished him on more recent years. Sok was a great speaker in those days. So was Jimmy Danahy. But Hillman could have been scratched anywhere without bellowing about his bites from type lice.

I suspect he got into the field of journalism more or less by the kitchen door. One of our classmates was Maria Sermolino, who became quite a gal in the hierarchy of Time. Her father owned Gonfaroni's, one of the best known of Greenwich Village restaurants. Hillman met her and through her met her sister, whom he married. This assured him a foreign-tasting meal anyway, and possibly gave him a taste for foreign travel.

Like his pal Abe Rothman, Hillman got a job as bureau manager for Universal Service. He was first assigned to Berlin and later to London. Though at that time I was conducting VARIETY's "European Runaround," I never ran into Bill Hillman abroad. One time the old bunch anchored in New York planned to have a reunion at Villa Variety on the Col de Villefranche above Nice, France, and this would have included invitations to continental strays like Bill Hillman. But Hitler's mouthings scotched the plan. So I have not seen him since the days when we were undergraduates together. But I have followed his career with great interest because, as I say, he didn't seem to have what I thought it took to be a great newspaperman, and kept proving that he did.

I can see how the Prez and Hillman might have hit it off. They both have granite qualities that Emily Post would have liked to rub down. But how Hillman could have got so close to the heartbeat beneath the Prez's granite exterior as to be addressed as "Dear Bill," and have all the private thoughts, memos and conflicts dumped in his lap, to do with as he pleases, still amazes me.

Though "Mr. President" bears Bill Hillman's byline, Hillman has contributed only 15,000 words out of a total text of 80,000. Even the credit committee of the Screen Writers Guild would balk at giving him exclusive billing on such a disproportionate share of the work involved.

It does not seem to be the slightest doubt that this book will hit the bestseller lists.

"To Whom It May Concern"

Judging from a letter the Prez wrote on Oct. 1, 1951, Hillman must have done a masterly piece of selling. This is a skill which is not generally believed to be essential to a newspaperman's equipment. In fact, the lack of it is more common than among subway guards. Yet the Prez was so fêted by the Hillman line that he wrote:

"Dear Bill, I have thought long and hard about making available to you my private notes and papers for publication. As you will judge from reading them, nearly all were intended to remain in my personal file."

He expected that there would be those who would construe this as a political act. "You and I know better," he added.

"Bill, I have known you throughout my seven years as President and during that time I have always found in you the objective reporter and penetrating interviewer."

This tribute is terrific. That a man could be trained in the slanted field of Hearst journalism and emerge as "an objective reporter and penetrating interviewer" is more amazing than if coconos should emerge into philosophers.

Had Hillman been trained under the professors of the school of journalism at Columbia he might have dived into the sea of Hearst journalism and emerged as an objective reporter, because on that faculty there wasn't a Hearst man. There were Times men, Trib men, Post men, World men, but no Hearst men.

Nevertheless, here is testimony from the sifter himself, that the painter was skilled in making objective and penetrating portraits.

Of course, I realize that every President has to pick somebody in the field of journalism who strikes his fancy as being superior to all the others. Woodrow Wilson had Ray Stannard Baker, Franklin D. Roosevelt had Robert E. Sherwood, and now it appears that Harry S. Truman has William Hillman.

Though I have never met him, the Prez has been friendly to my literary efforts, too. He gave me a nice plug when "Rogues Gallery" was published, and more recently has revealed that he is a lover of poetry, indicating that in putting in a pitch for "Blessed Mother Goose" he was not going outside his field. The AP carried the story, and even the N.Y. Times, which never reviewed the book, carried the Prez's praises.

The rapid kickbacks to "Mr. President," from Jimmy Byrnes, Henry Wallace and Bernard Baruch made it appear as if the word "Iar" was very near the surface and likely to explode any moment. But all this should be grist to Hillman's mill, and I only hope he had the foresight to spread his royalties over a span of years, because otherwise most of it will be owed in Mr. Truman's Department of Internal Revenue before he steps out of office.

Broadway

Theatre broker Blanche Furman in Mt. Sinai hosp.

Ad exec Charles Schlaifer, following a hospital siege, home recuperating.

George Sidney, Metro director, in from Culver City Monday (31) for a three-week vacation.

Dario Soria, prez of Cetra-Soria Records, flew to Italy Saturday (22) for two weeks of biz.

Frank Sinatra, who recently exited MCA, huddling with Abe Lastfogel, William Morris agency chief.

VARIETY staffer Herb Golden and wife off today (Wed.) via Israeli Airlines for Tel Aviv, Athens, Paris and London.

Paramount story editor Alan Jackson and wife (Phyllis Blum of MCA) off this week on a short European junket.

Italian Films Export hosting Gino Cervi, star of the Italian-made "Les Miserables," at the Rainbow Grill tomorrow (Thurs.).

Louis and Renee Carroll Schoneit go to the Coast via freighter through the Panama Canal early in June, then to visit relatives in Salt Lake City.

Robert S. Wolff, RKO's managing director in Britain, returned to London Saturday (22) on the Queen Elizabeth after several weeks of homeoffice confabs.

Major Herschel Bentley, leading man with Kay Francis in current tour of "Theatre," recalled to active Army duty, assigned to the Pentagon in Washington.

Ann Ronell (Mrs. Lester Cowan) has authored a tune, "Five-Penny Whistle Blues," which United Producers of America is using in one of its Columbia cartoon shorts.

Richard Ney, film actor; Norman Evans, British music hall comedian; and the eight-member Wallaby acrobatic troupe in from Europe Thursday (20) on the Queen Elizabeth.

David Golding, Goldwyn ad-pub director, wings in from the Coast Friday (23) for homeoffice confabs on the upcoming "Hans Christian Andersen." He'll return west next Tuesday.

Ellin (Mrs. Irving) Berlin and their second daughter, Linda, have joined the songsmith on the Coast where he'll be stationed for two or three months working on two films, both at 20th.

Abba Eban, Israel ambassador to the U. S., and Mrs. Eban will be hosts to U. S. and foreign reps invited to the preem of "Faithful City," first Israeli-produced English-speaking feature film, set for Park Avenue Theatre April 7.

London maestro and BBC radio-TV packager Maurice Winnick in and out of town on a flying trip to get an exchange panel of "What's My Line?" with the Goodman-Yodanis office; the U. S. team to fly to London and vice versa.

June Valli, new RCA Victor recording artist, who only three years ago was asking Exlo Pinza for his autograph, sang before the Poor Richard Club, Philadelphia, with the ex-"South Pacific" star, who today is also a Victor diskster.

St. Fabian, prez of the Fabian circuit, named chairman of a dinner to be held at the Waldorf-Astoria May 1 which will help push a \$25,000,000 fund-raising campaign in behalf of Yeshiva University's projected non-sectarian Medical College.

Brenda Lewis, Met soprano, and Tossy Spivakovsky, violinist, will perform at the annual dinner of the New York Committee of the American Fund for Israel Institutions, tonight (Wed.) at the Waldorf Astoria. Guest speaker will be Justice Ferdinand Pecora.

Joe Laurie, Jr., was recipient of a gold life membership "card" at the Saints & Sinners shindig last Friday (21), when Vice-President Alben W. Barkley was the "fall guy." As a former "fall guy" (honor guest), Laurie was entitled to the sold gold encomium but, because of wartime shortages, it was delayed.

Minneapolis

By Les Rees

Hal Otis Trio into Rogers niter. Artur Rubinstein here for concert.

Spike Jones underlined for Prom Ballroom.

Point Supper Club offering Doc Evans Dixieland band.

Exotic Chinese dancer Lee Wong tops Red Feather show.

Circle theatre in-the-round offered "Night of Jan. 16."

Edyth Bush Little Theatre extending run of "Double Door."

Niter owners pledged support to police in all-out effort to keep minors from buying drinks illegally.

Persian Palms has comedienne Nell Cotton and exotic dancers Bonnie Boyia, Sally Lane and Mary Hart.

Singer Eugenie Baird and dancers DeMar, & Denise holding

over at Hotel Nicollet Minnesota Terrace.

Exotic dancer Tanya at Vic's for return engagement with the Characters, comedy act, and singers Sophie Tucker and Adrian Lorraine.

Minneapolis Flame continuing new policy of "Musical Vignettes," offering Gershwin-Kern melodies with 12-piece orch and four singers.

Indications point to early finale for Lyceum legit roadshow season with the only definite remaining booking being "Darkness at Noon," April 9-13, to follow the current "Moon Is Blue."

Paris

By Maxime de Beix

(33 Bd. Montparnasse; Litree 7564)

Edith Piaf at the Drap d'Or.

Quentin Foster now singing at Chez Inez.

Jimmy Davis back from a tour of Swiss niteries.

Amru Sani into Dinazarde niterery for a chantoosy stint.

Athenes Theatre dark on the day of Pierre Renoir's funeral.

Josephine Premice to Brussels for a three-week music hall stint.

Dave Stein says he is offering Hildegarde to Drap D'Or, Paris niter.

Marcel Marceau and pantomime group into Left Bank niter La Rose Rouge.

Claude Autant-Lara supervising dubbing of his film, "Devil in the Flesh," into English.

John Huston picked model Praline for a role in his forthcoming pic, "Moulin Rouge."

Jack Leewood running between Paris and Rome to keep two films going at dubbing studios.

Lena Horn heading bill at the Lido for two weeks, and then off for Milan, Rome and Israel.

Dancers Byron Cuttler and Othella Strozzer moving from Le Carrots to La Canne A Sucre.

Lack of coin for Cannes Film Festival likely will permit only one New York film critic to plane over.

Even the French critx acknowledge that American dancer Eileen O'Dare steals the show in the new Folies Bergere revue.

Cleveland

By Glenn C. Pullen

Molly Picon in town Sunday (23) to plug bonds-for-Israel drive.

Pappy Howard's radio-TV orch doubling at Daffy's Stardust Room.

Les Paul and Fran Warren stagger set for Loew's State week of April 11.

Louise Barber, formerly of WGAR staff, new canary in Piersen Thal's Bronze Room.

Hildegarde coming into Vogue Room April 12 for two weeks after current run of Jan August.

Despite some squawks about the Kirsten Flagstad booking, singer did two sellouts at Severance Hall.

Leonard Greenberger reopened his Fairmount nabe with a new stage replacing one damaged in fire.

Dick Williams flew in from Tokyo to spend his vacation acting with old chums in "Gramercy Ghost" for Lakewood Repertory troupe.

Main Bocher, Broadway costume designer, flew in with Leonard Hanna, Jr., to dine with Zelma George after seeing her "Consul" performance at Play House.

Chances of getting stock company at Hanna this spring are growing slimmer. Local promoters dickering for St. Louis group are having trouble raising money.

Frankie Yankovic, polka bandmaster on Columbia disks, opening music store and studio near his niter here. Also plans to cut band's tours to weekend dates this summer.

Ella Mae Morse staying a week at Main Street Club, where Jackie Cooper, from "Remains To Be Seen" cast, did a drumming guest appearance after his Hanna performance.

Joyce Selznick, pressagent for "My Six Convicts," finally got hold of Big Jim Morton, reformed bank robber-author living here, to do some personal appearances for Columbia pic.

Washington

By Florence S. Lowe

Ray Milland due in this week on studio chore.

Ballet Theatre in on Saturday (23) for two performances at Constitution Hall.

Spring being heralded by unshuttering of two drive-ins, the Sidney Lust in Maryland and the E. M. Loew in nearby Virginia.

Faye Emerson, dubbed "Queen," Lanny Ross and Victor Borge will highlight Front Page Ball of Washington Newspaper Guild, April 4.

New members of Variety Tent 11 are: Jack Laurence, WMAL-ABC announcer; William Stewart, Equity Film Exchange salesman, and Nicholas Gaston, owner of

Old New Orleans niter, and

London

Clifford Davis, radio critic of the Daily Mirror, is m.c. of next Saturday's (29) "Rooftop Rendezvous" on TV.

Harry Martin left for Paris last week after three weeks in Britain with a USO camp show. Company goes on to Germany and Iceland.

Charlton Heston with his wife, Lydia Clarke, to do a series of personals at out-of-town screenings of "Greatest Show on Earth."

The Crazy Gang show, "Knights of Madness" at Victoria Palace, which has just passed its second birthday, has played to 1,500,000 people.

Marta Toren arrived from Hollywood last weekend, for her co-starring role in Claude Rains pic, "Man Who Watched Trains Go By."

David E. Rose planed back from Hollywood to attend preem of his latest Coronado production, "Saturday Island," at the Odeon, Leicester Square last week.

J. Arthur Rank to be guest of honor at Variety Club luncheon tomorrow (Thurs.). Date originally had been fixed for last month, but was postponed because of death of the King.

Second production by the English Arts Theatre at the Winter Garden was the 17th century comedy, "The Constant Couple," on March 14, which succeeded "Christophers" Fry's "The Firstborn." Alec Clunes repeats fine performance he gave when the piece was last revived at Arts Theatre Club in 1947.

Pittsburgh

By Hal Cohen

Joe Hiller, who just hit 60, got his new license plate. It's JH 60.

Bob Prince gifted his wife with a Cadillac for their 11th wedding anni.

Singer Julie Fenton was Mildred Fenton the last time she played here.

Nancy Reed home for a date at Mont Carlo, where Robert Maxwell's on the bill.

First Drama Quartet booked back into Syria Mosque for two nights next October.

Lou Fordans celebrated their 40th wedding anni and Charlie Garratts their ninth.

Ann Glider quitting Miriam Sage line at Copa and Rosemary Baillie replacing her.

Mitzi Cottle and Jack Sweeney will head cast of Tech's Scotch and Soda Club's 1952 musical.

Jackie Green headlining Carousel this week, with Ben Blue following him in Monday (31).

Abbott & Costello personal at the Stanley April 11 in connection with "Jack and the Beanstalk."

Sylvia Karlton signed for summer engagement in "Student Prince" at Paper Mill Playhouse.

Dancing Evans Family home again after three-month Camp Shows tour of Europe and Africa.

Mary Martha Briney & Bob Briney have teamed up for a niter act and are at Bill Green's.

Doris Hackney, Dick Walsh and Kaye Leslie make up the cast for "Voice of the Turtle" at Playhouse.

Chicago

"Ice-Capades of 1952" opened at the Chicago Arena for a run.

John Baaban, circuit head, off for Florida and Cuba vacation.

Irv Kupcinet, Sun-Times gossip, back from the Academy Awards shindig.

Vittorio De Sica, Italian film director, in town for talks with Abe Teitel, film distributor.

Lorella Val-Mery in ahead of "Remains to Be Seen" opening April 7 at the Erlanger.

Nate Gross, Herald-American columnist, back at his post after several months in Florida.

Vienna

By Emil W. Maass

Innsbruck city council has nixed all crime pic.

A Robert Stolz concert skedded for this month in Konzerthaus.

"The Moon Is Blue" scheduled as next show at Josefstadt Theatre.

Film director Andrew Marton shooting "Autobahn" near Salzburg.

Schoenbrunn Film Co. finishing cultural shorts on Vienna historical spots.

Pianist Paul Badura-Skoda inked for concert tour of U. S. and Canada.

American Transglobe Co. finishing its first pic, "I Was Jack Mortimer," at Seevering Studios.

"Vienna Women," an Avant-garde production of Schoenbrunn Film Co. premed here but was rated a dud.

State Opera orch premed Richard Strauss' last compositions, "Daytime" and "Queen" in the

Dressing Room."

"Herbert Engelmann" drama by late Gerhard Hauptmann, finished by Carl Zuckmayer as part of Academy Theatre repertoire.

Annie Rosar inked by American director Andrew Marton for "The Devil Makes Three," a German U. S. production to be made in Salzburg.

Introduction of first strip-tease in Salzburg ended with Eleonore Thuma and cafe owner Herbit Winkler given 10 days each in county jail. (Sentence was suspended.)

Rome

By Helen McGill Tubbs

Prime Camera is appearing in an Italian film at Titanus studios.

American actress Yolanda Donlan in from London for a tour of Italy.

Paul Le Pere is writing English sub-titles for several of the DeSica pictures for showing in the U. S.

Eva Bartek, Hungarian actress, signed for role in British pic, "The Venetian Bird," locationing in Venice.

British producer-director Val Guest-here on his way to Sicily to look for islands suitable for future film location.

Walter Talun, who played "Goliath" in "David and Bathsheba," making a tour of his native Italy appearing in wrestling bouts.

Gypsy Rose Lee and son, Eric, arrived from Barcelona where she has been making a picture. She goes on to Stockholm for a theatre date.

San Francisco

By Ted Friend

Dr. Kinsey in for lectures. Danny Thomas inked to head Newspaper Frolic, April 5.

Vincent Sheean covering the hills, from Telegraph to Twin Peaks.

Pacific Opera season underway at Opera House with "Rigoletto" as opener.

Marilyn Miller doing the seven hills; ditto Georgia Neese Clark prior to her Pan-American Pacific takeoff.

Dean Jennings, Chronicle columnist, inaugurating late hour platter and palaver program from Showboat Club in Oakland.

Athens

By Irene Velissariou

Zara Leander and Peter Krøyerder at the Femina.

Greek actress Katerina celebrated 15th anni on the stage.

Ballerina Rosalie Slanteck in from Wien to appear in two ballets.

"Show Boat" (M-G) playing day-date at Orpheus and Esposes theatres.

Francoise Arnoul in town to attend preem of her new "La Plus Jolie Fille du Monde" at the Rex.

Mario Pfortis, film and stage critic, off to N. Y., as a guest of U. S. government, to study American show biz.

Berlin

By M. Lane

West Berlin has its first cafe TV set.

Gene and Charles Jones, of the National Broadcasting Co., stopped over here for three days for a rest before flying to Cairo for a new NBC job.

Berlin city authorities are framing a set of laws intended to protect youths from corruptive influence of cheap literature and bullet-filled films.

Garry Stindt, former Berlin newsreel rep for Metro's News of Day and the National Broadcasting Co., now works only for NBC, Stindt claiming he found it impossible to do both jobs.

"Crossroad of Freedom," the controversial German-made film which has come under heavy fire because it gets so anti-Soviet that it is rated pro-Nazi, incited another small riot in West Berlin when a nabe house attempted to show it. Pic has been condemned by West German Film Self-Control Board.

Lisbon

By Lewis Garryo

"On Riviera" (20th) on long run at the Tivoli.

All Lisbon and Estoril cinemas recently had only American pic, an all-time record.

Linda Baptista, Brazilian singer, back to Rio de Janeiro after play-date at the Monumental.

Molero's Spanish orch with singers Urretra and Maruja Gracia here on tour for three months with most of dates in Lisbon niteries.

Dalva de Oliveira, Brazilian songstress, planed from Rio de Janeiro to fulfill two-week date at the Politeama, where she was a

Hollywood

Henry Ginsberg in from N. Y. Ralph Cattell laid up with virus. Eddie Blackburn sailed for Japan.

Anne Kimball vacationing at Balboa.

Robert Merrill to Salt Lake City for concert.

Gene Lexlie recovering from minor surgery.

Johnny Grant hospitalized for minor surgery.

Mike Frankovitch in from Rome for a short visit.

Mary Reeves joined the Helen Ainsworth agency.

Frankie Farr back in town after a long stay in Tucson.

Louis K. Sidneys celebrated their 39th wedding anni.

Norman Moray in town for confabs with Jack L. Warner.

Bryan Foy back to work at Warners after a siege of virus.

Mel Dinelli to Albuquerque to attend his mother's funeral.

Richard Arlen to St. Louis for a legit whirl in "Made in Heaven."

Lex Barker and Arlene Dahl to Squaw Valley for a week of skiing.

George Murphy emceed Metro Studio Club's annual dinner-dance.

Leo Carrillo out of the hospital after treatment for a back injury.

Lloyd C. Owenbey upped to veepee of National Theatre Supply Co.

Frank Freeman, Jr., checked in at Paramount after 10 days in the east.

Ann Blyth to Honolulu to entertain at hospitals and Army bases.

David Janssen going on leave of absence from UI to join the Army April 1.

Gloria Swanson and Brandy Brent back in town after a long stay in Tucson.

Ernest Turnbull in from Australia to gander product for the Hoyt chain.

Gerold Mohr lined up a tour of 10 lectures to plug "Voice of America" ailers.

Danny Thomas awarded a citation by the L. A. County Jewish War Veterans.

Morton N. Feiler to Tokyo to make arrangements for Far East tour by Gene Autry.

Karl Struss celebrated 33d year as cameraman at luncheon with his first boss, Cecil B. DeMille.

Edmund Grainger will be guest speaker at conference of Texas COMPO Showmen in Dallas.

Jeanmaire returned to work in "Hans Christian Andersen" after several days out with a leg injury.

Miami Beach

By Lary Solloway

Ted Ashley, radio-TV packager, at the Lord Tarleton.

Benny Goodman soloist with U. of Miami Symphony at Dade and Beach Auditoriums week of April 4.

Aldo Ray here for personals on "Marrying Kind," parted by Wometco Theatres, met press and radio reps at Lord Tarleton.

Pupl Campo heads for Latin Casino, Philadelphia, for stand beginning April 10 and then to Bill Miller's Riviera, Ft. Lee, N. J.

Arturo, maitre d' aide at Clover Club, back to Chicago and Chez Paree, with currently vacationing Mike Fritz making the local rounds under his guidance.

Kim Hunter, local lass (known on Beach as Janet Cole), played up by Miami press as native gal "who made good" after winning Academy Award ("Streetcar Named Desire").

Philadelphia

By Jerry Gaghan

Sonny Berns and Pat Dennis have formed Coronet Theatrical Enterprises, new booking outfit.

Recreation Commissioner Fredric B. Mann and Paul Whiteman will be honored by the Real Estate Board.

Club 421, one of the town's name band and recording artist showcases, has abandoned the show policy.

Art (Craig) Mathews, niter vocal, is in a Cape May Court-house hospital, suffering from a knee injury.

The Pump Room, at Orsatti's, intimate dinery, has switched to an entertainment policy with Bob Barry featured.

Charles McConnell, prez of Local 77 (musicians union), is ready to resign because of ill health. He'll be succeeded by v.p. Romeo Cella.

Steve Allison, late night gabber for WPEN, moved into the Blue Angel (24) with a late show from the club's new Steve Allison Room.

Latin Casino gave testimonial party (19) to Inquirer columnist Frank Brookhouser on occasion of release of his new book, "She Made the Big Town."

OBITUARIES

PERCY WENRICH

Percy Wenrich, 72, composer of such famous standards as "Moonlight Bay," "Put On Your Old Gray Bonnet," and "When You Were a Tuner," died in New York March 18. Wenrich also composed the scores for four legit musicals, "Crimoline Girl" (1914), "The Right Girl" (1921), "Castles in the Air" (1926), and "Who Cares?" (1930). Wenrich's first two songs, "Ashy Africa" and "Just Because I'm From Missouri," were published by Buck & Carney of Chicago, a partner of which was the late Frank Buck. Wenrich plugged songs in Gimbels department store in Milwaukee and then came east to produce his first hit, "Come Be My Rainbow," which sold more than 1,000,000 copies in 1908. With lyricist Stanley Murphy, he penned "Put On Your Old Gray Bonnet," and with Edward Madden (who died March 11) he wrote "Silver Bell," "Skeleton Rag," "Red Rose Rag," "Moonlight Bay," of which 1,000,000 copies were sold in 1912, and "Good-Bye Summer, So Long Fall, Hello Wintertime." His other works included "Way Out Yonder in the Golden West," "Come Back Dixie," "Sweet Cider Time When You Were Mine," "Where Do We Go From Here, Boys?" and his last published song in 1937, "Sail Along Silvery Moon."

He was one of the original group that founded the American Society

In fond memory
of my Dear Friend,

F. B. Haviland

who died March 27, 1932
—JERRY VOGEL

of Composers, Authors & Publishers in 1914.

His wife, the former Dolly Connolly, with whom he appeared in vaude in a song-and-dance act, survives.

HERMAN BLUMENFELD

Herman Blumenfeld, 64, veteran outdoor booking exec, was found dead March 16 in his Elmhurst, L. I., apartment. A few weeks ago he had joined the Frank Wirth N. Y. booking firm after nearly two decades as office manager of George A. Hamid & Son, where he had specialized in circus, amusement park and agricultural fair layouts.

Blumenfeld was of an old German circus and theatrical family; a noted linguist, a fact which enhanced his importance in connection with imported acts, and was related to scores of novelty performers here and abroad. Born in Germany, he started his career in Brussels in 1909 and the next year became rep for H. B. Marinelli, a leading European broker,

FRANK NORMAN HEARN, JR.

March 26th, 1932
My Darling Boy
DEEP DOWN WITHIN MY HEART
IS THE DEAREST MEMORY OF YOU.
Mother
JULIA KNOX

In the Paris office, dividing his time between there and London until the outbreak of World War I, when he came to the U. S. for Marinelli.

In 1916 he set up his own company with Max Lowenstein, and several years later became partners with Frank Wirth in Wirth & Blumenfeld. He sold out his interest and the firm was renamed Wirth & Hamid upon entry of George A. Hamid into the booking field. In the early '30s, after Hamid bought out Wirth, the former hired Blumenfeld as manager.

His wife, who survives, did a clay modelling act in Germany as Lona Hegyi. The only other close relative is believed to be a sister in Philadelphia.

CAMILLA CRUME

Mrs. Camilla Crume Goodrich, 78, retired actress known professionally as Camilla Crume, died in Norwalk, Conn., March 20. She was the widow of Charles Goodrich, stage veteran.

She appeared in "Officer 666" on Broadway in 1913 and toured with it for two years. She also played in "Inside the Lines," "Jim's Marriage" and David Belasco's production of "Alias Santa Claus." Other plays in which she appeared were "They All Want Something," "Love 'Em and Leave 'Em," "Too Many Cooks," "Hell's Bells," "The Skull" and "Virtue's Bed." She also worked in radio and made films at the Vitaphone Studios in Brooklyn. She retired from the theatre about 20 years ago.

A sister, survivor,

BILL BAILEY

Carl C. Hankenhof, 66, known professionally as Bill Bailey, songwriter credited with popularizing the ukulele in the United States, died March 17 aboard his yacht at Fort Lauderdale, Fla. He started in show business as a moppet with the McCree Family, bareback riders, and later was with the Five Flying Ashtons.

After breaking "nearly every bone in my body," he became a musician. Roy Crawford, a film actor, brought Bailey a uke from Hawaii. Bailey composed several songs, including "Hawaii," "Pango Isle" and "Waiting for My Dream Ship to Come In" and played with several bands of the '20s, including the Kansas City Night Hawks and Jack Wright's Ambassadors. He later had a radio program for two years. At one time in his career he raced motorcycles.

His wife, three brothers and two sisters survive.

FRANCIS M. VERDI

Francis M. Verdi, 71, legit actor and playwright, died in New York March 20. He was job steward of the Federal Theatre Project in N. Y. in 1937.

Verdi appeared on Broadway in "Kismet," "Song of Songs," "They Knew What They Wanted," "Sh! The Octopus," "Enter Madame" and "A Bell For Adano." He penned "The Inside Story," which was produced by Al Woods in 1932.

A brother, Joe Verdi, of the vaude team of Clark & Verdi, survives.

ANDREW PHILLIPS

Andrew Phillips, 78, for 50 years a cashier and treasurer of theatres in St. John, N. B., died in that city March 18. He had been at the Capitol of the Famous Players chain (previously titled the Imperial, about 40 years before that he had worked for the late R. J. Armstrong, theatre and rink operator.

Surviving is his wife, Evelyn, whom he first met when she was cashier at the Capitol.

RALPH K. BAKER

Ralph K. Baker, an engineer at WGY and the General Electric Co. shortwave stations in Schenectady, N. Y., for 25 years, died March 17 in Troy, N. Y. He was a brother of Dr. W. R. G. Baker, vice president of GE and electronics expert for whom station WRGB is named. He had a part in beaming "The Voice of America" broadcasts.

Surviving are his wife, two sons, two daughters and nine grandchildren.

WILLIAM HOKE CAMP

William Hoke Camp, 68, who had managed the Louisville Memorial Auditorium since its opening Jan. 1, 1929, died March 16 in Louisville. Civic and cultural leader, he served on the local board of education for nearly 24 years. His father, James B. Camp, managed the old Auditorium. He had served as v.p. of the Louisville Park Theatrical Board.

Wife, two daughters, a son and five grandchildren survive.

LOTTA LINTHICUM

Lotta Linthicum (Mrs. Armor Barbour), retired legit actress, died in Port Chester, N. Y., March 19.

Miss Linthicum made her stage debut in London in 1899. On Broadway she appeared as leading lady to John Drew, Grant Mitchell and Aubrey Boucault. She appeared with Victor Moore in the musical comedy, "Some Day."

BENJAMIN H. FOGELMAN

Benjamin H. Fogelman, 49, owner of Benny the Bum's, w.k. Philadelphia cafe, died March 19 in that city. During the 1930s he operated the Epicure Club, admitting only a select list of guests, which included the late Heywood Brown. It was Brown who suggested that he change the name to Benny the Bum's.

Surviving are his wife, a son, a daughter, his mother, two brothers and three sisters.

JOHN W. WHITE

John W. White, 61, treasurer of Skouras Theatres Corp., died March 24 at his home in New Rochelle, N.Y. He began his business career with the Federal Reserve Bank of St. Louis, rising to the position of cashier. He resigned to join the St. Louis Amusement Co., operated by the Skouras Bros. When the Skouras Theatres moved headquarters to New York, he joined them as treasurer.

He is survived by his wife, a

son and five sisters. Funeral services will be held tomorrow (Thurs.) at the George T. Davis Memorial, New Rochelle.

He was not related to William A. White, general manager of Skouras Theatres.

FRANK W. HUTTON

Frank W. Hutton, 47, manager of the State and Strand theatres in Schenectady, N.Y., when they were owned by the Farish Co., in which his father-in-law, William W. Farley, pioneered the development of Albany's film row, was a partner, died in his Albany home, March 16. He had been in poor health for several years.

Surviving are his wife, a brother and a sister.

JOHN H. TAYLOR

John H. Taylor, 73, who started in his native St. John, N. B., as a featherweight boxer, became a magician and hypnotist, and then an actor, died in Lynn, Mass., March 16. He had been in legit, vaude, stock and rep for a half century, in the U. S. and Canada. For some years, he did a one-man show of boxing, bagpunching and hypnotism in film theatres.

Surviving is his wife.

JOHN CARROLL

John Carroll, 60, district manager for American Theatres Corp., died in Newton, Mass., March 20. Formerly manager of the Capitol, Allston; Paramount, Boston, and managing director of the Metropolitan, Boston, he had been a district manager for the circuit since 1949.

Survived by wife, daughter and mother.

REV. JOHN W. STOCKWELL

Rev. John Wesley Stockwell, 78, one of the pioneers in broadcasting religious programs, died March 19 in Lakewood, O.

A newspaperman before becoming a clergyman, Rev. Stockwell was the author of several books and poems. He was an Army chaplain during World War I. A sister survives.

DAVE MACON

Dave (Uncle Dave) Macon, 81, veteran radio entertainer on the "Grand Old Opry" show, died in Murfreesboro, Tenn., March 22. Macon was one of the first entertainers on the show, which originated from Nashville's WSM 25 years ago. He made his last appearance March 1.

Seven sons survive.

AL RAYMOND

Al Raymond, 70, of the team of Raymond & Caverly, w.k. Dutch comics, died in New York March 12. Raymond played vaude and legit. He appeared on Broadway in "Little Jessie James," "Strip Girl" and "East of Broadway."

Surviving are his wife and son, orch leader Al Raymond.

CLAUDE FLEMING

Claude Fleming, 68, Australian legit actor, died in Sydney March 24. Fleming made several U.S. tours and last appeared in Sydney as Buffalo Bill in the Aussie version of "Annie Get Your Gun."

MRS. HARRY PEARL

Mrs. Helene Wright Strenick Pearl, 49, former vaude and nitery singer, died in New York March 19. She was the widow of Harry Pearl, theatrical booking agent.

Her father survives.

EDWARD LAUGHTON

Edward Laughton, 49, film actor and former vaude trouper, died of pneumonia March 21 in Hollywood. He was under contract at Columbia for 10 years and retired several years ago because of failing health.

Martin Hirsch, brother of VARIETY's Dorothy Hirsch, died of a cerebral hemorrhage yesterday (Tues.) in Red Bank, N. J. Services tomorrow (Thurs.) at Riverside Chapel, N. Y. He was a long-time associate of ex-fight promoter Mike Jacobs, his brother-in-law, in the ticket agency biz.

Father, 87, of Richard Watts, Jr., New York Post drama critic, died March 22 in New York.

Frank Gardner, 69, elephant trainer for numerous "Tarzan" and other films, died March 18 in Los Angeles. Before moving to Hollywood he spent years with the Ringling-Barnum and other circuses.

Myron "Myke" H. Lewis, 60, film industry pioneer, died March 15 on his ranch near Carlsbad, Cal. Before his retirement he was western district manager for Paramount.

Archie Clyde Coursen, 68, a member of IATSE, Local 143, for 35 years, died in St. Louis March 9. He worked for the Ansley Bros.

circuit for 25 years before switching to the Uptown.

George F. Young, 67, prexy of the Hollywood Turf Club and w.k. in film circles, died March 19 in Los Angeles. He was one of the founders of the Hollywood Baseball Club.

Mrs. Lillian L. Hacker, 52, director of field work at Barnard College, N. Y., and conductor of "Discussion Groups on the Air," on WNYC, N. Y. indie, died March 20 in New York.

Joseph McCann, 51, former manager of the Orpheum Theatre, New Bedford, Mass., died March 17 in an automobile crash near that city in which three others were killed.

Oliver H. Burger, 58, who played the trumpet with the St. Louis Symph for many years, died in St. Louis, March 21.

Viggo S. Arntzen, 30, former director of music for several Boston theatres, died March 20 in Needham, Mass.

Wife of Philip A. Scheib, composer and musical director of Terrytoons, Inc., died March 24 in New Rochelle, N.Y.

Mme. Amelia Seebold, 82, opera and concert singer at the turn of the century, died in New York March 23.

Mikhail Deller, Soviet film director, died recently in Moscow. He directed such films as "Mother" and "Suporov."

Ramon Pares, 54, part owner of WIAC, San Juan, Puerto Rico, died in that city March 24.

Frances Sewell, nurse at the RKO studio for 19 years, died March 18 in Hollywood.

Father, 74, of Sam Lesner, Chicago Daily News film critic, died in Chicago March 18.

Sinatra Groons

Continued from page 1

at the Broadway Paramount is a personal challenge for boxoffice vindication. He has with him "Meet Danny Wilson," a Universal release wherein he costars with Shelley Winters.

Sinatra has been a disk jockey's delight during his pre-opening sojourn in New York the past 10 days, personating all over the map to plug his Par date, the pic, and his current Columbia pops, "I Hear A Rhapsody" and "I Could Write A Book" (from "Pal Joey"), both revivals.

Re his Music Corp. of America hassle, he scoffs at the 10% ory or any agency "firing" an actor who earned \$693,000, as he did last year; whose TV package alone represented \$65,000, of which the agent gets 10% right off the top. As for MCA having to "wait in line" (for commissions), Sinatra states that CBS, for instance, paid both his ex-wife and MCA direct. He avers that a \$35,000 or \$40,000 differential on commissions claimed to be owed on an old radio deal, to which he objects, could now be settled for \$26,000 commissions to MCA, but he adds that there is still a difference of opinion in his mind whether he owes that much. His tax problems with Uncle Sam "are in the best shape they have ever seen."

Personal friends of Sinatra point to his private charities, "a fast man with a buck" habits, even in the midst of his topsy-turvy attitude with the press. They feel that, in the American tradition of "rooting for a comeback," he'll soon impress with his sincerity to "make amends."

'Candida' to Tee Off New Springfield, Mass., Setup

Springfield, Mass., March 25. Sixty years after its inaugural as a legit house, the Court Square returns to that capacity April 1. First play under its new management, the Springfield Playgoers, Inc., will be "Candida," with Olivio de Havilland.

Court Square may eventually become part of a New England wheel, taking split-weeks with Hartford and Worcester. Season to date includes, besides "Candida," "Member of the Wedding," April 21-23, and "Darkness at Noon," May 16-17. Executive director and chief booker is Elihu Glass, with Harvey Preston, Springfield insurance exec, president. Six

WB Books Ballet

Continued from page 1

let, Agnes de Mille's "Rodeo," and a truncated version of the classical "Aurora's Wedding," in a 45-minute presentation. "Rodeo" was forerunner of Miss de Mille's dance creations for the legit, "Oklahoma!". Deal was set via the William Morris Agency.

Engagement is seen to have many unusual ramifications. Ballet Theatre has played Broadway houses as well as longhair emporiums, but strictly to ballet audiences, and at a \$4.80 or \$3.60 top. Here it will be dancing at pop prices, to a film audience, with the possibility of creating a new audience for ballet which may subsequently spill over into concert-hall performances.

If engagement clicks and WB sees its possibilities for its chain, or other circuits take up the idea, it will accelerate ballet's appeal as mass entertainment, and also open new avenues of employment to dance companies, particularly in the off-season summers. Particularly, it will satisfy the curiosity of average filmgoers, who have heard of such glamorous troupes as Sadler's Wells Ballet, or have had their appetites whetted by the ballet sequences in such films as "American in Paris" and "Red Shoes." Success of these films, plus the rash of other recent ballet pix, and those in preparation (like "Hans Christian Andersen"), are also seen as wedges behind the Ballet Theatre booking at the Warner.

Ironically, Ballet Theatre will come into the Warner soon after the departure of the Sadler's Wells Theatre Ballet, which opened a two-week run at the house last night (Tues.) at a \$6 top. House is virtually sold out for the run, primarily to a longhair ballet audience. The troupe is the sister company of the famed Sadler's Wells Ballet that had two smash tours of America in the past two seasons.

MARRIAGES

Barbara Ann (Bobbie) Trelease to Lt. Richard Gradwell Sears, March 19, Bridgeport, Conn. Bride is a TV dancer; groom is the son of film exec Grad Sears.

Norma Locke to Mart Kenney, Buffalo, March 18. Bride has been vocalist with groom's orch since 1944.

Ann Deasy to Bob Brannigan, New York, March 23. Bride is a dancer in Broadway musical, "Three Wishes for Jamie"; groom is legit stagehand.

Verna Hillie Gill to Dick Linkroom, Hollywood, March 18. She's a screen actress; he's a TV director.

Marilyn Murphy to Doug Johnson, March 5, Mobile, Ala. Bride is a NBC-TV producer in Chicago; he's a TV writer and creator of NBC-TV's "Hawkins Falls."

Jane Nigh to Lieut. John Baker, USN, Las Vegas, March 16. She's a screen actress.

Molra Robertson to Stanley Baxter, Dumbarton, Scotland, March 5. Both are actors with Glasgow Citizens' Theatre.

Vivian Allan to Gilbert Miller, Chicago, Feb. 27 and just revealed. Bride is a member of the Allan Sisters; he's with the Chords.

BIRTHS

Mr. and Mrs. Glenn Jordan, son, Feb. 21, St. Petersburg, Fla. Father is director of the St. Petersburg Opera.

Mr. and Mrs. George Fisher, son, Santa Monica, Cal., March 18. Father is CBS Hollywood commentator.

Mr. and Mrs. Jack Teagarden, son, Burbank, Cal., March 18. Father is a trombonist.

Mr. and Mrs. Robert Benjamin, son, N. Y., March 25. Father is member United Artists management.

Mr. and Mrs. Eddie Handlesman, daughter, Pittsburgh, March 20. Father is on staff of Copa nighty there.

Mr. and Mrs. Dick Kline, son, Tarentum, Pa., March 19. Father manages WB Harris Theatre there.

Mr. and Mrs. James Green, son, Chicago, March 16. Father is exec producer with the Herbert S. Laufman radio-TV packaging firm there.

Mr. and Mrs. Robert F. Hurligh, daughter, Chicago, March 15. Father is WGN news director there.

Mr. and Mrs. John Shidler, daughter, Torrance, Cal., March 21. Mother is Rosemary De Camp, screen actress.

Mr. and Mrs. Harold Barnes, daughter, Philadelphia, March 16. Mother is a dancer; father is a light-wire performer.

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—JACK O'BRIAN
New York Journal-American



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"Paula Stone knows her way around every branch of show business. Does a good selling job for her sponsors, working plugs deftly into a smooth line of show business chatter . . . Show moves along at an unusually fast pace for a chatter airt." —JUNE BUNDY, BILLBOARD

"The new Paula Stone show has the whole town buzzing . . . Paula's knowledge of the movies and the theatre and her friendship among name personalities have been the ingredients which have spelled success." —TED GREEN, RADIO DAILY

BOSTON

"If there is a feminine equivalent to the phrase 'Top Banana', and if it can be applied to radio, Paula Stone is it! Your reporter knows of no one better qualified." —GEORGE CLARKE, THE RECORD, BOSTON

CLEVELAND

"That busy girl, Paula Stone, who helped produce the Broadway hit, 'Top Banana' now has a personal hit in her own celebrity radio show." —OMAR RANNEY, THE PRESS, CLEVELAND

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"This is a happy combination of Theatre and Radio. It is easy to see that Miss Stone has spent her life in Show Business." —JOHN K. SHERMAN, STAR-TRIBUNE, MINNEAPOLIS

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"Paula Stone is as air-wise as she is Shubert Alley-Wise. Her new radio show should make her a Hooper 'Top Banana'." —CLIFFORD M. SAGE, THE DALLAS TIMES HERALD

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